

## Creative vis-à-vis Non-creative Translation of Short Story Juxtaposed

**Hasan Said Ghazala**

Department of English , College of Social Sciences,  
Uma Al-Qura University, Saudi Arabia

### Abstract

A good translation of a literary text is described as creative. This paper argues for the translation of *Short Story* creatively by constructing a literary piece of translation in the target language. Otherwise, the translation will be spiritless, non-creative and non-literary. The elements of creativity in literature are many, but the core element is style. This argument is confirmed by practical evidence derived from translated extracts from English short stories into Arabic. The elements of creativity and non-creativity in both texts, the SL and the TL, are pointed out and discussed in detail in relation to each example. The conclusions aimed to arrive at toward the end of this paper assert that short stories can be translated creatively and non-creatively, but the approved translation is the creative literary translation which is based on the elements of creativity highlighted in the discussion throughout the paper.

**KeyWords:** creative, non-creative, literary, non-literary, style, ordinary, literary translation

## Introduction

Next to poetry, the *Short Story* is the most popular literary genre (popular in terms of readability and impact). It is the youngest genre in World Literature. It can be defined as a work of literature created deliberately for artistic and entertaining values and cannot be replaced by a mere narration of events (Bates, 1954: 13). The modern short story is different from older literary forms and subgenres like myths, legends, fables and anecdotes. Poe (1809-1849) is one of the creators of the short story. He views it as a short prosaic narration characteristic if the specific effect intended by the author is achieved by a proper combination of events, that is, a specific unity of motives and actions. Newmark(year) considers the short story as a compact narrative, and rates it next to poetry as "the most intimate and personal form of writing in imaginative literature ... . Its essence is compactness, simplicity, concentration, cohesion. Its symbolic connotative power transcends its realism and its denotative effect (1993: 48). On the other hand, Raffel asserts that the translation of prose, including the short story, is sharply different from the translation of poetry. While poetry's most important features in translation are prosodic, prose is based on syntactic and semantic features (1994). At translating the Short Story, Newmark singles out nine significant features (ibid.):

- Its grammatical structure and layout: opening and closing sentences and paragraphs and the title point to the story's theme and resolution. Punctuation, paragraphing and capitalization are significant to attend to.
- Leitmotifs: repeated key words or leading concepts related to the story's theme. These have to be reproduced in the translation.
- Stylistic markers of the author's style: typical words and structures related to the theme. These have also to be reproduced in the translation.
- Cultural and universal references which have to be explained economically by the translator.
- Cultural metaphors.
- Genre: tale or story, spoken or written mode. The written form may conform to ordinary social usage.
- Tradition: the story has to be in line with established literary tradition of short story writing. This tradition should be preserved in the translation to enrich the target literature.
- Collateral works (i.e. intertextuality): understanding the story in relation to other works by the same author.
- Functional sentence perspective: stresses that any coherent and cohesive links within the sentence must be reproduced in the translation.

Other factors might be as important as, or more important than these suggested above by Newmark. Chief among these is the style-based creative / literary approach to translating short stories in sharp contrast to content-based literal translation of sense. In other words, a sharp distinction is recommended to be drawn between the translation of short stories into expressive meaning (i.e. style-based creative literary meaning) and their translation into non-expressive meaning (i.e. non-expressive, literal, ordinary or non-creative meaning). This means that the major difference between the two methods of translation lies in the use of expressive, effective, rhetorical, figurative, pragmatic, impressive and emotional language vis-à-vis literal, nonfigurative, non-effective, non-expressive and not necessarily emotional language. This is the

approach aimed at by this paper, the creative literary approach, without dismissing the other non-creative, ordinary approach as unacceptable. It might be a matter of preference.

### 1. Creativity in Translation

*Creativity* is a term that is not taken here to mean ‘creation’ in the sense of ‘creating something out of nothing’, nor to mean ‘re-creation’ in the sense of reproduction of the source text’s implied meaning in the target language. “Translative creativity” is intended to mean creating a new translated text that is constructed by the translator in stylistic terms set forth throughout. Describing what is prescribed by rules and what is creative in the translator’s work is that translation is continuously hovering between governed rule of science and intuition. It is a balancing act of five changing factors: languages, cultures, traditions, readerships, and settings; and five universal factors that keep it steady: reality, logic, morality, aesthetics and pure language. (See also (Pym, 1998) and (Newmark, 1988,95 & 1998)

Creativity is defined as the ability to form new combinations. Further, it can be the ability to join commonly independent and different elements. As a process, it is described as that which gives a new product, and brings something new into existence. It can also be viewed as a behavior which produces something unique and valuable. On the other hand, creativity is seen by some as any sociolinguistic feature of language. It calls for changing traditional renderings of texts of different types. Changes of style, grammar, cultural expressions, compensations for losses and adjustments of any kind to the original can be seen as a kind of creativity in translation. Creativity is against translation as imitation. “Creativity in translation starts where imitation stops”. A translation like literary translation that changes dynamically and constantly with the changes of time, societies, cultures and connotations is a creative translation due to the change of interpretation of literature with the change of time. It is with this dynamic change that creativity lies. See also (Nida, 1964 & 1998); (Newmark, 1993); (Gran, 1998) and (Ghazala, 2012&2014).

Following is a list of some creative strategies based on the development of cognitive linguistics during the acquisition of translation / interpretation skills by trainee translators:

- comprehension and analysis of the source text (i.e. grasping the functional components of the source discourse);
- (ii) abstracting and compressing the incoming discourse (i.e. the translator’s cognitive / mental and rigorous ability to subdivide the source texts concepts);
- (iii) reproduction of the discourse in the target language;
- (iv) didactic implications (i.e. creative reformulation techniques including paraphrasing, semantic abstraction, shared knowledge and elaboration of personal strategies of maintaining textual cohesion); and
- (v) acceleration and partial automation of the interpreting process (based mainly on implicit, internalized memory; implicit competence and explicit knowledge (see Gran (1998); Paradis, 1994, Feo, 1993 and Viaggio (1992b), in Gran, *ibid.*).

