



## Simile in Abdullah Farea and Sameer Nassar Translations of Hemingway's *Men Without Women* Short Stories

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## الملخص:

تناولت هذه الدراسة ترجمة أحد الصور البلاغية وهو التشبيه في المجموعة القصصية القصيرة "رجال بلا نساء" للكاتب أرنست هيمنجواي، حيث ترجمها إلى اللغة العربية كل من عبد الله فاضل فارح (2007) وسمير عزت نصار (2003). وركزت على أهمية الخصوصية الثقافية والأسلوبية للتشبيه، وناقشت أيضاً استراتيجيات الترجمة التي استخدمها كلا المترجمين لتقييم فاعلية هذه الاستراتيجيات في ردم الهوية اللغوية والثقافية بين النص الأصل والنص المترجم.

وقد استندت هذه الدراسة على الأنموذج الوظيفي لكاثرينا ريبس في تقييم تأثير المستويات اللغوية المختلفة-الدالية، المعجمية، النحوية، الأسلوبية- على ترجمه التشبيه وأثره في النص المترجم.

وناقشت الدراسة تقنيات الترجمة المتبعة مثل المكافئ اللغوي البلاغي، والترجمة الحرفية، والتكييف والمواءمة، وأساليب الترجمة الأخرى. كما سلطت الضوء على نقاط القوة والضعف في النص المترجم، وناقشت مشاكل الترجمة التي واجهت المترجمين. وأظهر التحليل أن المترجمين بذلا جهدهما عند ترجمة التشبيه في الحفاظ على صورته الحية كما رسمها هيمنجواي؛ إلا أنهما سلكا مسلكين مختلفين في ترجمة الفوارق الثقافية الدقيقة وفي المواءمة بين الأمانة الأدبية والترجمة الإبداعية للنص.

وشددت نتائج هذه الدراسة على أهمية الأخذ بالاعتبار عند ترجمة التشبيه على السياق الثقافي وتطلعات جمهور النص المترجم، وحثت على الالتزام بالأمانة والدقة الأدبية تجاه النص الأصل وعلى نقل نفس التأثير اللغوي الوجداني، بحيث يتناسب مع ذائقة الجمهور المتلقي.

**الكلمات المفتاحية:** التشبيه، الترجمة الأدبية، السياق الثقافي، استراتيجيات الترجمة، اللغة المجازية، تقييم جودة الترجمة

## Abstract:

This study investigates the translation of similes in two Arabic versions of Ernest Hemingway's *Men Without Women*, translated by Abdullah Fadhel Farea (2007) and Sameer Izzat Nassar (2003). Focusing on the cultural and stylistic importance of similes in Hemingway's work, it examines the translation techniques used by each translator and evaluates their success in bridging linguistic and cultural differences.

Using Katharina Reiss's functional model (2000), the analysis assesses how semantic, lexical, and stylistic elements affect the translation of similes. It examines strategies like figurative equivalence, literal translation, and adaptation, highlighting both successful and problematic examples. The study reveals that while both translators aim to preserve Hemingway's vivid imagery, their approaches to cultural nuances differ.

The findings emphasize the importance of considering cultural context and audience expectations when translating similes to ensure both fidelity to the original text and resonance with the target readership.

**Keywords:** Simile, Literary Translation, Cultural Context, Translation Strategies, Figurative Language, Translation Quality Assessment

## 1. Introduction

Translation in general and literary translation, in particular, have an essential and significant role in the field of knowledge. It connects civilizations around the world. Translation is the bridge among nations without which humans cannot understand each other and value their cultural production, and there would be no development in human life. Through translation, minds travel across borders and time, absorb the experiences of others, add on, develop them, or come up with new ones. Translation is not merely an interlinguistic process. It is more complex than replacing the source language text with the target language text. It includes cultural and educational nuances that can shape the options and attitudes of recipients.

Literary translation tends to be the most challenging type of translation. Peter Newmark (1988) comments on literary translation saying that "Literary translation is the most testing type of translation because it is not the product of predetermined concepts or systematic measures. It is mainly subjective" (p. 162). One of the most difficult aspects a literary translator faces is translating similes. The difficulties of translating similes stem from several aspects, such as cultural differences, idiomatic expressions, and poetic and figurative language. In cultural differences, similes may not have identical equivalence in the target language as they rely on cultural reference. As for idiomatic expressions, similes often have idiomatic expressions that are specific to the language or dialect. Translating those expressions literally may result in unconceivable phrases in the target language. Similes, as well, employ poetic and figurative language to arouse bright imagery and emotional effect.

This study aims at analyzing the translation of Abdullah Fadhel Farea's and Sameer Izzat Nassar's simile in Hemingway's *Men Without Women*. And for this objective, it seeks to answer the following questions:

- 1- How do the two translators render similes in the ST into Arabic?
- 2- What is gained and what is lost in their translations?

