

Original Research Article

Stylistics Issues in Translating Metaphors of *Shakespeare's Merchant of Venice*

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Abstract

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This study investigates some stylistic issues in translating metaphors in *Shakespeare's Merchant of Venice* by two well-known Arabic translators. This article detects metaphors in the ST compared to their equivalence in the TTs (Arabic). It analyses the different meanings of metaphors whether they are denotative or connotative. This study is based on Newmark (1988); Catford (1969); Neubert and Jäger (1985); Holz-Mänttari (1984); Vermeer (1999); Hermans (1998: 61); Venuti (2018); Toury (1995); and Goatly (2011) as they use different perceptions of translating metaphors. The results show a dilemma in translating metaphors for different reasons; one is related to the translator's main work as a writer and a translator together or as only a translator. The other is related to the purpose of translation whether it's for theater or for cultural interaction. The translators somewhat successfully translated the metaphors and nearly kept the style and the meaning of the ST.

Keywords: Translation, Style, Metaphors, Semantics level, Denotative, Connotative meaning, Canonity.

INTRODUCTION

Arabic translations of different literary works have its own taste although they are the same source text. These differences depends on the popularity of the translated work (ST) and the translators whether they are famous figure in writing or translation (Shunnaq 1994). As a result, this study investigates some stylistic issues in two different translations of *Shakespeare's Merchant of Venice*. Readers and writers function seem more interconnected in hypertext in modern theories. It is clear sign of such shifts of authorial power seems in the reader's abilities to find his/her way through the Meta text, to suspend text written by others, and to create links between documents written by others (Modir, Guan, and Aziz, 2014). Majority of authorship attribution studies have concentrated on works which are available in the language used by the original author (Holmes, 1994; Juola 2007) as it gives a direct way of examining an author's linguistic habits. Questions of authorship arise regarding a work only surviving in translation with rare exceptions, such as Holmes (1992), Wang (2010), and

Wang and Li (2011). There are not many studies of authorship in translation that have been published. As noted by Hassan (2017), the certain problem of attributing translated texts to their original authors has received little attention. One reason for this lack of attention may be the assumption that the translator's style will somehow dominate, even obliterate, the style of the original author. This assumption is connected with the notion of "translation universals" (Baker, 1993), an idea which postulates that various forms of normalization and homogenization are regularly imposed on translated texts, thus implying that authorial idiosyncrasies will tend to be obscured. A complicating factor, dubbed by Teich (2005, p.145) the "Source language shining through", is the finding that translators often bring source-language constructions into the target language, even when they are less than fully natural (Xiao, 2010). This could provide an avenue for elements of authorial style to cross the translation barrier.

Statement of the Problem

Translation is a process where translators may find difficulties in finding the appropriate equivalence in the target text (TT). Authors might mean something that translators cannot convey in the TT. Authors are critical to translation where in significant semantic issues presented by them. Equivalence-oriented translation viewed as a procedure which 'replicates the same situation as in the original, whilst using completely different wording' (Kenny, 2017). Racz (2017) also suggests that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. This issue is the main goal of this study where the researcher tries to find out that authority and authorial weights affect translation.

Purpose and Significance of the Study

This study aims to discuss the effects of the translator's styles in translating metaphors on the work itself compared to the original text and authors' styles, authority, authorial weight and whether these features may affect the products as a whole or partially.

This study sheds the light on the differences that may occur by the translation process itself and by styles, authority, authorial weight where these may lead to misunderstand the ST. When people analyze literature, one of the first things people seem to do is looking for interviews or quotes from the authors who describe the meaning they intended their text to have. The New Critics (who were fashionable in the 1950s) insisted that neither authorial intent, nor anything else outside the text itself, should be given any weight. Some schools (Marxist and Freudian) have complicated relationships with authorial intent. The presence of the Author function in Western social discourse is a sign of the power attributed to it and to its representation. The Author's name is an act. It performs within a certain social dynamic, and serves as a means of classification, grouping, exclusion and canonization of texts (Maher, 2011).

Research Questions

This research will investigate the following central research questions:

- (i) How do the translators translate the metaphors?, and
- (ii) How do these translations maintain or fail to maintain the ST's (source text) style?