On the other hand, the wider the choices, the more creativity is required. The dynamic equivalence which unearths the sub-text, the hidden agenda of literary texts in particular, is mainly target-text oriented and more creative than formal, or literal equivalence, or meaning. (1988/95: 76). Newmark(1993) views creative translation as a matter of a play of words and a

‘peculiar’ stylistic / linguistic combination of lexical and grammatical choices and structures. He cites the following examples (1993: 39-40):

<u>Non-creative</u>	<u>Creative</u>
‘a true passion’ (جياشة عاطفة)	‘a downright passion’ (حقيقية عاطفة)
‘becoming a rhetoric, even though tortured’ (شذر منذر إلى كلام منمق، مهما كان ذلك الكلام تحول)	‘turning into rhetoric, however lacerated that rhetoric might be’ (مشتتاً كلاماً منمقاً، حتى وإن كان أصبح)
‘a mine of hatred’ (موقوتة كراهية قنبلة)	‘a time-bomb of hatred’ (من الكراهية مخزون)
‘absolute night’ (البيهم الليل جوف)	‘night in its most absolute sense’ (مظلم ظلاماً دامساً ليل)
‘the prose of the world’ (رتيب / من الرتابة عالم)	‘the humdrum world’ (عادي / مبتذل عالم)
‘the cat lay on the rug’ (الحصيرة جلست على القطة الصغيرة)	‘the cat sat on the mat’ (السجادة على القطة استلقت)

(The last one is suggested by Jakobson, one as non-poetic / non-creative; another poetic (i.e. creative) (1960).

The creative versions and their translations can be described as literary translations. The major point of difference between the two groups is the choice of words (underlined) (with the last example being an exception, deriving creativity from rhyme). The creative choices are more impressive, expressive, formal and, thus, more literary than their non-creative counterparts which can be described as normal, average, less expressive, less emphatic and, hence, less literary than the creative versions.

Newmark (year) lists what he describes as the most obvious occasions for the need for creativity, admitting that the list is not exhaustive, but useful (see *ibid.*): as above

- Cultural words that are specific to one community: objects or activities with connotations (‘koa’ for furniture).
- Transcultural words with similar referents and different connotations in the target language (e.g. staples like bread, rice, tea, sugar, drink, etc.)
- Concept words with different emphases in different communities (obedience, liberation, freedom fighters, terrorism, liberalism, democracy, etc.).
- Peculiar syntactic structures.
- Cultural metaphors, idioms, proverbs, puns and neologisms.
- Significant phonaesthetic effects (e.g. bauble, pullulate).
- Words of quality with no one-to-one equivalent in the target language.
- Words as images and prosodic features (e.g. in poetry, stories, novels and sagas).

Some conclusions from the foregoing account of creativity in translation can be drawn. In principle, creativity is a major issue in translation studies and practice, especially literary translation. The extent of its frequency depends mainly on the type of text, register, purposes of the translation and the demands and type of the intended audience of the target text. In abstract, legal technical and the majority of non-literary texts (advertising is an exception), creativity is not a big issue and is not sought for by target readers. However, in literary texts in particular, creativity is the core of translation. A non-creative translation of literature is claimed to be dim and poor, and might not be recognized as a good translation. However, the concept of creativity may be approached differently in cognitive stylistic translation of literature.

We may restate the key point of this subsection that the source of creativity in literary translation definitely style and stylistics in both the SL and TL. One essential prerequisite for a creative literary translator is, then, to take style as the springboard as much as the source of a creative construction of the TL translation. This can be achieved more essentially than partly by thinking of the literary translator as writer.

## **2. Creative (Literary) vis-à-vis Non-creative (Ordinary) Translation:**

The creative, or literary method of translation can be defined as “a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the original, especially, semantic density, syntactic and lexical intricacies, polysemy, Displaced interaction, multi-layeredness, symbolism / hypersemanticization, aestheticism, figurativeness and, most importantly, tone: the involvement of human feelings, sentiments and emotions” (see also Raffel, 1988; Carter & Nash, 1990; and Landers, 2001). On the other hand, non-creative, or non-literary translation is defined as “an ordinary translation that focuses on capturing the sense of a literary text as literally and directly as possible with no concern with aesthetic, figurative, expressive, effective, emotional or impressive language”. Although the difference between the two methods is a matter of personal preference, precedence is given to literary translation for, first, it is equivalent to creative translation as creativity is in the most part at the level of style; and secondly, a good literary translation cannot be described as literary if it ignores, emotions, impressiveness, figurativeness, elaboration of syntax, intricacies of lexis and semantic density of meanings and implications. The researcher believes that a source literary text should read literary in the target language. And when a translation reads literary, it is creative.

Accordingly, and on the basis of this distinction, the following extracts of English short stories are translated below into two main versions of translation each, one non-creative (or non-literary / ordinary); another creative (or literary). Each pair of translation is juxtaposed and discussed in the light of the features of literariness and style highlighted crisply in the definition put forward above.

### **2. TEXT (1):**

"Once upon a time a lady was sitting in a train with a small dog upon her lap. The conductor came along, looked at the dog and then said, 'Madam, do you have a ticket for the dog?' 'No,' she answered, 'but he's just a little dog, and he's not taking up a seat...' I'm sorry, madam, ' said the conductor, 'but rules are rules, and you'll have to buy a ticket for

the dog.' So the lady paid. Meanwhile, a clergyman sitting next to the lady is becoming visibly uneasy and, before the conductor passes on, he reaches up to the luggage rack and lifts down a small box. He opens it, revealing to the conductor that he is transporting a tortoise. 'Must I buy a ticket for my tortoise?' he asks. The conductor scrutinizes the animal, scratches his head, opens his little book of rules and searches through the pages. Finally, he snaps the book shut and makes his pronouncement, 'No,' he says, 'you don't have to pay. Insects are free.' " (An English Anecdote: Jon Udall. In Carter, 1987: 29)

### 2.1. Non-creative Translation:

"ذات مرة كانت سيدة إنجليزية تجلس في قطار ومعها كلب صغير في حضنها . جاءها جامع التذاكر، نظر إلى الكلب ثم قال، مدام، هل حصلت على تذكرة للكلب؟ قالت 'لا' لكنه كلب صغير، ولا يحجز مقعداً...؟ قال جامع التذاكر 'أنا أسف مدام، لكن القواعد قواعد، عليك شراء تذكرة للكلب'. فدفعت السيدة ثمن تذكرة للكلب. في هذه الأثناء، يصبح قسيس يجلس إلى جوار السيدة قلقاً، وقبيل أن يغادر جامع التذاكر، ينهض القسيس ويتناول من رف الحقائق من فوقه صندوقاً صغيراً . يفتحه ويكشف لجامع التذاكر أنه ينقل سلحفاة . 'هل علي أن أشتري تذكرة لسلحفااتي؟' يسأله. أخذ جامع التذاكر يتفحص الحيوان، وهو يحك رأسه، ويفتح كتابه الصغير للقواعد، و يقلب صفحاته. أخيراً، يغلق الكتاب بشكل خاطف ويعلن إعلانه الخطير: 'لا، لا تحتاج إلى دفع ثمن تذكرة. فالحشرات مجانية'."