## 2. Literature Review

Ernest Hemingway's writing style is known for its straightforwardness and precision. It is usually said to be the "iceberg theory" or "theory of omission." He conveys the meaning using simple and brief sentences, giving much of the deeper significance beneath the surface for the reader to determine (Baker, 1972). His style of prose is distinguished by short, declarative sentences and an emphasis on dialogue, which provides a sense of closeness and realism to his work (McCaffery, 1952). This stylistic way of writing reflects his background in journalism, where clarity and brevity are dominant (Lynn, 1987). The result is an influential narrative style that charms readers with its simplicity and emotional depth. Similes play a vital role in Hemingway's style of writing. It aids his simple prose with bright and accessible images. He employs similes to provide deeper emotional effect and clarity. The use of similes often highlights the internal states of characters or the essence of a scene without deviating from the economy of language (Baker, 1972).

Hemingway's similes often help readers to visualize scenes and feel emotions more deeply. This technique is obvious in "Hills Like White Elephants," where the simile in the title itself summarizes the story's fundamental tension and the implicit complexities between the characters.

In short, the use of similes in Hemingway's prose enriches his simple style by adding layers of meaning and emotional depth, making his narratives more appealing and relevant (Lynn, 1987).

## 3. Challenges of Translating Similes

Translating Hemingway's similes imposes many challenges and difficulties because of the distinguished features of his writing style. His similes are fundamental to the emotional depth

and clarity of his prose, and catching their nuances in another language can be difficult. Such challenges are:

### 1- Cultural Context

Hemingway's use of similes often depends on cultural context and specific images that may not have direct equivalents in other languages. This can make it hard to find suitable translations that preserve the same impact and meaning. For instance, in "Hills like white elephants," the simile comparing hills to white elephants conveys a specific sense of burdensomeness and a possession that is more problematic than it is worth, often something that is expensive to maintain and difficult to get rid of. This does not have a similar match in Arabic culture nor in most other cultures (Hemingway, 1929; Bloom, 2009).

### 2- Economy of Language

Hemingway's simple style implies that every word, including those in similes, is significant. Translators must cautiously select words that maintain the economy of Hemingway's language while still conveying its full meaning and emotional implications. This precision is vital to retain the author's intended impact (Baker, 1972).

### 3- Emotional Impact

Hemingway's similes often make his writing brighter and more attractive. Translating them requires understanding how to create similar feelings in another language. This needs not just language skills but also a good understanding of the nuances in both the original and target languages (Meyers, 1985).

### 4- Rhythm and Flow

Similes in Hemingway's work often rely on the rhythm and flow of his sentences, which can be distorted by translation. Striking a balance between preserving the original structure and adapting to the normal syntax of the target language is another challenge that translators face (Lynn, 1987).

### 5- Literal vs. Figurative Meaning

Similes mix literal and figurative language, and translating them needs to preserve this balance. Translators must guarantee that the figurative meaning is maintained while also making sense literally in the target language. This is particularly challenging when the figurative

language does not directly indicate equivalence.

## 4. Strategies of Translating Similes

Translating similes involves finding similar comparisons in another language. This process is difficult due to many reasons, such as cultural differences, different language systems, religions, and so on. There are some techniques that can facilitate translating similes, as follows:

- 1- Figurative Equivalence: When the simile in the source language (SL) has an exact match in the target language (TL), preserving both the meaning and form.
- 2- Literal Translation: Translating the simile word-for-word from SL to TL without considering cultural or linguistic differences.
- 3- Addition: sometimes literal translation does not convey the image. Therefore, an addition or footnote in this case is a must to explain the meaning.
- 4- Paraphrasing: Preserving the meaning of the simile while changing its form, often to make it more culturally relevant or linguistically appropriate in the target language.
- 5- Adaptation: Modifying the simile to better suit the target language's cultural context, idiomatic expressions, or linguistic structure while retaining its original meaning.
- 6- Free Translation: Offering a more liberal interpretation of the simile, focusing on conveying its essence rather than adhering strictly to the original wording.
- 7- Omission: Choosing not to translate the simile, either because it doesn't add significant meaning or because it's too difficult to convey accurately in the target language

## 5. Methodology

This section focuses on the research methodology employed to fulfill the primary aims and to address the inquiries posed in this study.

### 5.1 Study Design

This study employs a qualitative methodology to gather and examine the study's data. The

data, devoid of numerical values, primarily centers on concepts, definitions, and descriptions derived from the corpus data. This qualitative approach is chosen to effectively meet the study's objectives, enabling thorough analysis and interpretation of the data for the purpose of assessing the translation quality of the stylistic devices.

### 5.2 Corpus of the Study

The corpus of this study is featured by the collection of short stories *Men Without Women* written by Ernest Hemingway and has been translated by Samir Ezzat Nassar and Abdullah Fadhel Farea.

These short stories have been selected because they are written by one of the most prominent 20<sup>th</sup> century American writers, who is distinguished by his own unique style. Such stories are, therefore, considered masterpieces in the world of literature. Their Arabic translations have been chosen as they are rendered by two popular Arabic literary translators, Samir Ezzat Nassar and Abdullah Fadhel Farea.

### 5.3 Data Collection Methods

The analyzed data in this study has been collected based on several steps. First, the researchers scanned the two translations of the short stories and identified the translation challenges encountered by the two translators. This step has produced a list of sentences in which some translation problems exist in terms of rendering similes. Then, items were selected from the sentences identified in the first step from the collection of the short stories. These items were chosen and ordered based on purposeful sampling and the model's different elements of analysis.