Background of the Study

This study discusses the effect of the author on translating, and detects the differences; if there any,

between the styles of a text translated from English into Arabic by an author and by a translator. Also, it focuses on the differences between the translated texts (TT) and the original one (ST) in the light of the author's canonicity and his authority on the text and finally the weight of the author in literature.

Literature Review

William Shakespeare is very well known for his use of figurative language in his plays. He uses metaphors to allow the audience to create a better understanding of the text. It also involves the viewers in a sense, giving them a chance to relate to the familiar object Shakespeare has used as the metaphor. O'Neill (1992) states that reading a translated work from English into Arabic is as an interesting experience as reading it in its source language they are both enrichment experiences, especially if the translator's style is good enough to give you such pleasure. Some translators can add an extra element of beauty and make the translated work meet the taste and expectations of the demanded Arab audience, who has; somehow, a hard and selective taste in reading. Such addition could be sensed mostly when the translator is an author with a special importance, or has his canonicity and authority in his work. Although some translators, who are professional with an excellent experience in their work, and are well informed with a good knowledge of both languages, can produce translations with an excellent weigh in the field. Also the style of both the writer and the translator affect the way readers accept the work. Such notice could be felt when reading for Shakespeare either in English or an Arabic translation, but this feeling could be greater when the translator is an author who; also, has his canonicity and authority. The casual and widespread assumption that translations by "real authors already" are somehow superior, better, more the "real thing" than translations by individuals who are *not* real authors but merely members of that presumably inferior literary breed, translators, who by definition are incapable of producing the real thing — unless, of course, like Pope, they write a book of their "own," an *original* text, which then, by definition, will at least have some defensible claim to being considered the "real thing" (ibid: 21).

Translation and Style

Style is hard to be defined and it refers to authors methods of expressing themselves in written words. Style is the characteristic manner of expression in works; a writer's style is known from the words he/she chooses to construct their sentences. Each writer has his own style that distinguishes him from others and translators are in the same way where they can be distinguished by their styles (Bani Abdo 2017). There are many interpretations

to define it; for example, For example, Leech (2008 p.55), one the leading linguistic theoreticians of style, defines style as follows: "a style X is the sum of linguistic features associated with texts or textual samples define by some set of contextual parameters, Y". Munday (2008 p.1) asserts that "Style is the result of choice conscious or not". Bani Abdo (2017) styles are also basic features of works, and it is the product of the author's personality and emotion. Individual translators can be known for their choice of content and a matter of tendencies in a text.

Translator's Styles vs. Author's Style

Just like the writers of the literary works, translators also demonstrate their own unique style in the translation of the source text. Individual translators tend to decide on different words and patterns when interpreting other writer's text into another language. If differences can be found between such decisions, this would indicate that there are different translating styles that can be characterized through linguistic shifts' (Minghe, 2013). Each translator interpreters the text in a different way and expresses it in his style. This style is unique and different from other translators' and authors' styles. 'When a translator interpreters a text, he tends to use special words that convey the author's meaning and expresses his unique style regardless the author's style. 'According to Savory, literal translation of a literary work does not reproduce the effect of the original. Because literature allows multiple interpretations, there should be freedom in literary translations to consider a wide range of implicatures' (ibid). No matter how much effort the translator make trying to be faithful to the source text and to keep the author's style clear, s/he would show his/ her own style through the different stylistic features s/he uses. To what extent this would affect the translation of an authorial author and an authorial translator and a well-acknowledged translator, this is going to be focused on in this research paper.

Khalil Mutran's style

Muttran is a well known author, poet and translator in the Arabic world. He is fluent speaker of Arabic and French and founder of many Arabic magazines and newspapers which he also published his work in. He translated many works such his collaboration with Hafez Ibrahim in translating a French book on political economy. He also translated many of Shakespeare's works such as *Othello* among other works was translated by him into Arabic as *Utayl*, which is the most celebrated and best-known translation of the drama into Arabic. His translation was based into the French version not the English ones (Hourani, 1991, p.305).