The translation is obviously committed to the lexical literality of both words and meaning. The words are translated in context into their literal and ordinary senses. The referential meaning of the text is generally comprehended by readers. However, the pragmatic, stylistic, cultural and literary implications are not accounted for, as the second literary version does.

Yet, the translation here is too literal. For example, 'the conductor' is translated into its dictionary meaning as جامع التذاكر، rather than into its common collocation ناظر التذاكر / جابي التذاكر. Likewise, 'have a ticket', buy a ticket, and 'pay (for a ticket)' are translated into their literal sense successively as يحصل على تذكرة، يشتري تذكرة، يدفع ثمن تذكرة، in preference to the recurrent collocation يقطع تذكرة. Here is a list with these and other examples and their possible alternatives:

once upon a time	ذات مرة	كان يا ما كان في قديم الزمان
to have/buy ticket / pay	يحصل على / يشتري / يدفع ثمن تذكرة	يقطع تذكرة
Conductor	جامع التذاكر	جابي التذاكر / الناظر
Madam	مدام	سيدة
rules are rules	القواعد قواعد	القانون هو القانون
become uneasy	يصبح قلقاً	يتململ
Transport	ينقل	يحمل معه
insects are free	الحشرات مجانية	سفر / ركوب الحشرات مجاناً

However, except for the punch line of the anecdote, i.e. 'insects are free', the ironical, literary and pragmatic touches of the meaning of the original are lost. Further, ambiguity can be lurking behind some literal translations like 'transport' (ينقل) (instead of يصطحب / يحمل), 'sit in a train' (يحمل / يصطحب), 'insects are free' (الحشرات مجانية), which does not specify either word (replacing ركوب الحشرات مجاناً), which specifies both words, etc. On the other hand, foreign words are transferred rather than naturalized or translated into Arabic (e.g. 'madam' is transferred into مدام, rather than translated into سيدتي / سيدة). Moreover, the grammatical case of vocative of 'madam', is ignored in the TL. That is, it is translated into مدام, dropping the Arabic vocative particle 'يا' (i.e. يا مدام).

Hence, this version of ordinary translation of the text is mundane, disregarding all features of literariness of effective, expressive, rhetorical, figurative, symbolic, metaphorical or emotional language. A literary, creative translation of the same text may compensate for these features in the Target Language:

## 2.2 Creative Translation

("كان يا ما كان في قديم الزمان في سالف العصر والأوان سيدة إنجليزية ذات طلعة بهية تسافر في القطار هي وكلبها الصغير في الأحضان . قدم إليها جابي الذاكرة، فرمقه بنظرة، ثم ألقى عليها السؤال : "يا مدام هل يا ترى قطعت للكلب تذكرة؟ قالت المدام: لا، ما هناك ضرورة، فما هو إلا كلب صغير لا يحجز مقعداً بل يسير ... قال الموظف: "عذراً منك يا مدام، فالقانون هو القانون، يا سلام! وعليك قطع تذكرة للكلب الصغير سواء أكان يسير أم يطير!". فما كان من السيدة إلا أن قطعت تذكرة. في هذه الأثناء بدأ قس قد جلس إلى جوار السيدة يتململ بعد أن خنس . ولما همَّ الموظف بالانصراف انتصب القس ووقف، وتناول من رف الحقائق صندوقاً صغيراً مليئاً بالعجائب المثيرة . ففتح الصندوق وكشف للموظف النقاب عن سلحفاة صغيرة . فبادر الجابي بالسؤال : " هل يا ترى على سلحفاة تذكرة؟ أخذ الموظف يتفحص الحيوان، ويحك رأسه حيران، ويفتح كتيب القوانين وينعم النظر فيه ويقلب صفحاته، صفحة بعد صفحة . في نهاية المطاف، أطبق الكتاب بشكل خاطف، وأطلق إعلان الخاطر: لا عليك، لا عليك، لا تذكرة لسلحفاةك، فالحشرات تركب مجاناً في القطار يا شطار").

The English anecdote is obviously English culture-specific. This translation is claimed to have gathered literary momentum due to the overwhelming change of style into prose-rhyme style (which is classical in Arabic Language, revived here to give the sense of humor that is overwhelming in the original) and expressive language, and taking pragmatic, literary cultural and stylistic implications into account. Expressive language is a superordinate term that subsumes effectiveness, impressiveness, expressiveness, formality, emotiveness, collocability, connotativeness, pragmaticality, rhetoric, prosody, figurativeness and, above all, overall ironic tone of the literary text concerned. It must be stressed that some of these features of literariness overlap (e.g. effectiveness / impressiveness / expressiveness; rhetoric / collocability / formality; etc.). Here are illustrative examples:

- Effective features: طلعة بهية; عجائب مثيرة; etc.
- Collocational / rhetorical / formal features: e.g. رمقه بنظرة; طلعة بهية، كشف النقاب; ينعم النظر; القانون هو القانون; هل يا ترى; ألقى السؤال; في نهاية المطاف; يتململ; بادر بالسؤال; etc.
- Assertive repetition: e.g. هل يا ترى (rhetorical question repeated twice); لا عليك لا عليك; صفحة; (to sharpen the sense of irony).
- Sound features: e.g.
  - Prose rhyme and rhythm: ذات إنجليزية سيدة; والأوان في سالف العصر الزمان في قديم كان يا ما كان; يتفحص; خنس إلى جوار السيدة يتململ بعد أن جلس قد قس; تذكرة قطعت للكلب ترى هل يا; بهية طلعة مدام، فالقانون هو عذراً منك يا; المثيرة مليئاً بالعجائب صغيراً وتناول ... صندوقاً; حيران الحيوان، ويحك رأسه; etc.
  - Alliteration: e.g. في القطار يا شطار; أم يطير يسير; جلس قد قس; بالانصراف الموظف.
  - Leitmotifs: (repetition of the same sound in consecutive words in different places): قطار يا شطار; المطاف، أطبق الكتاب بشكل خاطف، وأطلق إعلان الخاطر; حيران الحيوان، ويحك رأسه.
- Synonyms: فتح / كشف; انتصب / وقف; زمان / عصر / أوان; سالف / قديم.
- Formal Periphrasis: e.g. هل يا ترى (c.f. هل); بادر بالسؤال / ألقى السؤال; (c.f. هل);
- Functional additions: e.g. the addition of the ironical يا سلام (to rhyme with مدام); بعد أن خنس (to rhyme with جلس...); قطار يا شطار (to rhyme with قطار); etc.