Such elements of quality assessment are discussed in the following, where they play an important role in increasing the validity and reliability of the study.

### 5.4 Data Analysis and Interpretation

A descriptive qualitative comparative approach is utilized in this research to collect and analyze data. In fact, literary translation criticism is feasible when the assessor pays attention to analyzing both the source and target texts. Reiss' model takes into account text analysis to fulfill certain purposes. For instance, the critic applies this model to carry out a critical

analysis of the texts, aiming to understand the authors' intentions, attitudes towards the topics, the translators' interpretations of the source texts, the target readership, and the functional facets of the texts. These facets serve as the primary criterion measured according to the selected model.

The current study also follows a comparative approach because the selected model is based on comparing both texts to determine if there is a mismatch in terms of meaning, power, elegance, force, and pragmatic impact. According to this approach, the critic should investigate how well the translation reflects the style, tone, attitude, spirit, and purpose of the original. Areas of differences and similarities should be focused on. Reiss argues in her book *Translation Criticism: The Potentials and Limitations* (2000) that "a comparative analysis of both the source and the target texts should provide information about the similarities and the differences of SL and TL structures represented in both texts, as well as about the individual process of translation and the strategies and methods used" (p. 180). It has been argued that existing models for quality assessment cannot fully cover all the factors involved in the translation process. Therefore, to conduct an objective translation critique, the researchers adopt a holistic model to evaluate the quality of translations in terms of similes.

#### 5.4.1 Katharina Reiss's Model for Quality Assessment

The most objective and comprehensive criterion followed by this study was designed by Reiss in her book *Translation Criticism: The Potentials and Limitations* (2000). Reiss' functional model primarily focuses on the target text in comparison to the source text. She emphasizes the importance of considering the source text to achieve objectivity in the evaluation process, stating that "no critique without a comparison with the original. This process of comparison is indispensable for a balanced judgment; any alternative would only invite charges of subjectivity and caprice" (p. 9). Her model includes three categories: the literary category, the language category, and the pragmatic category. These categories will be further explained in the following sections.

### 5.4.1.1 Literary Category

The translation assessment commences with determining the type of the source text. Actually, Reiss proposes three important types of the texts, which have been based on Bühler's language function. In this research, the focus will be on the expressive text type.

### 5.4.1.2 Language Category (Linguistic Components)

It is the second category that is described in terms of the linguistic features of the SL in the TL. This involves examining how the linguistic features of the source language are rendered at the target text level during the translation process. It is argued that understanding the differences between the systems of languages makes the translation process easier and more successful. Linguistic units should be selected in a way that fits the overall context, as they are crucial in determining the meaning. These linguistic components can be classified into semantic, lexical, grammatical, and stylistic features.

#### A - Semantic elements

Semantics is concerned with the scientific study of meaning. This means that the literal meanings of the ST sentences fundamentally focus on how complex meanings are constructed from simple ones. Reiss regards the semantic aspect as pivotal in preserving the content and essence of the original context. According to this component, examining the linguistic context is crucial (p. 53). This context can be described in terms of macro-context, which considers the semantic element as part of the entire text, and micro-context, where the critic analyzes the lexical items within the boundaries of a sentence. The translator must understand the author's intended meaning in order to render it accurately in the target language. During the translation process, the linguistic form is influenced by both types of contexts. In this segment of analysis, the focus is on the meaning of lexical elements, collocations, metaphors, similes, etc.

#### B - Lexical Elements

The most significant lexical items in the target text are selected for evaluation. Their meanings, specifically the referential and symbolic ones, are focused on to ensure that they accurately reflect the meanings embedded

in the original text. Failing to render them properly can result in translated texts that are less cohesive and awkward. The metaphors and similes are particularly important devices that require careful examination. When the translator fails to translate them effectively, the aesthetic value of the translated texts is compromised. Consequently, the target text will have little impact on the Arabic readership.

#### C - Grammatical Factor

Assessing grammatical accuracy is a crucial criterion due to the significant differences in the grammatical structures of languages (Reiss, p. 60). Morphology and syntax are closely tied to this linguistic factor and are therefore worth significant attention. It is widely recognized that many structural differences between source and target languages pose challenges for translators, emphasizing the importance of their proficiency in lexical and grammatical nuances to effectively convey messages.

#### D - Stylistic Elements

The language level is an important aspect that critics evaluate. Style is defined as a way of writing or a mode of expression (Short and Leech, 2013). In other words, it is recognized as using a particular language in a specific context by an individual to achieve a particular purpose.

### 5.4.1.3 Pragmatic Category (Extra-Linguistic Determinants)

Reiss argues that merely assessing the linguistic aspects of translated texts without taking into account the extra-linguistic components may lead to unsatisfactory results. Such extra-linguistic factors have their own effect on textual forms. They are of great importance for both translators and assessors, as they are highly relevant to the speaker, audience, situation, facts, location, and time. These factors are related to the real world, thus they are referred to as contextual factors. The extra-linguistic determinants can be stated as follows:

#### A - Immediate Situation

Linguistically, the situation consists of all the cultural, geographical, and historical aspects that are not expressed verbally. The assessor, of course, has to immerse themselves in the situation in order to judge the appropriateness of the words, not only at the lexical level but

also at the semantic level. Similarly, the translator must envision the scenes described in the source text, placing themselves in the position of the individuals involved, in order to identify suitable and comparable elements. Therefore, Farea verbally conveys the situational features in his translation by adding relevant information.