Mohamed Enani's Style

Enani (January 4, 1939) is an Egyptian translator, fiction writer, dramatist, critic and prominent intellectual. He is a well known academic professor at Cairo University and in the Arabic world. He produced more than 130 books in both Arabic and English, varying from translations to critical and creative works. He translated many of shakespeare's works. He says that the translation in some aspects is a "interpretation" of ideas and interpretation to be suitable for the language of the age and that the book (orientalism) such as intellectual texts "ingenious genius," which can be interpreted as a "difficult text" in the English language written by Said and the reader has the right to read something It's easy (Cairo University, 2017).

Metaphors

A metaphor is a rhetorical figure of speech that compares two subjects without the use of "like" or "as", in which a word or phrase is applied to an object or action to which it is not literally applicable. When we speak of gene maps and gene mapping, we use a cartographic metaphor. A metaphor asserts a correlation or resemblance between two things that are otherwise unrelated. The English word "metaphor" originates from the Greek *metaphorá*, which means "to transfer" or "to carry over." Indeed, a metaphor transfers meaning from one subject on to another so that the target subject can be understood in a new way. Rhetoricians have further elaborated on the definition of metaphor by separating and naming the two key elements. There are a few different sets of names for these two parts: they can be called the "tenor" and the "vehicle", the "ground" and the "figure", or the "target" and the "source" (Lakoff and Johnson, 2003; Mazid, 2007). Nordquist (2018) points out that there are different types of metaphors, such as absolute metaphor, complex Metaphor, conceptual Metaphor, to name but a few.

METHODOLOGY

This section is going to detect the metaphors and their translations in the two translations compared to their meaning in English. As known there are many different meanings for each word. Some meanings are denotative and others are connotative. Denotation refers to the literal meaning of a word. Connotation, on the other hand, refers to the associations that are connected to a certain word or the emotional suggestions related to that word. This leads that metaphors have different perceptions depending on the author or the reader (Burt and Stapleton, 2010).

Table 1. The following table shows a list of metaphors of the Source text (ST), English meaning, translations target text 1 and target text 2 (TT1 and TT2) given by *Muttran* and *Enani*.