- Disrupted word order (to achieve rhyme and rhythm): e.g. ألقى عليها السؤال (instead of ألقى السؤال عليها); قطعتم تذكرة للكلب (rather than the normal قطعتم تذكرة للكلب); (تركب الحشرات مجاناً); etc.
- Traditional clichés (for sharpening the sense of irony): e.g. كان لي ما كان في قديم الزمان في سالف العصر والأوان
- Rhythmical grammatical structures: e.g. ما هناك ضرورة (cf. لا ضرورة); بدأ قس قد جلس (cf. بدأ قس جلس);
- Functional vocalization: end stop vocalization (سكون): ترى...تذكرة; قس قد جلس...خنس; قطار...شطار; مطاف...خاطف; etc.
- Ironic tone: The ironic tone of the anecdote is overwhelming. The punch line of the joke at the end is sharpened extraordinarily by most of the features outlined above. A case in point is the translation of 'once upon a time' into a traditional equivalent in Arabic (كان يا (ما كان في قديم الزمان في سالف العصر والأوان) which is an excessively redundant, but rhymed and rhythmical version, compared to short versions like: كان يا ما كان / في يوم من الأيام, to make the contrast and irony sharper. That is, starting a very short anecdote with a long cliché suggests an ironical contrast between them. Further, the rhymed, rhythmical and synonymous sequence of the statement adds to this tone of irony.

On the other hand, the functional additions made in the translation - which can be justified on stylistic, pragmatic and cultural grounds - are chosen deliberately and with care not only to achieve rhyme, but also to insinuate sarcasm, for, lexically and culturally, *يا شطار* and *يا سلام* are used among other things for humorous and exclamatory purposes. Moreover, the latter suggests a still sharper sense of irony for the speaker is supposed to use it mocking the listeners, but it turns against him and, in fact, describes him as a fool by implication, which is what the whole anecdote wants to say. Culturally speaking, it reflects the famous English way of joking by fooling oneself.

The sharpest ironic feature of all is the manipulation of prose rhyme and rhythm on a large scale in the translation of the text. It is not so much aimed at creating a poetic effect of some kind as reinforcing the sharp tone of irony in a unique way that draws much on a classical literary style of writing in Arabic literary heritage. In Arabic tradition of literary writings, prose rhyme and rhythm are two distinctive basic and indispensable features of style aimed first and foremost at creating poetic, literary effects. Now, however, this type of style is no longer common in use; yet, when used, it suggests primarily a tremendous sense of irony, as the case may be here.

Hence, these are the features of literariness behind describing the second version of translation as literary. Obviously, all of them are uniquely elaborated to sharpen the overwhelming tone of irony of the original.

### 3. TEXT (2):

"There was no hope for him this time: it was the third stroke. Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. He had often said to me: I am not long for this world, and I thought his words idle. Now I

knew they were true. Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work."

(James Joyce, *The Sisters*)

### 3.1 Non-creative Translation:

("لم يبق له أمل هذه المرة . لقد كانت الأزمة الثالثة . مررت بالمنزل في الليل عدة مرات (كانت فترة إجازة) وتفحصت المربع المضاع للنافذة . وفي كل ليلة مررت بهذا المنزل كنت أجد مضاءً كما كان دائماً، بشكل باهت لا يتحرك . فكرت في نفسي أنه لو كان ميئاً، لرأيت انعكاس أشعة الشمس على الستارة المظلمة لأنني علمت أنه ينبغي وضع شمعتين عند رأس الميت . قال لي كثيراً لن أعيش طويلاً وظننت أن كلماته كانت عبثية، وعلمت الآن أنها كانت حقيقة . في كل ليلة كنت أنظر بدقة فيها إلى النافذة كنت أتحدث مع نفسي بصوت خافت قائلاً كلمة الشلل . لقد كان تأثيرها دائماً غريباً في أذني، مثل كلمة متوازي أضلاع ناقص في الهندسة الإقليدية وكلمة التجارة بالدين في كتاب التعليم الشفهي للدين . أما الآن فقد أصبح تأثيرها كاسم كائن شرير، إذ ملأني خوفاً، ولكنني أحببت الاقتراب منها أكثر لأنظر إلى فعلها القاتل").

This is the opening paragraph of the first short story of James Joyce's Collection of Short Stories, *Dubliners*, i.e. *The Sisters*. It provides a psychological and emotional account of the main topic of the whole story, the death of the priest out of paralysis, the teacher of the protagonist, the boy-narrator. and challenge. It ends up with the serious repercussions of the major event of the story and the challenge put forward by it to the boy-narrator: the deadly work of paralysis. Thus, the translation of an emotional description of inner feelings and impressions demands the translator's attendance to every nuance of the description.

This first ordinary version of translation accounts for the contents as literally and accurately as possible. Its prime concern is to transmit the referential, textual meaning of the text in context as closely as possible, with all SL specific, cultural and other details being retained. Examples include literal translations like: متوازي أضلاع ناقص في الهندسة الإقليدية ، لن أعيش طويلاً ، الأزمة الثالثة كانت: متوازي أضلاع ناقص في الهندسة الإقليدية ، فعلها القاتل ، وكلمة التجارة في الدين في كتاب التعليم الشفهي للدين . These translations are SL biased, rendering meaning in SL terms and not caring for the TL readers as to whether they understand them or not. It is a kind of literal, or semantic translation of meaning that is accurate in the first place, but not necessarily stylistic, pragmatic, emotional or expressive, being a literary text. However, a literary version of translation like the one suggested below can be more convincing:

### 3.2 Creative Translation:

("ما عاد له أمل هذه المرة : فقد كانت الضربة القاضية . ليلة بعد ليلة مررت بالمنزل وقت الإجازة وتمحصت المربع المضاع للنافذة: وليلة بعد ليلة ألفت مضاءً كما كان دائماً، باهتاً وساكناً وساكتاً . لو كان قد رحل، قلت في نفسي، لرأيت ظل الشمس على الستارة المظلمة لأنني علمت أنه ينبغي وضع شمعتين عند رأس الجنان . ردد على مسامعي كثيراً مقولته المؤثرة لقد اقترب أجلي وقلت أن كلماته كانت هباءً منثوراً . الآن أدركت أنها كانت حقيقة مرة واقعة . في كل ليلة كنت أهدق فيها إلى النافذة، كنت أقول في نفسي بصوت خفيض الكلمة المرعبة الشلل . لقد كان وقعها عجباً غريباً في أذني على الدوام، مثلها كمثل كلمة شكل هندسي شبه منحرف مشلول وكلمة التجارة في الدين ممن يشتركون بكتب تعليم الدين المسيحي ثمناً قليلاً، وهي بمثابة الشلل . أما الآن فقد أصبح وقعها كوقع اسم كائن شرير أتم أبق، قد أرعدت فرائصي خوفاً، بيد أنني أصررت وتقت شوقاً إلى الاقتراب منها ودغدغتها أكثر وأكثر والقاء نظرة على فعلها القاتل الشنيع، ألا وهو جثمان القسيس الميت").