### **B - Subject Matter**

The subject matter of a text requires the translator to possess a thorough understanding and recognition in order to create an adequate translation that aligns with the original. It is argued that when the subject is familiar, the appropriate words will naturally come to mind. This external factor significantly influences the linguistic structure of both the source and target texts.

### **C - Time Factor**

According to Reiss (p. 71), it is crucial to distinguish between the translation of an 18th-century text and that of a 19th-century text. The significance lies in the careful selection of vocabulary, which should closely align with the language used in the original text, whether it is an old or contemporary piece. However, there are instances where this factor is justifiably overlooked in translation, particularly when the aim is to cater to the specific needs and preferences of modern readers.

### **D - Place Factor**

The place factor includes all the features and facts of the country in which the text is written. It also reflects the culture of the source language and any other relationships pertaining to the settings where the described actions take place.

### **E - Audience Factor**

The audience is described as the hearers or readers of the target text, which is distinct from the translator and their clients. They are referred to by Reiss as "special audiences" (p. 81). The translator should consider that the readership or audience of the target text should be able to easily comprehend the text within their own cultural and social contexts.

### **F - Speaker**

This factor is described in terms of elements such as the author's background, education, and lifetime, which influence the author's writing style. For example, in expressive texts, the

lexical, grammatical, and stylistic levels are determined by the author rather than the subject. Consequently, these aforementioned elements have a significant influence on the author's language creation.

### **G - Affective Implication**

This extra-linguistic factor holds vital significance in assessing any translated work. Reiss clearly explains that these emotional factors have a significant impact on the lexical and stylistic aspects, as well as the morphological and syntactical structure of the source language version (p. 83).

## **6. Translating Simile**

A simile involves comparing two seemingly dissimilar things, revealing a basis for comparison upon closer inspection. The comparison is often indicated by the use of words like "like" or "as," although other terms such as "seem," "than," or "appears" can also signal a simile. Within this collection, simile emerges as one of the most prominent literary devices. Presented below are examples of similes, along with the translators' renditions.

- "The shade felt solid and cool as running water" (The Undeclared, p. 5).
- "وكان الفيء يبدوا جامداً بروداً كالماء الرقراق" (Farea, 2007, p. 101)
- "كان الظل يوحى بالصلاية والنداوة كالماء الجاري" (Nassar, 2003, p. 13)

In this example, the shade is compared to the running water. The two translators successfully convert this simile into another simile in their translations. They use figurative equivalence, as there is an identical match in the ST and the TT. However, both translators render the word "solid" literally. This word has other meanings that reflect the intended image in this context. It has the meanings of "not hollow, without spaces, good and long-lasting, and continuing without interruption" (according to the Longman Online Dictionary). Therefore, it might be translated as "كان الظلال وارفاً ندياً كالماء الرقراق".

- "Manuel took off his cap and the waiter noticed his pigtail pinned forward on his head" (The Undeclared, p. 5).
- "ووضع مانويل قبعته عن رأسه فلاحظ الساقى فُرْعته الملتوية كذيل الخنزير مرتوقة إلى الأمام على هامته" (Farea, 2007, p. 102)

- "خلع مانويل طاقيته، لاحظ النادل ذيل الخنزير المدبّس إلى الأمام على رأسه" (Nassar, 2003, p.14). "Pigtail," in this context, refers to a plait that is wrapped in the shape of a pigtail. Farea uses a simile to precisely convey this meaning. He includes this phrase to explain the shape of the plait, thus providing a brilliant translation. On the other hand, Nassar translates the word literally, which creates ambiguity as to why someone would cut off a pig's tail and attach it to their head, as Nassar's translation suggests.
- "It was a big man with a heavy brown face like an Indian" (The Undeclared, p.7).
- "كان رجلاً ضخماً البنية ذا وجه شديد السُمرة مثل وجه الهنود الحمر" (Farea, 2007, p. 105).
- "كان رجلاً ضخماً له وجه أسمر كهندي" (Nassar, 2003, p. 17).

Both translators successfully render the simile into another simile in the TT. Zurito is compared to an Indian, and his face is described as "heavy" brown. However, Nassar omits the word "heavy," which results in some loss of meaning.

- "Like a wedding," said the handler. "Fine. You came out like Joselito and Belmonte" (The Undeclared, p. 13).
- "كان كموكب العُرُس، على خير ما يرام. بدوئماً كأنكما خوزليتيو وبيلمونتي" (Farea, 2007, p. 114).
- "كزفاف. رائع. خرجتما كجوزيلتو وبيلمونتي" (Nassar, 2003, p. 25).