| The ST Metaphors | English Meaning | Metaphors in the translation I (TT1) by <i>Muttran</i> | Metaphors in the translation II (TT2) by <i>Enani</i> |
|--------------------------------------|--|--|--|
| 1 Wind 'My wind cooling my broth' | Salerio means his breath used to blow cool air onto hot soup. | إذا نفخت في حساني لتبريده طفتت أفطن للآفات التي قد تحدثها العواصف في البحر فأرتعد، | ما بردت حساني ونفخت عليه وماجت فيه الامواج الا وارتعد القلب لذكر الريح العاصفة وما تحدثه من اضرار في البحر |
| 2 curt'sy | Salerio implies as classed system in which Antonio's stately ships are better than all of the poor merchants' ships. | تحلق من عل فوق جماهير الصغار المتضائلات من سوقة السفن | تزهو بجمال الطلعة فوق البحر لا تأبه للسفن الصغرى |
| 3 breed for barren metal. | Antonio argues that money making money is unnatural. | فإن كنت راعياً في إقراضنا المال فلست دانئنا به أصدقاء، وأتى للصدافة أن تتولد من حيث لا رحم؟ | فاذا اقرضت لنا المال لا تقرضه حبا وكرامة كالود الجاري بين صاحب والصاحب أذ أنى لصديق أن يأخذ نسلا من معدن ربها وربا من قرض اعطاه صديقا؟ |
| 4 Hercules and Lichas | Morocco uses this story to show that if left to luck, symbolized by dice, it would not have mattered who was stronger in this fight. | أمر منوط بالمقادير، والمقادير ربما سددت سهم الضعيف وأطاشت سهم القدير، وربما أدنت حظ الأجر وأغلت حظ الأجير | قد يطرح النرد هرقل ليباري خادمه فيفوز "ليكاس" الضعيف ضد سيده ما دام حكم النرد في يد القدر |
| 5 staff | Gobbo means that Launcelot supports him in his old age, and laments the loss of this support. | فالفتى هو سندي، وحيدي، عكاز شيخوختي | كان الفتى عكاز سني الكبيرة بل قل عصاي في يدي |
| 6 devil | Jessica picks up the same metaphor that Launcelot used to describe Shylock in the previous scene. Except here, while the house is "Hell" Launcelot is the devil, rather than Shylock, and devil is repurposed to mean entertainer. | وستكون لك وحشة في هذا البيت الجهنمي، الذي كنت تؤنسه أحياناً | مزلنا مثل جهنم، لكنك عفريت أزرق تسرق منه طعام الملل بمحرك |
| 7 moth | This metaphor suggests that the seeker was burned by the very thing that they sought, as in a moth who is burned by the flame. | كذا احتراق الفراشة بالنور | وهكذا الفراشة التي بنار الشمعة احترقت |
| 8 livers white as milk | a "white" liver meant someone was a coward. | لوجدت أكبادهم بيضاء كاللبن | سترى اكبادا بيضاء مثل اللبن المسكوب |
| 9 Dardanian wives. | another way to say Trojan wives | على أنني أشبه بتلك الفتاة المقدمة للتضحية . أجد الذين حولي مستعدين كالطرواديين يتوقعون الختام | كي ينقذ العذراء من براثن السعلاة في المحيط ونساء طروادة تكي وتنوح على الضحية التي قدمتها |
| 10 swan-like end | a swan song or final performance before death | كنهاية ذلك الطائر العوام الذي لا يجيد في حياته إلا صوتاً يتغنى به قبيل وفاته | قل ان دمعي سوف يذرف جدولا ينساب فيه الطائر الحزين لحظة الفراق |
| 11 torturer | This exchange metaphorically positions Portia as a torturer and Bassanio as her political prisoner and offers one reason why these two claim to be so emphatically in love with each other. As the "torturer" Portia gets the power she lacks while being constrained by her father's will. Bassanio will become her prisoner in order to relieve himself of debt. | ما أعذب ذلك العذاب الذي يعلمني مسيبه كيف أنجو منه | يا للعذاب الهنيء هذي معذبتي تعلمني كيف الخلاص من العذاب |
| 12 lock'd in | This metaphor refers to both the picture of Portia locked inside the casket, and Portia's feeling of being trapped inside her father's will. | إني في أحدها | لسوف تلقاني في واحد منها |
| 13 enough | The lesson was as unnecessary as fixing roads in the summer time which have not yet been destroyed by weather. | ما أشبه هذه الحالة بإصلاح الطرقات الجميلة صيفاً حيث لا حاجة إلى ذلك الإصلاح | من يصلح الطرقات في فصل الصيف بينما لا تحتاج الى اصلاح يضيع الوقت |

Translating Metaphors

Translating metaphors is not an easy task, because of the differences between languages and the usage of these metaphors in each culture and also because of the different denotative and connotative meanings for each word or metaphor. Under the best of circumstances, metaphors can pose difficulties for translation. Translators wrestle with how to balance “faithfulness” and “comprehensibility” (Dobrzyńska 1995), or how to optimize the “accuracy” of a translated metaphor (Newmark 1988). Metaphor translation strategies have been listed, classified, assessed (van den Broeck 1981; Toury 1995; Dobrzyńska 1995; Schäffner 2004), and even numerically ranked (Newmark 1988).

When it comes to the functionality, Newmark (1988) figured out that two functions of metaphors; connotative and aesthetic. The first refers to the ability of metaphor to indicate both abstract and concrete concepts in more detail, express thoughts clearly and identify the quality of the described object. The latter refers to metaphor's ability to give the aesthetic effect on the reader, to interest and surprise him. The scholar noted that these two functions are combined in a metaphor: the unity of form and content, cognitive and aesthetic functions. Also the translator should pay attention to the amount of the semantic component of metaphors that should be rendered in translation.

Even the metaphor "The world is my oyster", made more or less universal by William Shakespeare, may be difficult to understand in a community which does not have oysters. At other times, the same metaphor might exist with small cultural amendments. In England, pigs can fly; in Spain, donkeys can. Table 1

Data Analysis

This chapter analyzes the random metaphors' sample listed in table (1). Here, metaphors will be compared with TT1 and TT2, as the following:

Analyzing the Metaphors

- In the first metaphor (*wind*), Salerio means his breath used to blow cool air onto a hot soup. Comparing his breath to the wind that might cause a storm which may attack the ships carrying his goods in the sea, he equates his breath which refers to his life with his investment. Salerio and Solanio's understanding of Antonio's melancholy demonstrate the extreme importance of money to these principal characters. Comparing this meaning to the meaning given by TT1 and TT2 seems closely related and almost both TT1 and TT2 give the same denotative meaning as the ST; though, TT2 was

more poetic form than TT1 where it used a prose style to translate the text.