This translation can be claimed to have met some literary demands of expressivity, emotionality, stylistic and pragmatic implications. Each of these literary implications of the textual meaning of the original text is elaborated below:



<p>thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. (6) He had often said to me: I am not long for this world, and I thought his words idle.</p> <p>(7) Now I knew they were true.</p> <p>(8) Every night as I gazed up at the window I said softly to myself the word paralysis.</p> <p>(9) It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism.</p> <p>(10) But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work."</p>	<p>(6) قال لي كثيراً لن أعيش طويلاً وطمنت أن كلماته كانت عبثية،</p> <p>(7) وعلمت الآن أنها كانت حقيقة.</p> <p>(8) في كل ليلة كنت أنظر بدقة فيها إلى النافذة كنت أتحدث مع نفسي بصوت خافت قائلاً كلمة الشلل.</p> <p>(9) لقد كان تأثيرها دائماً متوازي أضلاع ناقص في الهندسة الإقليدية وكلمة التجارة بالدين في كتاب التعليم الشفهي للدين.</p> <p>(10) أما الآن فقد أصبح تأثيرها كاسم كائن شرير، إذ ملأتني خوفاً، ولكنني أحببت الاقتراب منها أكثر لأنظر إلى فعلها القاتل.</p>	<p>أجلى وخلصت أن كلماته كانت هباءً منثوراً،</p> <p>(7) الآن علمت أنها كانت حقيقة واقعة.</p> <p>(8) في كل ليلة كنت أهدق فيها إلى النافذة كنت أقول في نفسي بصوت خفيض الكلمة المرعبة الشلل.</p> <p>(9) لقد كان وقعها عجي باً غريباً في أذني على الدوام، مثلها كمثل كلمة شكل هندسي شبه منحرف مشلول وكلمة المتاجرة بالدين ممن يشتركون بكتب تعليم الدين المسيحي ثمناً قليلاً، وهي بمثابة الشلل.</p> <p>(10) أما الآن فقد أصبح وقعها كوقع اسم كائن شرير أتم أبق، قد أرعدت فرائصي خوفاً، ولكنني أصررت وتقت إلى الاقتراب منها ... وهو جثمان القسيس الراحل.</p>
---	---	---

#### 4. TEXT (3):

"The engine whistled as it came into the wide bay of railway lines beside the colliery, where rows of trucks stood in harbour.

Miners, single, trailing and in groups, passed like shadows diverging home. At the edge of the ribbed level of sidings squat a low cottage, three steps down from the cinder track. A large bony vine clutched at the house, as if to claw down the tiled roof. Round the bricked yard grew a few wintry primroses. Beyond, the long garden sloped down to a bush-covered brook

course. There were some twiggy apple trees, winter-crack trees, and ragged cabbages. Beside the path hung dishevelled pink chrysanthemums, like pink cloths hung on bushes. ..."

(D.H. Lawrence, *Odour of the Chrysanthemums*: in Carter, 1982).

This is the second paragraph of the famous English novelist and poet, D.H. Lawrence's short story, *Odour of the Chrysanthemums*. It represents a unique literary style of providing the slightest details of a descriptive account of background surroundings. It is unique due to the fact that it provides even the tiniest of details about the whereabouts and accurate conditions of everything and everybody moving or static in their small circle of setting. This accurate description of the nuances of the elements of this setting is so impressive and passionate making readers feel as though they were there. In addition, there is a unique style of animating the inanimate participants, leaving them to speak for themselves, on the one hand, and turning the animate elements (i.e. characters) into shadows at best. In our translation of this passage, special attention has to be given to these hints. First, an ordinary version of translation is suggested, followed by a literary one:

#### 4.1 Non-creative Translation)

"صَفَّرَ القطار حينما دخل إلى العنبر الفسيح للسكك الحديدية بجانب منجم الفحم، حيث كانت صفوف من العربات تقف في الميناء. مر عمال المناجم فرادى ومتفرقين وجماعات كالأشباح عائدين لبيوتهم . يقع عند حافة المستوى المضلع للخطوط الجانبية لكوخ واطى، ثلاث درجات إلى أسفل طريق الرماد من الأجر . تسلقت أغصان كرمة نائنة يابسة على المنزل، وكأنها تخذش سقف الأجر . نبتت حول الفناء القرميدي بضع زهرات من الربيع الشتوية . انحدرت خلفها الحديقة الطويلة إلى الأسفل حتى طريق الغدير المغطى بالشجر . كانت هناك أشجار تفاح كثيرة الأغصان، وأشجار شققها الشتاء، وملفوف مهترئ . تدلى بمحاذاة الطريق أفحوان وردي مبعثر، كثياب وردية تعلقت على الشجيرات الصغيرة".

This translation does not drop any minute detail of the original, using a normal style of language regarding grammar, word order and lexical choice in particular. The examples and their discussion are left until later to be provided in juxtaposition with those of the literary version of translation, which is in order now:

#### 4.2 Creative Translation

"نعق القطار وهو يلج الفضاء الرُخْب للسكك الحديدية بمحاذاة منجم الفحم، حيث كانت أرتال من العربات تربض في الميناء . مر عمال المناجم زرافات ووحداناً وكأنهم أشباح وقد أقفلوا راجعين إلى بيوتهم . عند حافة المستوى الهندسي المضلع يقبع كوخ واطى تنزل إليه ثلاث درجات إلى أسفل طريق الرماد من الأجر . أغصان دالية عنب نائنة بعظامها قد يبست . تسلقت البيت وكأنها تنشب مخالبها في سقف الأجر فتجره . حول الفناء القرميدي نبتت زهرات من الربيع الشتوية . خلفها، تحدرت الحديقة الطويلة إلى الأسفل حتى بلغت الغدير الذي غطاه الشجر . هناك تناثرت أشجار تفاح مغصونة، وأشج ار شققها الشتاء، وملفوف أشعث أغبر . بمحاذاة الطريق تدلى أفحوان وردي أشعث، وكأنه أثواب وردية تعلقت على الشجيرات الصغيرة متدلّية".