Manuel asks Retana's deputy about his opinion of the paseo. Retana's deputy admires that and compares the paseo to a wedding procession, while also likening Manuel and the other bullfighter to Joselito and Belmonte. Both translators render these two similes into another simile in their translations. However, it is necessary to include a footnote explaining who Joselito and Belmonte are. The options for the footnote are a brief note such as "Joselito and Belmonte are two great Spanish matadors" or a detailed one like: "José Gómez Ortega (8 May 1895 – 16 May 1920), commonly known as Joselito, is a Spanish matador in the early twentieth century" (Joselito). Juan Belmonte García (14 April 1892 – 8 April 1962) is a Spanish bullfighter. He fights in a record number of bull fights and is responsible for changing the art of bullfighting. He has minor deformities in his legs which force him to

design new techniques and styles of bullfighting" (Belmonte).

"خوزليتيو (8 مايو 1895 – 16 مايو 1920) مصارع ثيران إسباني مشهور في بدايات القرن العشرين. خوان بيلمونتي غارسيا (14 أبريل 1892 – 8 أبريل 1962) مصارع ثيران إسباني. شارك في عدد قياسي من معارك مصارعة الثيران وكان مسؤولاً عن إحداث تغييرات في فن مصارعة الثيران حيث كان يعاني من تشوهات طفيفة في ساقه مما أجبره على تصميم تقنيات وأساليب جديدة لمصارعة الثيران."

- "Four times he swung with the bull, lifting the cape so it billowed full" (The Undeclared, p. 14).
- "ولفت بالثور أربع مرات، وكان يرفع الملاءة حتى غدت كيس هواء منتفخ" (Farea, 2007, p. 117).
- "أربع دورات درا مع الثور، رافعا الكاب حتى انتفخ انتفاخاً كاملاً" (Nassar, 2003, p. 27).

Both translators ambiguously translate the phrase "billowed full." Farea translates it as a simile, but it is unclear how a flat piece of cloth, such as a cape, can be compared to a bag filled with air. Nassar's translation is also ambiguous. In this case, it would be more appropriate to adapt the phrase instead of translating it literally. It might be adapted as:

- "وكان يرفع الملاءة حتى انتشرت في الهواء وغدت كالعم مرفرفاً"
- "He held the cape against his hip and pivoted, so the cape swung out like a ballet dancer's skirt and wound the bull around himself like a belt" (The Undeclared, p. 14).
- "أمسك بالملاءة عند وركه، وظل يلف، حتى غدت الملاءة كأنها تنورة راقصة باليه، وهو يطوي معها الثور حوله كأن قد غدا جزاً ما يتمنطقه" (Farea, 2007, p. 116).
- "أمسك بالكاب عند ردفه ودار حول نفسه حتى تأرجح الكاب مثل تنورة راقصة باليه ولف الثور حول نفسه كحزام" (Nassar, 2003, p. 27).

Manuel is proudly displaying his abilities and skills. His performance is so astonishing that he has complete control over the bull, maneuvering it according to his desires. Both translators transform the simile into another simile in their translations. However, Nassar's selection of the word "تأرجح" to describe the cape movements in the air is inaccurate and does not properly collocate. It could be substituted with the term "ررفرف."

- "The bull was hooking wildly, jumping like a trout, all four feet off the ground" (The Undeclared, p.18).
- "وكان الثور ينطح في الهواء بهياج شديد حتى لِيَبْصُرَ أنه يُنْشَبُ قرنيه في كل شيء. ويتوثب مثل سمكة (السلمون)



الرقطاء، وأقدامه لا تكاد تلامس الأرض كأنهما طائران في الهواء" (Farea, 2007, p. 123).  
 - "كان الثور ينطح في الهواء بعنف، فافزا كسمكة طروته، وسيفانه الأربع كلها ترتفع عن الأرض" (Nassar, 2003, p. 34).

The simile in this text is rendered into another simile in the TT by both translators. While Farea provides an Arabic equivalent for the word "trout," Nassar opts to transliterate it. Farea introduces an additional simile to depict the bull's actions and its lifted legs. His aim is to present a clear picture of the event and the scene. Therefore, Farea's translation aligns more closely with Reiss's affective implication factor.

- "The gypsy was walking out toward the bull again, walking heel-and-toe, insultingly, like a ball-room dancer" (The Undeclared, p. 19).  
 - "وكان العجري منطلقاً في سيره نحو الثور مرة أخرى. يسير في كل خطوة وهو يراوح بطرف في قدميه بحيث يبطأ الأرض بعقبه أولاً ثم يرفعه ليرسو قدمه على مقدمته. حتى لكأنه يتعمد شتم الثور. وهو يخطو كأنه يمتع برقصة في إحدى قاعات الرقص" (Farea, 2007, p. 124).  
 - "كان العجري يخرج متجهاً نحو الثور مرة أخرى، ماشياً على عقبيه وأصابع قدميه، بحركات مهينة، كراقص في قاعة رقص" (Nassar, 2003, p. 35).

The simile is successfully rendered into another simile in the TT by both translators. Farea renders the word "insultingly" into a simile. He uses additional details to clarify the meaning of the phrase "walking heel-and-toe."