- In the second Metaphor (*curt'sy*), Salerio implies a classed system in which Antonio's stately ships are better than all of the poor merchants' ships. He compares the natural bobbing of ships in the sea to peasants "curtsying" to their lord to show reverence. In this metaphor, the poor merchants' ships curtsy to Antonio's ship because Antonio is a richer and is considered a higher class merchant. This imagination of Antonio's ships classifies him and his friends as members of the upper class. This metaphor refers to Antonio as a rich man and his belongings (ships) are much more of a higher quality than others. Mutran's translation (TT1) indicates the picturesque words he used to apply the meaning, depending on the connotative meaning to draw a picture of how wealthy and beautiful Antonio's ships are. Furthermore, *Enani* (TT2) draws such a picture which makes the ships look less arrogant than what meant by Shakespeare and applied by *Muttran*.

- The third metaphor is *breed for barren metal*; it refers to the impossibility of breeding coins out of coins, in a reference of refusing to get a profit when people get their lent money back. *Muttran* (TT1) explains the connotative meaning directly, denying any friendship between the borrower and the lender, without translating Shakespeare's words literary, but gives the meaning of futility by denying the existence of the essential part in breeding (the womb). In contrast, *Enani* (TT2) gives the literal meaning of the words, which causes some weakness in the Arabic form and gives the feeling of a mechanic translation, a translation without sole.

- The fourth metaphor is *Hercules and Lichas*. This metaphor refers to luck and its unpredictability, which is symbolized by the dice. TT1 by *Muttran* indicates a connotative meaning without mentioning the myth of *Hercules and Lichas*; whereas, TT2 by *Enani* indicates a literal meaning of the metaphor and briefly explains the myth of *Hercules and Lichas*. The words and the style used by *Muttran* (TT1) look more elegant than by *Enani* (TT2).

- The fifth metaphor is (*staff*). One of the literary meanings for this word is 'stick' which some people; especially the elders, use to help them in walking. TT1 (*Muttran*) expresses this meaning cleverly referring to the importance of the boy to his old father as a helper using the Arabic equivalence 'عكاز' /*ockaz*/ once and the Arabic word 'سنددي' /*sanady*/ to express the meaning of the Shakespearean word '*prop*'. His sentence was short and brief like Shakespeare's; contrarily, TT2 (*Enani*) uses two Arabic equivalences to the word 'staff': 'عكاز' /*ockaze*/ and 'عصا' /*assa*/, his sentence was short. *Muttran's* sentence (TT1) is more expressive and touchy than *Enani's* direct and less emotional sentence (TT2).

- The sixth metaphor is '*devil*'. This word was used twice in the play, in act II scene II by Launcelot to describe Shylock and in scene III by Jessica to mean

'entertainer'. The Arabic equivalent word Satan 'شيطان' /*shaittan*/ was not used by TT1 (*Muttran*) but he indicates a connotative meaning of the whole sentence. In contrast, TT2 (*Enani*) used the Arabic equivalent Satan 'شيطان' /*shaittan*/ and added another word 'أزرق' /*?zraq*/ to it which means 'blue' or metaphorically means *devilish* and then he translates the rest of Shakespeare's sentence nearly literary. TT1 expresses the metaphor in a more direct and a short way compared to TT2 that uses literal translation instead and his sentence was strange but nearly accurate.