The major point of departure between this and the previous ordinary version is the choice of words and expressions in the first place. In comparison to the first, literary translation has the following major changes in style (see table for juxtaposition):

- Formality: frozen formal, or Classical Arabic is overwhelming (e.g. نعق؛ ولج؛ بمحاذاة؛ (صفر؛ دخل؛ بجانب؛ فرادى ومتفرقين وجماعات؛ عاد (c.f. زرافات ووحداناً؛ أقفل راجعاً؛ إلخ).
- Expressivity: (صفر؛ صفوف؛ وقف؛ وقع؛ إلخ (c.f. (نعق؛ أرتال؛ ربض؛ قبع؛ إلخ).



ragged cabbages. -Beside the path hung dishevelled pink chrysan- themums, -like pink cloths hung on bushes.	-تدلى بمحاذاة الطريق أقحوان وردي مبعثر،  -كثياب وردية تعلقت على الشجيرات الصغيرة.	-بمحاذاة الطريق تدلى أقحوان وردي أشعث،  -وكانه أثواب وردية تعلقت على الشجيرات الصغيرة متدلية.
---	---	--

- Hyperboles: (انحدرت؛ تعلقت؛ e.g.) (فضاء رُحِب؛ تنشب مخالباها؛ تحدرت؛ تعلقت متدلية؛ الخ .
- Literary metaphors: (c.f.) .تنشب المخالب؛ تنانرت الأشجار؛ ملفوف أشعث أغبر؛ أقحوان أشعث؛ الخ (e.g.) .تخدش؛ كان هناك أشجار؛ ملفوف مهترئ؛ أقحوان مبعثر؛ الخ
- Literary words and expressions (e.g.) مغصونة؛ تدلى؛ شققها الشتاء؛ الخ (c.f.) .(كريمة ناتئة بأغصانها؛ يابسة؛ كثيرة الأغصان؛ تعلق؛ مزقها الشتاء؛ الخ .)
- Directional foregrounding: Fronting of many adverbials of the passage functioning as Signposts for accuracy of description (e.g.) الخ (الفناء؛ خلف؛ هنالك؛ بمحاذاة الطريق؛ الخ . These adverbials of place direct the readers to the locations of the most significant elements of the story's setting. In other words, the inanimate is preceding and replacing the animate which is turned inanimate, or at best, into shadows (i.e. the miners). A further literary implication for this foregrounding of signposts of description is the quiet and smooth flow of description passionately as much as unconsciously, which creates for the reader an atmosphere of tranquility and yielding to the miseries going around (see also Nash, 1982).

#### 5. TEXT (4):

"Ten thousand vehicles careering through the Park this perfect afternoon. Such a show! And I have seen all – watch'd it narrowly, and at my leisure. Private barouches, cabs and coupés, some fine horseflesh – lapdogs, footmen, fashions, foreigners, cockades on hats, crests on panels – the full oceanic tide of New York's wealth and 'gentility'. It was an impressive, rich, interminable circus on a grand scale, full of action and color in the beauty of the day, under the clear sun and moderate breeze ... Yet what I saw those hours (I took two other occasions, two other afternoons to watch the same scene) confirms a thought that haunts me every additional glimpse I get of our top-loftical general or rather exceptional phrases of wealth and fashion in this country – namely, that they are ill at ease, much too conscious, cased in too many cerements, and far from happy – that there is nothing in them which we who are poor and plain need at all envy, and that instead of the perennial smell of the grass and woods and shores, their typical redolence is of soaps and essences, very rare may be, but suggesting the barber shop – something that turns stale and musty in a few hours anyhow."

(Walter Whitman, *Specimen Days*, in Nash, 1986, in Brumfit and Carter, 1986: 87)

This passage is an exquisite descriptive scene of a procession on a special New York occasion, followed by the writer's sarcastic reaction to it in a splendid literary style. A good translation has to attend not only to the procession but also to its implications. Here is the first, ordinary attempt, followed by the literary attempt:

### 5.1 Non-creative Translation:

("تجوب عشرة آلاف عربية الموقف عصر هذا اليوم م الرائع. يا له من عرض! ولقد رأيت كل شيء - راقبتها بدقة وعلى راحتى: عربات الخيل البروشة الرباعية الخاصة، ومركبات الخيل الثنائية، وعربات الكوبيه، وخيل الركوب والسباق - كلاب حضن، وخدم، وموضات، وأجانب، وعقد شرائط زينة على القبعات، وأعراف على ألواح زينة - المد المحيطي لثراء نيويورك "ودمائها". لقد كان سيركاً مؤثراً وغنياً ولا متناهيًا على صعيد ضخ، مليئاً بالحركة والألوان في جمال النهار، تحت أشعة الشمس الساطعة والنسيم المعتدل ... لكن ما رأيته في تلك الساعات (اغتتمت مناسبتين أخريين، وعصريتين أخريين لمشاهدة المشهد نفسه) يؤكد فكرة سكنت في داخلي عند كل نظرة إضافية ألقيتها على عبارات البهرجة العامة منها والاستثنائية للثراء والموضة في هذا البلد - أي أنها مضطربة، ومتعمدة جداً، ومغلقة في أكفان كثيرة جداً، وبعيداً جداً عن السعادة - أنه لا شيء فيها نحتاج نحن الفقراء والبسطاء أن نحسده، وأنه عوضاً عن الرائحة الخالدة للعشب والغابات و الشواطئ، يفوح شذا الصابون والعمور المقطرة، ربما نادراً جداً، لكنها توحى بصالون حلقة - شيء يصبح نثناً وعفنًا في غضون ساعات قليلة على أية حال").

The translation insists on rendering the literal contextual meaning of the English text as closely as possible. Yet, the original is over-stuck to more referentially than implicationally. That is, the implications of the style of irony of the description of the parade and the reactions to it are left out. Further, some expressions and terms are translated ambiguously either through loan words (or transcription / transference) (e.g. سيرك، كوبيه، بروشة) or literal translation of words (e.g. كلاب حضن، أعراف على ألواح). Perhaps the major drawback of this translation is its lack of literary spiritedness, as it were, for it is a translation of the description of the original in body only, which might make it look all serious and positive, but in reality it is not. Hence a creative, literary version is suggested below to compensate for this serious shortcoming.