- "spread the red flannel like the jib of a boat" (The Undeclared, p. 21).  
 - "وقماشة الصوف الحمراء ناعمة النسيج كأنها شراب سارية القارب الأمامية" (Farea, 2007, p.128).  
 - "قماش الفانيلا الحمراء مثل شراب قارب" (Nassar, 2003, p. 37).

Both translators render the simile into another simile in the TT. However, they omit the word "spread," which affects the intended meaning. The meaning, in the ST, is that the spread of the flannel is like the spread of the jib of a boat. Unfortunately, the translators inaccurately compare the flannel itself, rather than focusing on the way it is spread, to the jib.

- "The other was sharp as a porcupine quill" (The Undeclared, p. 21).  
 - "وكان الآخر مدبباً حاداً كأنه شوكة قنفذ الدُّلُّل" (Farea, 2007, p. 128).  
 - "كان الآخر حاداً كشوكة قنفذ" (Nassar, 2003, p. 39).

The sharpness of the bull's horn is compared to that of a porcupine quill. Both translators successfully convert the simile into another simile in the TT, employing figurative equivalence.

- "At the end of the pass the bull turned like a cat coming around a corner and faced Manuel" (The Undeclared, p. 21).  
 - "وبعد نهاية مروره استدار الثور برشاقة ما يستدير القط وهو يلفُّ حول زاوية بناية. ثم واجه مانويل" (Farea, 2007, p. 129).  
 - "عند نهاية المرور، التفت الثور كقطعة تدور حول ركن وواجه مانويل" (Nassar, 2003, p. 40).

The bull turns around swiftly as it misses the muleta. Both translators render this simile into another simile in the TT. The way the bull turns around is compared with that of a cat around a corner. However, there are misprints in Nassar's translation. The word "التفت" is incorrectly printed as "التفتت", and "قطة" is also misprinted as "قطعة".

- "put the sword all the way into a little spot about as big as a five-peseta piece" (The Undeclared, p. 23).  
 - "يُغرق السيف متغلغلاً خلال كل مَعْرَزة في بقعة صغيرة تساوي استدارة سطحها ما تغطيه قطعة عملة ذات خمس بيسيتات" (Farea, 2007, p. 132).  
 - "يغرس السيف في بقعة صغيرة بحجم قطعة البيزيتات الخمس" (Nassar, 2003, p. 43).

Manuel attempts to kill the bull. However, each time he plunges the sword between the bull's shoulders, it strikes the bones and bends. There is only a small spot between the bull's shoulders where the blade can penetrate all the way into the flesh. The text includes a simile, which both translators render into another simile in the TT, although ambiguously. Farea redundantly explains the meaning, while Nassar transliterates the word "peseta" without providing its meaning. The word "peseta" might be better omitted to avoid confusion and ambiguity. It could be translated more freely as: "يغرس السيف في بقعة صغيرة بحجم عملة معدنية".

- "The bull was motionless, seemingly dead on his feet, incapable of another charge". (The Undeclared, p.24).  
 - "كان الثور بلا حراك، يبدو ميتاً على قدميه، غير قادر على القيام بهجوم آخر" (Nassar, 2003, p.45).

The bull is bleeding heavily. It is too weak and tired to make any movement. It remains motionless and appears to be on the verge of

collapse. Farea does not translate this text, which could potentially be a misprint, as there seems to be no reason for such an omission. However, Nassar, on the other hand, maintains this simile in his translation.

- "Manuel lay as though dead" (The Undeclared, p. 24).

- "اضطجع مانويل ضجعة من فارقتة الحياة" (Farea, 2007, p. 134)

- "انطرح مانويل كأنه ميت" (Nassar, 2003, p. 45).  
Manuel jumps in the air to plunge his sword into the bull's shoulders. However, he misses his target and falls to the ground. The bull then mounts him, thrusting its horns into his body. The cuadrillas and the picadors rush to his aid. He lies on the ground, appearing lifeless. Nassar transforms this simile into another simile in his translation, while Farea opts to change it into a metaphor. Both translators effectively convey the same image.

- "In the next machine was a major who had a little hand like a baby's" (In Another Country, p. 29).

- "كان يجلس على الآلة التالية رائدًا تقلصت كفه حتى غدت مثل كَفِّ الطِّفْلِ" (Farea, 2007, p.144).

- "في الآلة المجاورة يتعالج رائد له يد صغيرة كيد طفل رضيع" (Nassar, 2003, p. 52).

Here, both translators render this simile into another simile. Farea adds "تقلصت" to clarify the meaning. Nassar provides the precise equivalent for the word "baby." This precise equivalent effectively conveys the intended meaning that the major's hand shrank excessively.

- "The three with the medals were like hunting-hawks" (In Another Country, p. 31)

- "كان رفقتي الثلاثة، ذوو الميداليات، صقورا متعطشة للقتل" (Farea, 2007, p. 147).

- "كان الثلاثة الحائزون على الميداليات يشبهون صقور صيد" (Nassar, 2003, p. 55).

The simile in this text is rendered differently in Arabic. Farea changes it into a metaphor, while Nassar maintains the same simile as in the ST.

- "Hills like white elephants" (Hills Like White Elephants, p. 33).

