

دراسة اسلوبية – ثقافية لقصص قصيرة مختارة

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Stylistic- Cultural Study of Selected Short Story
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Abstract: This study investigates the complex structural and ideological intersection between literary stylistics and translation strategies in short fiction. Every culture utilizes distinct linguistic patterns to construct a unique narrative worldview; according to Leech and Short's (2007) stylistic framework, these foregrounded structures establish a text's 'mind-style.' However, when a short story crosses linguistic borders, translators frequently deploy domesticating strategies to achieve standard target-language fluency. Through Lawrence Venuti's (1995) theoretical lens, this pursuit of smoothness often results in the systematic erasure of the original rhetorical architecture. To measure the exact linguistic impact of this phenomenon, this study adopts a mixed-methods approach utilizing quantitative and qualitative stylistics.

Methodologically, the research quantifies and analyzes the frequencies and distributions of primary parts of speech—specifically nouns, verbs, adjectives, and adverbs—alongside key foregrounding devices such as lexical repetition and anaphora in the translated text. By mapping these empirical metrics against qualitative cultural shifts, the study aims to determine how localized stylistic devices behave under the pressure of domesticating translation choices. Ultimately, this research addresses a critical empirical gap in translation studies, offering a precise, data-driven methodology to evaluate the structural trade-off between achieving idiomatic fluency and preserving a source culture's authentic linguistic identity.

Furthermore, firstly, the researcher hypothesized that the story does not have a high quantitative density



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of smooth, idiomatic parts-of-speech distributions (specifically, a general specific category), and secondly, the strategy used within translation is a foregrounding strategy.

المستخلص : تبحث هذه الدراسة في التقاطع البنيوي والأيدولوجي المعقد بين الأساليب الأدبية واستراتيجيات الترجمة في القصص القصيرة. تستخدم كل ثقافة أنماطاً لغوية مميزة لبناء رؤية سردية فريدة للعالم؛ ووفقاً للإطار الأسلوبي لليتش وشورت (2007)، فإن هذه البنى البارزة تُحدد "أسلوب التفكير" للنص. مع ذلك، عندما تعبر قصة قصيرة الحدود اللغوية، يلجأ المترجمون غالباً إلى استراتيجيات تكييفية لتحقيق الطلاقة اللغوية القياسية في اللغة الهدف. ومن خلال المنظور النظري للورانس فينوتي (1995)، غالباً ما يؤدي هذا السعي وراء السلاسة إلى محو منهجي للبنية البلاغية الأصلية. لقياس الأثر اللغوي الدقيق لهذه الظاهرة، تتبنى هذه الدراسة منهجاً مختلطاً يجمع بين الأساليب الكمية والنوعية في علم الأسلوب. منهجياً، يُحدد البحث كمياً ويحلل ترددات وتوزيعات أجزاء الكلام الأساسية - وتحديدًا الأسماء والأفعال والصفات والظروف - إلى جانب أدوات التمييز الرئيسية مثل التكرار المعجمي والإحالة في النص المترجم. ومن خلال ربط هذه المقاييس التجريبية بالتحويلات الثقافية النوعية، تهدف الدراسة إلى تحديد كيفية تصرف الأدوات الأسلوبية المحلية تحت ضغط خيارات الترجمة التكييفية. في نهاية المطاف، تعالج هذه الدراسة فجوة تجريبية حاسمة في دراسات الترجمة، مقدمةً منهجية دقيقة قائمة على البيانات لتقييم المفاضلة الهيكلية بين تحقيق الطلاقة الاصطلاحية والحفاظ على الهوية اللغوية الأصلية للثقافة المصدر. علاوة على ذلك، أولاً، افترض الباحث أن القصة لا تحتوي على كثافة كمية عالية من توزيعات أجزاء الكلام السلسلة والاصطلاحية (على وجه التحديد، فئة عامة محددة)، وثانياً، أن الاستراتيجية المستخدمة في الترجمة هي استراتيجية إبراز.

1.1 Introduction

The literature has a fascinating impact; uniquely, short fiction immerses global readers in unfamiliar cultural and social climates. Especially, every culture has its unique stylistic devices, such as irony, similes, and lexical constructions, that are presented as a linguistic system for transforming its customs, values, and traditional behaviors. Leech & Short (2007), they showed that these structural choices are not decorations; they convey a distinct 'mind-style' that represents the unique psychological and cultural reality of the original text.

However, a profound linguistic and ideological tension emerges when these literary texts cross linguistic borders. When a translator attempts to transfer these deeply embedded cultural devices into a different target culture, a structural collision occurs. To make the text accessible and achieve absolute

that linguistic 'fluency,' translators frequently rely on domesticating strategies smooth out the prose by systematically erasing foreign rhetorical structures (Venuti, 1995). Currently, there is a lack of empirical, quantitative research that measures the exact linguistic cost of this process. It remains scientifically unclear how specific parts-of-speech frequencies and foregrounded devices—which establish the original culture's mind-style—are altered or suppressed to satisfy target stylistic expectations. Therefore, this study addresses this empirical gap by quantifying and analyzing how these stylistic devices behave under the pressure of domesticating translation strategies.

1.2 Style and Stylistic

According to Hickey (1990, p. 9), "the very concept of style has a specific relevance in creative writing because that is where it finds its greatest expressions." The idea of style has been around for a period of time. It can be traced back to the early days of classical poetics and rhetoric. Hough (1969,p.1) adds that the term (stilus) is traced back to the Latin word, whose meaning is a small reed stick used for writing on a wax tablet. So, the style studies are treated as a linguistic subfield of stylistics.

According to Short (1996), stylistics is the study of how language in literary writings achieves harmony. Stylistics is known as the relationship "between language and the aesthetic function in literary works". Also, he confirms that stylistics relates linguistic characterization with meaning evaluation. The way it approaches texts sets it apart from literary criticism. Compared to traditional critics, stylisticians are typically specific organized. Short seeks to clarify the distinction between literary interpretations and stylistic analysis, arguing that critics tend to have varying judgments based on their personal preferences rather than always settling on a one point of view interpretation of a literary text. In contrast, stylisticians establish their descriptions on a logical foundation in order to arrive at a believable interpretation, taking into account many types of information such as contextual, textual, and even general world knowledge (pp.5-9).

Others like Culler (1975) assert that employing linguistic categories to examine the language of literary texts is a clear practice for those seeking to utilize linguistic methodologies in literary analysis. Linguists can improve literary studies by demonstrating the linguistic features used in a particular literary work and how they are extended and reorganized. Some modern linguists, such as Russian formalists, Prague aestheticians, and contemporaneous structuralists, share this application or perspective of linguistics as essential to the study of literature; Roman Jakobson is the pioneer who upholds these beliefs (p.64).

Literary criticism has recently expanded into a variety of techniques, according to Widdowson (1975). Literary texts are examined both linguistically and culturally using the stylistic approach. As a result, literary analysis has grown, and the focus has turned to literary texts from a linguistic standpoint. The multidisciplinary aspect of stylistics stems from its linguistic approach to literary discourse.

Some scholars such as Simpson (2004), and Jeffries & McIntyre (2010), have another point of view: they see contemporary stylistics as an advanced field that is no longer restricted to the analysis of literary texts. The study of nonliterary subjects, including political, legal, and scientific papers as well as ads, is known as stylistics. Throughout its history, stylistics has experienced significant alteration. This growth is a result of both sociological and political developments that impact people's lives and languages, as well as the advancement of linguistic theories. Nowadays, stylistics is a well-established science that studies the language of different writings. It appears that modern stylistics has been impacted by the expansion of linguistic studies in discourse analysis, pragmatics, and sociolinguistics in the late twentieth century. As a result, stylistics integrates a variety of ideas and models from different fields. These concepts help stylistics identify how language peculiarities in literature affect how the text is interpreted (Fabb, 2002, p.6).

1.3 Literary Text

The literary text is a medium through which the author conveys emotions and thoughts via diverse forms of literature, including poetry, drama, novels, short stories, and essays.

Kuepper (1977: 244) asserts that the literary text is not connected to objective reality; rather, fictitious reality is generated via the act of reading. The reader will discover new information through reading. Consequently, literary works furnish readers with concepts and broaden views, revealing the world perceived via experience in various forms. On one side, the absence of harmony between the fictional universe presented in the text and the reader's understanding of real-world experience encourages the reader to reconcile their understanding of the real world with the fictional narrative.

Wilss (1982:76) asserts that the linguistic form in literary texts serves both cohesive and aesthetic functions, embodying the artist's creative intent. This imparts a unique outward appearance to the literary work that, in principle, cannot be replicated and can only be analogously rendered in the target language.

1.4 Literary Language

Douglas (2000: 155) posits that language is a speech system, writing, symbols, or traditional signals with authority that enable specific cultures to communicate

effectively with others. According to Kerraf (2009:113), a literary work has a unique language that is distinct from any other language, metaphorical language, or style. It is a means of expressing one's ideas through a unique language that validates the spirit and personality features of the writer (language use).

There are seven figurative categories, which are categorized by Leech as irony, simile, metaphor, metonymy, hyperbole, personification, and litotes (1969:151).

1.5 The Elements of a Short Story

According to Baldick (2001,p.236), a short story is a "fictional prose tale of no specified length, but too short to be published as a volume on its own." Typically, a short text or story focuses on a single action involving one or two persons. According to Lado (1964, p. 142), the short story's unity is given epic significance despite its accuracy, compression, unity, shortness, intensity, insight, surprise, fractal patterns, tension, and finish.

1. Plot

The sequence of events that a writer uses to create a story is known as the plot (beginning, middle, and end). A plot narrative may incorporate the words or beliefs of characters in addition to their actions. (Arp and Johnson, 2009, p. 45).

2. Theme

The central idea or overall notion of a literary work. It conveys the hidden notion about human issues that are implied or stated in the narrative(Pages 133–135, Arp and Johnson, 2009).

3. Setting

Kennedy and Gioia (2007, p. 112) define setting as a story's time and location. The actual surroundings of a story, such as a city, a house, a landscape, a street, or an area.

4. Characters

According to Abrams (1999), characters are individuals who appear in a narrative or dramatic work and who the reader or listener describes as having unique moral, emotional, and intellectual qualities based on what they say and how they say it (pp. 32–33).

5. Point of View

Point of view, according to Arp and Johnson (2009, p. 179), The perspective ("who tells the story"), divided into categories such as first-person, third-person limited, omniscient, and objective.

6. Symbol

According to Abram (1999, p. 311), An element, word, or object that represents broader cultural, traditional, or private meanings beyond its literal sense.

7. Style

According to Guddon (2000), writers should avoid using lengthy narrative passages, particularly descriptions, and instead write concisely, immediately, and in short words, phrases, and paragraphs (p. 3).

2.1 Leech & Short (2007) Stylistic Categories

In this study, the Leech and Short model was used for the stylistic analysis of the data (2007: 60-4). There are four main headings in this model: lexical categories, grammatical categories, figures of speech, and cohesion and context

A-Lexical categories

There are several subcategories under this heading.

The first one is generic (referring back to the general description of the vocabulary used within the textual content, regardless of whether it is evaluative or descriptive, broad or specific, emotive or referential, etc.).

The second is nouns; that is, are the nouns used in the text concrete or abstract? and whether or not nouns are employed to refer to things like occurrences, attributes, senses, etc.).

The third subcategory is called "adjectives," and it shows if the adjectives used are evaluative, referential, or emotive. It also shows whether the adjectives used are attributive or predicative. The fourth lesson is concerned with the analysis of verbs used in the text. The fifth is devoted to explaining the adverbs it uses.

B-Grammatical categories

Sentence kinds (declarative, interrogative, imperative, etc.) and sentence complexity (duration of sentences, ratio of based to independent clauses, and also in what portion of a phrase does complexity tend to appear) are examples of these categories. Additionally, the researcher describes clause types (such as relative clauses, adverbial clauses, etc.) and clause structure (such as the number of objects, complements, adverbials, and transitive or intransitive verb constructions). Noun phrases, verb phrases, and various word types are further subcategories that were suggested.

C- Figures of Speech

The researcher has examined the functions of textual content that are emphasized by deviating from contemporary conversational standards, such as the manipulation of formal patterns or deviations from linguistic conventions. This section covers three subcategories:

Initially, we examine grammatical and lexical foregrounded functions, including instances of repetition, anaphora, parallelism, chiasmus, and others.

The second class pertains to phonological schemes, including various phonological patterns such as rhyme, alliteration, and assonance.

Tropes, which include figures of speech like metaphor, simile, metonymy, synecdoche, paradox, and irony, are the third subcategory.

D-Cohesion and Context

Internal company of the textual content, or cohesiveness, refers to methods in which one section of the text is connected to another. Does the text's substance use logical or distinct connections between sentences, such as connecting adverbials or coordinating conjunctions? Or does it typically rely on those ways' implicit connections? What kind of cross-reference is used with ellipses or pronouns?

Or does it typically rely on those ways' implicit connections? What kind of cross-reference is used with ellipses or pronouns? Does this imply that connections are reinforced by repeating sentences or by repeatedly using terms from the same semantic field? In context, the external family members of a text or a portion of a text view it as a discourse that assumes a relationship between its participants: addressee and addresser. What language indicators exist regarding the relationship between the addresser and the addressee? Toward his addressee, what mindset does the addresser imply?

2.2 The notion of Culture

The notion of culture has a different perspective. It depends on how it is used or conveyed. Mulder & Towner (2006,p.52-64) view it as Features of human groups that can potentially be passed down through non-biological channels. Culture is defined as a collection of shared and conveyed features. Culture, according to Geertz (1973), is "the shared patterns that set the tone, character, and quality of people's lives" (p. 216). Race, ethnicity, gender, social class, language, religion, age, sexual orientation, country, geographic location, and so on are examples of these patterns. According to most social scientists, culture comprises the ideational, symbolic, and intangible elements of society, as well as the values, symbols, interpretations, and viewpoints that set one group of people apart from another (Banks, 2001).

2.3 Translation and Culture

According to Taylor (1958,p.1), culture is a broad term that encompasses a wide range of elements, including knowledge, beliefs, art, morals, law, norms, and any other abilities or habits that humans have developed as members of a society. Aziz and Muftah (2000,p.85) define culture as a set of beliefs that determines how a society behaves. These beliefs can be found in the fields of religion, economics, politics, literature, and language. Translation integrates two cultures: the culture of the source language (source culture) and the culture of the target language (target culture). Language is an essential component of culture.

Cultural translation is the kind of translation when information that was not linguistically contained in the original communication is added, and the message's content is changed in some way to fit the recipient's culture. (Taber and Nida, 1974,p.199). In other words, translation helps the target reader accept the work of the translation culture and is the process of translating language and some cultural elements into the target language. The content of the message can be changed to something more relatable, organic, and acceptable to the intended audience in relation to his culture.

More often, cultural differences are more problematic for translators than linguistic elements like language structure. Language gaps are often a result of cultural differences caused by several facets of society. Therefore, matching readers' expectations and bridging linguistic and cultural barriers are necessary to construct counterparts for cultural term translations. Translators need to understand that readers' expectations, conventions, and values are influenced by culture, and that these factors have a significant impact on how well readers understand statements. (Kussmaul 1995, 70).

2.4 Venuti's (1995) Strategies: Domestication and Foreignization:

A German philosopher, Friedrich Schleiermacher, showed two strategies under the term of translation. Many translators choose to stay "invisible" in the translation process, translating texts as the original author would have written if the TL(target language) were his native tongue, rather than attempting to convey the foreignness and culture of the SL (source language) to the target audience. He suggested that the translator should respectfully help the target audience see the original text's foreignness rather than attempting to "fit" it into the target culture (1813,p.49).

The American translation scholar, Lawrence Venuti, in his book "The Translation Invisibility", coined two strategies (1995,p.6-7). He stated that a lot of translators choose to acclimatize the source text into a target text because it would be acceptable for the process of translation. Venuti sought to make the translator invisible, on the other side, the domestication of the foreign text to the target-language culture. Also, Venuti recommends employing foreignization as a remedy for cultural challenges in translation. Nida (1964,p.2), in contrast to Venuti, endorsed the domestication technique, asserting that the language of the source text should not impede the language of the target text, achieved by reducing the foreignness of the source text.

Other scholars like Munday claim that these concepts, which are domestication and foreignization, are essential to translation, and they are also very different. Domestication denotes the transfer of cultural values between languages to

reduce foreignness, whereas foreignization denotes the transfer of cultural values between languages to enhance foreignness (2012,p.9).

To resolve many problems with translation, other experts like Vinay and Darbelnet (1995) suggest different strategies. Under the concept of Domestication adaptability, equivalency, modulation, and transposition. At the same time, Foreignization contains a literal translation. Calque, and borrowing (Munday, 2012, p.86-88).

3. Methodology and Data Selected

3.1 Data Selected

In this study, the researcher investigated a short story, "The Mulberry Tree" by the Iraqi writer Salima Saleh, translated by William Maynard Hutchins. The analysis was done randomly on the first five papers. To answer the question of the study, the data selected were examined for the aesthetics of language.

3.2 The Modal

The modal adopted in this study is an eclectic one. The first one is Leech & Short (2007) in their book "Style in Fiction". The analysis was restricted to lexical categories, figures of speech, and cohesion & context. The second one is Venuti's (1995) strategies of domestication and foreignization to evaluate the cultural orientation of the translation.

3.3 Analyzing Culture- Stylistic Categories

3.3.1. Analyze the figurative language within Leech & Short (2007)

"My city—Mosul—was economical even in its delights. During its unhurried spring, which was fragrant with the scents of grass and wildflowers, there were only a few places for people to go on excursions. When they were unable to enjoy an outing, they would tell the following story".

The writer opens her story with this passage, which conflicts with the fascinating sensation of the perspective worldview for Mosul city. Leech & Short's (2007) framework focuses on the choices of linguistic features: lexical words, grammatical and textual structure, figures of speech, and cohesion and context.

Lexical adjectives like "unhurried", "fragrant" are emotive and sensory. The noun phrase "unhurried spring" creates a beautiful atmosphere of peace and safety.

"Economical even in its delights," the use of the evaluative adjective economical reflects a restriction, while delight implies joy. This construction personifies the simplicity of Mosul city and its people.

Figurative categories of language: the appearance of personification as "unhurried spring"; here, the integration of an abstract concept, "spring," with

the behavioral adjective "unhurried" conveys an atmosphere of intimacy and peace.

Another category is oxymoron, which, according to Leech & Short (2007), involves two contradictory concepts, as shown in "**economical even in its delights.**" Economical is frugality and restriction, while delights imply pleasure and emotional abundance. Also, this phrase shows the foregrounding.

Furthermore, the appearance of Metonymy, as "**fragrant with the scents of grass and wildflowers.**" The use of fragrance for the city embodies the city's rich historical heritage, the beauty of its natural landscape, and the authenticity and hospitality of its inhabitants.

The use of hyperbole is in "**only a few places for people to go on excursions.**"

The phrase "only a few places" functions as a soft hyperbole of limitation. It structurally sets the text or the reader to the final sentence, "when they were unable to enjoy an outing, they would tell the following story".

Grammatical & textual structure: the opening sentence "**My city Mosul was**" the use of a specific proper noun, "Mosul" after the possessive pronoun "my" implies an intense linguistic intimacy and emotional feeling between the narrator and the setting. Also, the insertion of dashes between words established prominence for the beginning sentence. Furthermore, the sentence "they would tell the following story," using "would," denotes iterative, habitual past action, evokes a sense of nostalgia and emotional warmth, while also introducing an element of suspense and anticipation.

Cohesion and context: the passage constructs from many tools such as grammatical cohesion in possessive determiners "personal deixis" in my city Mosul, anaphoric pronoun: the pronoun "its" which is used in its delight, during its unhurried, which refer back to the noun phrase, it is used to construct a tight chain. Further, there is a cross-reference cohesion, which is presented in the plural noun "people" serves as the antecedent of the pronoun "they" in the following sentence.

So, according to Leech & Short (2007), the text constructs structurally, syntactically, and even semantically English sentences, and uses figurative tools to convey fascinating reading and give a sense of intimacy and warmth.

The researcher shows further examples presented as statistical results in the first five pages, as in the following:

Lexical category							
General	Descriptive	evaluative	general	specific		emotive	referential
	30%	5,67%	25.4	36.7%		0.9%	0.9%
Noun	A		B				
	concrete	abstract	event	perception	quality		

				n			
	71%	13.5%	13.1%	1.5%	0.75%		
Verb	stative	Dynamic		mental	cognitive		
	16.66%	60.9%		14.5%	7.8%		
Adjective	Semantic			Syntactic			
	referential	evaluative	emotive	attributive		Predicative	
	58.9%	3.1%	2.1%	31.5%		4.2%	
Adverb	manner	place	degree	conjuncti on	time	intensifie r	Adverbial
	37%	11.11%	18.5%	7.4%	11.11 %	2.7%	11.11%

According to the results, the quantitative data reveal a significantly high percentage of the general vocabulary (36.7%) is specific within the general lexical category of the translated text. It denotes precision, vividness, and deep immersion in the physical world. Also, it signals a highly observant mind. Also, these percentages support the first hypothesis.

Another high percentage of the lexical category (71%) is within concrete nouns. It indicates that the translated text is realistic and abstract, and that the writer and the translator focus on the surrounding environment. Furthermore, a high percentage of the same category is (60.9%) as in a dynamic verb. It signifies that the text has a sense of speed, dynamism, and vividness, enhancing its overall impact on the reader.

The percentage of adjectives is (58.9%) as a referential adjective, it conveys that the text adopts a realistic, reportorial, and neutral tone, creating an impression of objectivity and factual accuracy. While the adverb percentage appears as (37%) as a manner adverb, these findings shed light on the translator's inner emotional states and underlying intentions, revealing aspects of their psychology that are not explicitly expressed in the text.

Moreover, the findings of the analysis of the figure of language in the text show a parallelism, which functions as a foregrounding device, and a **repetition** that constructs a heavily fixated mind-style of the writer in:

"Grass. I want to lie down on the grass".

"you want grass. Here is some grass for you"

Anaphora

" wants grass that is growing, grass that rises vertically from the ground and sinks its roots down into the earth, grass that resists a hand that attempts to pluck it, grass that doesn't wilt after an hour or two, and grass adorned with tiny flowers."

Parallelism

There are many sentences constructed as a parallelism, as in: "a husband could tell his", "a mother would tell", a child definitely wants", "there would be a knock", "someone would be asking,"

Tropes: Metaphor

"in the old houses resembling forts,", "it violated human laws",

Paradox

"it was everyone's tree...."

Irony

"what a sagacious story"

Hyperbole

"At the time we were to return home, a big, round moon appeared at the edge of that level expanse—just grazing it or slightly above it. I thought I could stretch out my hand and take it".

3.3.2. Analyze Cultural Categories within Venuti's Domestication and Foreignization

Under the terms of Venuti (1995) of translation. He stated that there are two strategies for translating: domestication and foreignization. The analysis of the translated short story "The Mulberry Tree," shows that the text is constructed syntactically as an (S _ V_ O) structure, which denotes fluency and reads beautifully in English. This reflects a domestication strategy. Also, this contradicts the second hypothesis. So, we analyze how the translation handles its native Iraqi/Mosulite identity when forced into English syntax.

The phrases "enjoy an outing" and "go on excursions." It substitutes a local Iraqi concept of travelling or picnicking (Siran or سيران) with English vocabulary. The translator becomes "invisible," leaving the target reader comfortable while reading the text. Furthermore, the text resists foreignization, as it shows that when they cannot go out, they tell a story. This reflects the cultural value of the Iraqi people, in contrast with Western cultural values. The preservation of storytelling as a primary social substitute for culture.

The phrase " its unhurried spring...." transfers smoothly into English because the concept "season" is recognized as a poetic, emotionally conventional term that is acceptable in a target culture. This phrase personifies a psychological state of peace and a slow-living life in Mosul. Furthermore, in "economical in its delight," the word "economical" conveys a commercial concept in the target culture, while it merges to convey a brilliant moment of happiness.

"fragrant with the scents of grass and wildflowers": here, the use of two familiar terms appears as a vivid atmosphere in the target culture, which transfers the

city's cultural vitality and reflects its distinctive character within its foundational civilization.

4. Conclusion and Recommendation

Through its concise narrative form, short fiction uniquely immerses global audiences in unfamiliar cultural and social milieus. Crucially, every culture possesses distinct stylistic devices—such as repetition, specific lexical distributions, and anaphora—that serve as the primary linguistic vehicles for conveying its customs, values, and traditional behaviors. According to Leech and Short's (2007) framework, these localized structural choices are not mere decorations; they construct a distinct 'mind-style' that represents the unique psychological and cultural reality of the original narrative space.

Additionally, based on the linguistic and stylistic analysis using Leech & Short's (2007) framework, the opening passage of the story effectively constructs a vivid, emotionally charged, and intimate portrait of Mosul city. Through careful linguistic choices—such as emotive lexical adjectives ("unhurried", "fragrant"), evocative figures of speech (personification, oxymoron, metonymy, and soft hyperbole), and tight grammatical and textual cohesion (personal deixis, anaphoric pronouns)—the writer establishes a deep sense of nostalgia, warmth, and authenticity. Ultimately, the integration of these structural, syntactic, and semantic features not only captures the simplicity and resilience of the city and its people but also successfully engages the reader, setting a reflective and anticipatory tone for the narrative that follows.

Based on the application of Venuti's (1995) translation strategies to the short story "The Mulberry Tree," the translation predominantly relies on a domestication strategy. By maintaining a smooth, fluent English (S-V-O) syntactic structure and substituting distinct local Iraqi-Mosulite concepts—such as transforming traditional outings like "سيروان" into familiar target-culture terms like "enjoy an outing" or "go on excursions"—the translator deliberately minimizes cultural friction. This makes the text readily accessible and comfortable for the English reader, rendering the translator effectively "invisible."

Ultimately, the analysis demonstrates how the target text bridges the gap between local cultural identity and Western stylistic fluency, proving that a domesticated framework can still retain a glimpse of a native heritage. Finally, the researcher recommends this paper to those who are interested

in stylistic analysis. Additionally, the researchers are interested in cultural analysis and translation theory.

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