### 5.2 Creative Translation

("عشرة آلاف عربية تجوب الموقف عصر هذا اليوم الرائع. ما أبهاه من عرض! ولقد رأيت كل شيء - أنعمت النظر بالعربات قاطبة وعلى راحتى: عربات الخيل الإفرنجية الرباعية الخاصة البهية، ومركبات الخيل الثنائية البديعة، وعربات رباعية مقفلة وديعة، وخيل الركوب والسباق - كلاب مدللة في الأحضان كالولدان، وخدم وحشم، وموضات وموديلات، وأجانب وأغراب، وقبعات مزدانة بالشرائط والعقد والتيجان، وأعراف على ألواح ودُسر - المد الرهيب لثراء نيويورك الفاره العجيب "ونباتها عريقة المحند". لقد كانت فرقة ألعاب بهلوانية وخفة بالغة الأثر وذاخرة بأبهة وبهرجة ومنظرة لا تنتهي أبداً على نطاق هائل، مفعم بالحركة والحيوية والألوان الزاهية في وضوح النهار البديع، تحت أشعة الشمس الساطعة والنسيم العليل ... لكن ما رأيته في تلك السويغات (اغتتمت مناسبتين أخريين، وعصريتين أخريين للتفرج على المشهد نفسه) يؤكد فكرة استقرت بين حناياي عند كل نظرة إضافية رمقت بها على عبارات البهرجة، العامة منها والاستثنائية، للغنى والثراء والموضة والأزياء في هذا البلد المعطاء - أي أنها مضطربة مهزوزة، ومتعمدة مقصودة، ومغلقة في أكفان كثيرة وفيرة، وأبعد ما تكون عن السرور والحبور - أنه لا شيء فيها يجعلنا نحن الفقراء والبسطاء أن نحسده أو نغبطه، وأنه عوضاً عن العبير الخالد للأعشاب والغابات والشيطان والخلجان يفوح في كل مكان، تنبعث رائحة الصابون والعمور المقطرة، والتي توحى بعبق دكاكين الحلاقين - شيء ينقلب نثناً وعفنًا في غضون هنيهات").

At first sight, the original suggests a lovely and lively scene that the New Yorkers must feel proud of. However, reading through the lines, the sense of irony is lurking everywhere in the description. Therefore, this translation has tracked all the possible traces of irony and rendered them in a spirited literary style, using the two general translation procedures of paraphrase and addition. Many words and phrases are amplified by way of achieving the sharpest sense of irony possible to match the huge sarcastic implications of the text. Following is an account of the ironical touches, indirect and direct, which are eventually the major component of the translation's literary flavor:

- Exaggerated exclamation: (e.g. ما أبهاه من عرض!).

- Pretentious synonymy: (e.g. بالغة الأثر وذاخرة بأبهة وبهرجة ومنفاخية)
- Ostentatious pairs of synonyms (e.g. للغنى والثراء؛ والموضة والأزياء؛ نحسده أو نغبطه؛ مضطربة (مهموزة؛ متعمدة مقصودة؛ كثيرة وفيرة؛ السرور والحبور؛ نتناً وعفناً؛ إلخ)
- Forced, fictitious prose rhyme: (e.g. (most words and phrases of the translation are made rhymed) الإفرنجية الرباعية ... البهية؛ البديعة ... ودبعية؛ في الأحضان كالولدان؛ خدم وحشم؛ موزات وموديلات؛ (الثراء ... الأزياء ... المعطاء؛ الشيطان والخلجان؛ مضطربة مهموزة / متعمدة مقصودة؛ للغنى والثراء / والموضة والأزياء؛ إلخ)
- Affected rhythm: (e.g. (مضطربة مهموزة / متعمدة مقصودة؛ للغنى والثراء / والموضة والأزياء؛ إلخ)
- Classical pompous phrases: (e.g. (خدم وحشم؛ ألواح ودرس؛ إلخ)
- Triads of end-prominence: Three synonymous words with emphasis falling on the last one: (e.g. بأبهة وبهرجة ومنفاخية)
- Redundant repetition (e.g. مناسبتين آخرين، وعصريتين آخرين)
- Deliberate variation (e.g. عبير/عطر/رائحة/عيق)
- Rhymed variation (e.g. (في غضون سويغات / في غضون هنيئات)
- Harmonious rhymed antonyms: (e.g. (الكلاب مدللة في الأحضان كالولدان (the repulsive equation between 'dogs' and 'children').

These features of the literary style of irony are made sharper by reading the text as a representation of two extremes in contention: (1) The seemingly exalted, exquisite description of the parade ('ten thousand ... breeze'), (2) counteracted by cynical critique ('Yet ... anyhow') This can be interpreted in terms of two polar lexical sets of positive and negative as follows:

Positive Attitude	Negative Attitude
<p>Ten thousand vehicles careering through the Park this perfect afternoon. Such a show! And I have seen all – watch'd it narrowly, and at my leisure. Private barouches, cabs and coupés, some fine horseflesh – lapdogs, footmen, fashions, foreigners, cockades on hats, crests on panels – the full oceanic tide of New York's wealth and 'gentility'. It was an impressive, rich, interminable circus on a grand scale, full of action and color in the beauty of the day, under the clear sun and moderate breeze.</p> <p>عشرة آلاف عربية تجوب الموقف عصر هذا اليوم الرائع. ما أبهاه من عرض! ولقد رأيت كل شيء – أنعمت النظر بالعربات قاطبة وعلى راحتني: عربات الخيل الإفرنجية الرباعية الخاصة البهية، ومركبات الخيل الثنائية البديعة، وعربات رباعية مقلدة ودبعية، وخيل الركوب والسباق – كلاب مدللة في</p>	<p>Yet what I saw those hours (I took two other occasions, two other afternoons to watch the same scene) confirms a thought that haunts me every additional glimpse I get of our top-loftical general or rather exceptional phrases of wealth and fashion in this country – namely, that they are ill at ease, much too conscious, cased in too many cerements, and far from happy – that there is nothing in them which we who are poor and plain need at all envy, and that instead of the perennial smell of the grass and woods and shores, their typical redolence is of soaps and essences, very rare may be, but suggesting the barber shop – something that turns stale and musty in a few hours anyhow.</p> <p>لكن ما رأيت في تلك السويغات (اغتنمت مناسبتين آخرين، وعصريتين آخرين للتفرج</p>

<p>الأحضان كالولدان، وخدم وحشم، وموضات وموديلات، وأجانب وأغراب، وقبعات مزدانة بالشرائط والعقد والتيجان، وأعراف على ألواح ودر - المد الرهيب لثراء نيويورك الفاره العجيب "ونباتها عريقة المحتد". لقد كانت فرقة ألعاب بهلوانية وخفة بالغة الأثر وذاخرة بأبهة وبهرجة ومنظرة لا تنتهي أبداً على نطاق هائل، مفعم بالحركة والحيوية والألوان الزاهية في وضج النهار البديع، تحت أشعة الشمس الساطعة والنسيم العليل.</p>	<p>على المشهد نفسه ) يؤكد فكرة استقرت بين حناياي عند كل نظرة إضافية رمقت بها على عبارات البهرجة، العامة منها والاستثنائية، للغنى والثراء والموضة والأزياء في هذا البلد المعطاء - أي أنها مضطربة مهزوزة، ومتعمدة مقصودة، ومغلقة في أكفان كثيرة وفيرة، وأبعد ما تكون عن السرور والحبور - أنه لا شيء فيها يجعلنا نحن الفقراء والبسطاء أن نحسده أو نغيظه، وأنه عوضاً عن العبير الخالد للأعشاب والغابات والشيطان والخلجان يفوح في كل مكان، تنبعث رائحة الصابون والعطور المقطرة، والتي توحى بعبق دكاكين الحلاقين - شيء ينقلب تنناً وعفناً في غضون هنيهات.</p>
---	---

The foregoing argument is based on reading the text at more than one level: at the level of its textual-contextual meanings (i.e. 'the ordinary version'), and its creative literary-stylistic implications (i.e. 'the literary version'). However, the two are interrelated, and in the latter, we usually go one direction: from textual-contextual meanings to literary-stylistic implications.