- "تلال كالفيلة البيضاء" (Farea, 2007, p. 154)

- "تلال كالفيلة البيضاء" (Nassar, 2003, p. 60)

"Hills like white elephants" is an idiomatic expression that refers to something expensive or costly to maintain, yet no longer has a useful purpose and is no longer desired. The phrase is

believed to originate from the historical practice of the King of Siam (now Thailand) gifting a rare albino elephant to courtiers who had displeased him, with the intention of burdening them with the exorbitant costs of upkeep. The recipients were unable to dispose of the elephant because it was a gift from the King. In Thai culture, white elephants hold sacred significance (The Free Dictionary). Both translators opt to translate this simile literally. However, it would be better to include an additional explanation or a footnote to clarify its meaning.

- "It tastes like licorice," the girl said and put the glass down (Hills Like White Elephants, p. 33).

- "قالت الفتاة وهي تضع الفدح، مذاقه كالعرقسوس" (Farea, 2007, p. 154)

- "قالت الفتاة: "له مذاق عرق سوس" (Nassar, 2003, p. 60).

The simile, in this example, is rendered differently by the two translators. Nassar changes it into a metaphor, while Farea chooses to render it into another simile.

- "The movies are fine for a bright boy like you" (The Killers, p. 42).

- "الصور المتحركة متعة نافعة لمثلك فتى نبيها" (Farea, 2007, p. 168)

- "دور العرض جيدة لولد ذكي مثلك" (Nassar, 2003, p. 73)

Here, the simile is rendered simply and accurately into Arabic by both translators. Farea translates "movies" as "الصور المتحركة" (cartoon movies) in order to convey the sarcastic tone in Max's speech. He employs transposition to achieve this effect.

- "The young man projected from the side of the car like the figurehead of a ship"

(Che Ti Dice La Patria, p. 49).

- "وكان الرجل الشاب علفة نائثة من جانب السيارة كأنه تمثال مقدمة السفينة" (Farea, 2007, p. 180).

- "ننأ الشاب من جانب السيارة كتمثال مقدمة سفينة" (Nassar, 2003, p. 85)

Farea uses figurative language in his translation. He metaphorically translates the word "projected." He compares the man riding on the outside of the car to a leech. He also renders the simile into another simile in the TT as Nassar does.

- "The charm of the good side had been enhanced by some event which had smoothed the other side of her

nose in, as warm wax can be smoothed" (Che Ti Dice La Patria, p. 51).

- "كانت فتنة الجهة الحسنی قد عُرِّزت بميزة معينة جعلت الجانب الآخر من أنفها يبدو مغموزا كالشمع الدافئ المرقق" (Farea, 2007, p. 185)

- "أزداد سحر جانب وجهها الجيد بفعل حادث مما جعل الجانب الآخر من أنفها ناعما، كما يمكن أن يصبح شمع دافئ ناعما" (Nassar, 2003, p. 89)

The text here describes the beauty of the waitress's face and nose. However, the simile's meaning and purpose are lost in Nassar's and Farea's translations. Farea uses an old classical and archaic expression, "مغموزا," to render the meaning of "smoothed," which may lead to confusion. In addition, the simile in the ST is unusual in Arabic style. Nassar opts for a literal translation, resulting in ambiguity and a loss of meaning. A free translation approach could be considered to render this simile as:

"كان وجهها وكذلك أنفها ناعما كالحرير وتسيل جوانبه رقة ويفيض دفئا كما تفيض الشموع الدافئة."

- "He's stale as poorhouse cake," Hogan said.

"He's nothing" (Fifty Grand, p. 60).

- قال هوجان (عنه) "إنه عَطِنٌ مثل كعكة الفقراء. لم يعد شيئا (ينكر)" (Farea, 2007, p. 203).

- قال هوجان: "إنه يابس ككعكة الفقراء. إنه لا شيء" (Nassar, 2003, p. 105)

Hogan is talking about Jack. Jack becomes weak, old, just skin and bones. The idiom "poorhouse cake" or "Poor man's cake" refers to an old-fashioned dessert that was especially popular in the 1930s and is sometimes known as Depression Cake because it did not call for butter, milk, or eggs (Yankee Magazine, Mar 21, 2022, cited in New England Magazine). Therefore, without butter, milk, or eggs, the cake will be stiff and not soft (with no flesh, so to speak) as though it is skin and bones. Farea and Nassar transfer this simile literally as it is in the ST. The image in Arabic is unusual and ambiguous, which may confuse readers. It might be translated as: "لقد أصبح هَرَمًا هزيبًا كَشاةٍ" "عجفاء"

- "Steinfeld and Morgan were dressers. John was quite a dresser too. Jack sat there looking Irish and tough" (Fifty Grand, p. 65).

- "كان شتاينفلت ومورغان يرتديان كامل بذلتيهما. كان جون ذَوَاقًا في غاية الأناقة في اختيار هندامه أيضاً. ولقد ظل جاك على سجيته إيرلنديا وصلباً" (Farea, 2007, p. 211).

"كان شتاين فلت ومورجان متأنقين. كان جون متأنقا تماما أيضاً. جلس جاك هناك وهو يبدو إيرلنديا (Nassar, 2003, p. 112).

Steinfeld, Morgan, and John are Jack's friends who come to visit him. They are well-dressed and good-looking, but Jack is not dressed well and looks untidy. Both translators render this simile literally in a way that does not convey the same image as in the ST. Translating "Irish" as "إيرلندي" and "tough" as "صلب/خشن" does not give the exact meaning and sounds ambiguous since Jack is not from Ireland. An adaptation might be used to translate it as:

"كان شتاينفلت ومورغان في غاية الهدام. وكذلك كان جون أيضاً في التأنق. أما جاك فلم يكن كذلك بل ظل جالساً هناك

- "Walcott was sore as hell. By the time they'd gone five rounds he hated Jack's guts" (Fifty Grand, p. 77).

- "كان والكوت موجعا كمن يصلى بنار الجحيم. وما أن حانت الجولة الخامسة حتى أبغض شجاعة جاك، وضاق ذرعا بصموده" (Farea, 2007, p. 228).

- "اهتاج ولكوت كجحيم. بعد أن أنهيا خمس جولات، كره ولكوت شجاعة جاك" (Nassar, 2003, p. 131).

Both translators convey the same contextual image that the simile in the ST paints. They convey the simile differently in their translations, and both interpretations can be the intended meaning. Walcott is furious and suffering at the same time. He is furious because of Jack's audacity, patience, and resilience, and he is suffering because of Jack's powerful punches with his left hand, which leave severe scars and cuts on Walcott's face and make it bleed. So, both translations convey the meaning depending on how each translator interprets the word "sore" in the ST. "Sore" means "painful," and it also means "upset, angry, and annoyed, especially because you have not been treated fairly" ("Sore"). In this context, "sore" slightly tends to mean furious because the sentence in the ST following this text confirms this meaning. Farea adds the idiomatic expression "ضاق ذرعاً بصموده" to denote how upset and angry Walcott is. With this addition, he includes the two meanings of "sore" in his translation.

- "I saw the sweat come out on his face like somebody had squeezed it" (Fifty Grand, p. 79).

- "رأيت العرق يَنْزُ على وجهه. وكان أحداً قد عصره عصرًا" (Farea, 2007, p. 231).

- "رأيت العرق يسيل على وجهه كأن شخصا عصره" - (Nassar, 2003, p. 134)

Both translators transform the simile in the ST into a different simile in the TT. Farea, however, employs the use of an archaic word, "يَنْزُرُ" which can confuse the reader and hinder their comprehension of the intended meaning.

- "No. They can't hear. Anyway, they sleep like pigs (Now I Lay Me, p. 112).

- فرد قائلاً، "لا، لا يستطيعون سماعنا على أية حال، إنهم ينامون كالحلالييف" (Farea, 2007, p. 307).

- قال: "لا. إنهم لا يسمعون. على أي حال، إنهم ينامون مثل الخنازير" (Nassar, 2003, p. 194).

Both translators render this simile literally as it is in the ST. Farea uses the archaic word "الحلالييف" (wild boars), while Nassar uses "الخنزير" (pigs). However, the image is unusual to the TT readers who have limited knowledge about pigs and their behavior. It might be translated as:

"إنهم ينامون كالموتى (لا يوقظهم شيء ولا يسمعون شيء)".

## 7. Conclusions

By analyzing Nassar's and Farea's translations of *Men Without Women* and comparing them with the ST, the following observations can be made:

- 1- Almost all of the similes in the collection have been skillfully preserved by the translators. In some instances, they employ paraphrasing and additional wording to make the meaning of the simile more explicit.
- 2- Nassar and Farea demonstrate a deep understanding of both the English and Arabic languages and their cultures. This understanding contributes to their individuality and uniqueness as translators. They consistently use language in a manner that highlights their personal style, setting them apart from other literary translators.
- 3- Though most of the similes of the SL have been maintained, there have been some issues of translation losses in both Arabic versions of Nassar's and Farea's.
- 4- Based on the analysis, it is remarkable that Farea has a fondness for archaic expressions. This preference, obviously, causes some difficulties in understanding the intended meaning.

- 5- In certain sections of their translations of the collection, Nassar and Farea successfully preserve both the form and meaning of the original text. However, there are instances where Farea sacrifices the form for the sake of meaning, but not vice versa.
- 6- Throughout his translation of this collection, Farea prefers to use free translation rather than sticking strictly to the literal meaning.
- 7- Some printing mistakes in Farea's translation have been noted. These errors could have been identified and corrected if the publishing house had reviewed the entire work.
- 8- When translating a simile, Farea employs a variety of techniques, utilizing almost all possible strategies to create an expressive and informative translation. In contrast, Nassar's primary focus is to closely adhere to the original source text.
- 9- Despite the efforts of both translators, there are still some cross-cultural gaps between the two texts that could not be completely bridged. As a result, some translated texts may be deemed unacceptable to the prospective readership.
- 10- Both translations deviate from Reiss's model in certain aspects, particularly concerning the audience factor.
- 11- The current study also focuses on comparing and contrasting target texts with their originals, and it is discovered that the translators have not fully achieved fidelity to the original text and the authors' intentions. It has been found that in most of the selected parts of these translations, the intentions are not understood or properly interpreted by the two translators.

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