- Moth is the eight chosen metaphor where both TT1 and TT2 use the same equivalent 'الفراشة' /*?l-farashah*/. TT1 (*Muttran*) refers to the ST words 'candle' and 'flame' too with the Arabic word *light* 'النور' /*?noor*/ which is extended from the word 'flame' of the 'candle' and also he adds the word 'heat' which 'warns' anything that comes close to it. TT1 equivalent composed the *candle's flame* that gives (light and heat) as one word (*light*, نور). This makes TT1 sounds poetic. Contrarily, TT2 uses the word *fire* 'نار' /*narr*/ as a literal meaning.
- *Livers white as milk* is the eighth metaphor. TT1 and TT2 indicate literal meaning. TT1 briefly translated while TT2 adds another phrase 'اللبن المسكوب' /*?l-laban ?lmaskoub*/ 'the shed milk' that causes a loss of meaning.
- *Dardanian wives* is the ninth metaphor. TT2 (*Enani*) uses the Arabic equivalent of the word 'wives' as 'نساء' /*nesa'a?*/ and 'زوجات' /*zaujaat*/. He chooses the first one, while *Muttran* (TT1) uses the tribe's name in Arabic letters 'Trojans' 'طرواديون' /*torwadiyun*/ and deleted the word 'wives', but his translation seems to be accurate.
- The tenth metaphors '*swan-like end*' is translated in both TT1 and TT2 with no sense of literal meaning. TT1 (*Muttran*) approaches the meaning by applying one of its characteristics 'العوام' /*?l?waam*/ 'the swimmer' (which is also used in Arabic language to indicates a type of bird); whereas, TT2 uses another characteristic 'sadness' 'الحزين' /*?lhazi:n*/ (which is also used in Arabic to mention a specific kind of birds) in order to connect it with the whole sentence '*the swan ends his life singing*'; *sadly of course*. Cleverly both TT1 and TT2 use expressive meanings.
- The eleventh metaphor is *torturer*. Both TT1 and TT2 closely use the same equivalent to translate this metaphor. TT1 (*Muttran*) uses the reflexive pronoun to refer to the doer, while TT2 (*Enani*) uses the equivalent word.
- The twelfth metaphor is *lock'd in*. This phrase is translated briefly and literally by TT1; whereas, TT2 adds more expressive. TT1 and TT2 provide the exact meaning.
- *Enough* is the thirteenth metaphor. Both TT1 and TT2 delete this metaphor. Both give different approaches to satisfy the meaning of the whole sentence. TT2 seems closely related to the ST.

RESULTS AND CONCLUSION

All the previous theories of Newmark (1988); Catford (1969); Neubert and Jäger (1985); Holz-Mänttari (1984); Vermeer (1999); Hermans (1998: 61); Venuti (2018); Toury (1995); Venuti (2018); and Goatly (2011) agreed that translating metaphors shouldn't cause any problem, as the translator has many choices to do so. A translator could easily depend on word-by-word translating, or he/she can use an equivalent from the target culture to approach or make the meaning understandable by his readers in the target text, and uses the best emotional or sensual meaning in the target text to convey the source meaning.

The translator should judge each utterance (metaphor) individually with its proper context before making a decision, and make any necessary changes to get to the point.

Both translators nearly translate all the inserted metaphors in a way or another. As we can see both of them paid attention to both denotative and connotative meaning of each metaphor, and give the best and nearest translation both of them could find.

Muttran has been noticed that he translated the play depending on a French translation, while *Enani* translated it from English (ST). *Muttran* translated it for theater, as he used to write or translate many works to be performed there, but *Enani* did it as a part of his beliefs as a translator to give ordinary people a chance to take a look at other cultures literature.

Muttran is a man of letters but *Enani* is an academic man who follows the rules more than emotions and tries to educate people directly, paying less attention to feelings and emotions, while *Muttran* writes and translates depending on evoking and expressing emotions to attract the audience of the theater.

CONCLUSION

Scholars as Newmark (1981); Catford (1969); Neubert and Jäger (1985); Holz-Mänttari (1984); Vermeer (1999); Hermans, (1998: 61); Venuti, (2018); Toury (1995); and Goatly (2011) believe that translating metaphors shouldn't cause any problem, as the translator has many choices to do so to convey the source meaning. As the analysis shows, the first translator translated the context depending on his feelings and emotions to attract the audience of the theater. The other follows the rules more than emotions and paying less attention to feelings and emotions. The two translators somewhat successfully translated the metaphors and nearly kept the style and the meaning of the ST all through. This result may satisfy the scholars' theories in translating metaphors from a culture into another. The results also show that there is a dilemma in translating metaphors which occurred for different reasons; one of them is related to the transla-

tor's main work as a writer and a translator or just as translator. The other reason is related to the purpose of translation whether it's for theater or for interaction between cultures.

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