## 6. Conclusion

The foregoing pairs of versions of translation of texts representative of four short stories (eight English and two Arabic) and the ensuing discussions suggest two main lines of methods for the translation of *Short Story*: *First*, possible ordinary, non-creative translation that focuses solely on the rendition of meaning in a straightforward way, with full commitment to sense in a normal, unmarked style of the target language; and, *secondly*, creative literary translation claimed to have been creative and accounted for the major literary delicacies, features, functions, tones and touches. Prime among these are: metaphorical expressions and implications, symbolisms, lexical densities, metonyms, puns, personifications, rhetorical repetitions of all types, rhetorical figures of different types (especially syndetic, polysyndetic and asyndetic patterns, chiasmus, hyperboles, periphrases, etc.), assertive/emphatic features of all types, lexical and syntactic foregrounding / backgrounding, literary diction, literary structures, sound / prosodic features and effects (especially, rhyme, rhythm, prose rhyme, sound harmony / disharmony, etc.), formality, classical literary phrases and expressions, antonyms and contrasts, synonyms and variations, parallel structures (lexical, grammatical and phonological), cultural expressions and implications and deviations (lexical and syntactic in particular), to name but the major ones. All these and other features discussed earlier in the paper are described to be features of creative impressive, expressive and effective literary language of Short Story and other major genres of literary text.

It has been claimed throughout that, due to the speciality of the language and style of the literary texts, and due to the abundance of features of literariness unique to these texts, our translation of them is expected to be sensed and judged as literary in the Target Language. And these very features of literariness and literary style are the master key, as it were, to any creative version of translation to be described as 'literary'. This has been demonstrated in practice through a close comparison between the Non-creative Ordinary Version and the Creative Literary Version of translation suggested more naturally than artificially for every short story quoted from above. At

the end, it is left to the reader to draw the final judgment about the credibility of the literary creative version in particular.

In conclusion, the translation of *Short Story* into equally creative and literary version in the Target Language is by no means a straightforward process. Yet, it is not impossible nor far-fetched, but rather challenging and enjoying to attempt bravely.

### About the Author:

**Hasan Said Ghazala** is currently a full Professor of Stylistics and Translation at the English Department, College of Social Sciences, Umm Al-Qura University, Makkah Al-Mukarramah, Saudi Arabia. He is a graduate of the UK Universities (MA in *Translation and Linguistics*, Bath University, 1983, and Ph.D. in *Stylistics*, Nottingham University, 1987). He has so far published (20) books and (44) papers in the two areas of his specialism

### References

- Bates, H.E. (1954). *The Feast of July*. London: Michael Joseph.
- Brumfit, C. and Carter, A. (eds.) (1986). *Literature and Language Teaching*. OUP
- Carter, R. (ed). (1982). *Language and Literature : An introductory Reader in Stylistics*. London: George Allen&Unwin.
- Carter, R.(1987). *Vocabulary: Applied linguistic Perspectives*. Allen & Unwin: London.
- Carter, A. and Nash, W. (1990). *Seeing Through Language: A Guide to Styles of English Writing*. Basil Blackwell.
- Ghazala, H. (2012). *A Course in Literary Stylistics for University Students of English Literature and Stylistics*. Jeddah: Konooz Al-Marifa.
- Ghazala, H. (2014). *Translating Islamic Texts: A Textbook*. Jeddah: Konooz Al-Marifa
- Gran, L. (1998). In-training development of interpreting strategies and creativity. In Beylard-Ozeroff, A., Králová, J.& Moser-Mercer, B. (eds) (1998). *Translators' Strategies and Creativity*. John Benjamins Publishing Company: Amsterdam / Philadelphia.
- Jakobson, R. (1960). Closing statement: linguistics and poetics. In Sebeok, T.A. (ed) *Style in Language*. Cambridge: The MIT Press, 350-93.
- Joyce, J.(1941). *Dubliners*, (edn.1983). London: Granada.
- Landers, C. (2001) *Literary Translation: A Practical Guide*, (Clevedon: Multilingual Matters).
- Nash, W. (1982). On a passage from Lawrence's 'Odour of Chrysanthemums', in Carter, R.(ed) (1982). *Language and Literature: An introductory Reader in Stylistics*. London: George Allen & Unwin, 101-120.
- Nash, W. (1986). Sound and the pattern of poetic meaning. In D'haen, T. (ed.). *Linguistics and the Study of Literature*. Amsterdam: Rodopi.
- Newmark, P. (1988/1995). *A Textbook of Translation*. London: Prentice Hall.

- Newmark, P. (1993). *Paragraphs on Translation*. Clevedon, Philadelphia, Adelaide: Multilingual Matters Ltd.
- Newmark, P. (1998). *More Paragraphs on Translation*. Clevedon, Philadelphia, Adelaide: Multilingual Matters Ltd.
- Nida, E. (1964). *Towards a Science of Translating with Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden: E.J. Brill.
- Nida, E. (1998). Translator's creativity versus Sociolinguistic Constraints. In Beylard-Ozeroff, A., Králová, J. and Moser-Mercer, B. (eds), (1998). *Translators' Strategies and Creativity*. Amsterdam / Philadelphia: John Benjamins Publishing Company, 127-36.
- Pym, A. (1998) Lives of Henri Albert, Nietzschean translator. In Beylard-Ozeroff, A., Králová, J. and Moser-Mercer, B. (eds) (1998). *Translators' Strategies and Creativity*. Amsterdam / Philadelphia: John Benjamins Publishing Company, 117-25.
- Raffel, B. (1988) *The Art of Translating Poetry*, (The Pennsylvania State University Press: Pennsylvania).
- Raffel, B. (1994). *The Art of Translating Prose*. Pennsylvania: The Pennsylvania State University Press: