An Assessment of the Strategies Adopted by Advanced Students in Rendering Literary Texts: Guidelines for Teachers of Literary Translation

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1. Introduction:

> There are no hard and fast rules for translating. The best that can be done is to teach students of translation to identify and recognize problems, to adopt solutions, and to check those solutions against the text as a whole, the 'universe of discourse" (things, concepts) referred to in that text, and the poetics and ideology of a culture at a given time. (Lefevere 18)

This paper aims at analyzing and assessing the strategies adopted by advanced students in rendering literary works. Literary translation is usually taught in advanced levels, i.e. fourth-year and translation diploma students as it requires a high level of bilingualism and biculturalism let alone the literary sense needed to produce a target text of literary flavour.

It is of prime importance to define what is meant by both advanced students and literary translation as used in this paper. 'Advanced students' in this paper is used to refer to fourth-year students in the English Department, Faculty of Arts, Cairo University. Literary translation generally means translating any literary work, but in this paper it refers to the translation of (extracts taken from) novels (fiction), and plays (drama). Poetry is excluded for different reasons the most important of which is that rendering it requires deep knowledge of rhythm, feet, rhyme and meters; a background that many students may lack.

As the title of the paper suggests, my target audience is teachers of literary translation. I mean to present a practical experience that may help to add to their knowledge of both the problems faced by (advanced) students and the solutions they adopt to overcome the problems they face when attempting to translate a literary work. This does not mean that other audiences (teachers of other domains, novice translators, beginning students of translation, professional translators) are excluded.

In rendering a literary text, the translator, whether a beginner or a professional one, faces many difficulties because "literary translation is the most demanding type of translation" (Landers 7). In this paper, the difficulties faced by the students are classified into four categories: linguistic, cultural, stylistic and figurative. Overlap is apparent in many cases due to the complicated nature of the translation process.

2. The Students Selected:

1- The students selected for the study, as mentioned before, are advanced students:

fourth-year students in the English Department, Faculty of Arts, Cairo University.

2- They studied translation in the three previous years. The theoretical part was introduced through three books: the *Art of Translation* by M.M Enani in the first year, *In Other Words: A Coursebook in Translation* by Mona Baker in the second year and *Thinking Arabic Translation* by James Dickins, Sandor Hervey and Ian Higgins in the third year. The three books provided the students with a comprehensive and quite adequate background of translation difficulties, problems, strategies, techniques and theories. In the fourth year, they study the rules, techniques and strategies of literary translation through Andre Lefevere's book *Translating Literature: Practice and Theory in a Comparative Literature Context*. Hence it is the first time that they are introduced to literary translation which most of them thought of as more sophisticated and difficult than any other type of translation.

3- Translation is taught for one term every year, but in the fourth year, it is one of the extended courses. It is taught for a whole academic year: two hours each week for sixteen weeks each term with total of sixty four hours. This is definitely inadequate to create a professional literary translator, but more than adequate to create a novice translator with a literary sense.

4- The number of students attending the translation class is eighty (not the ideal number in a translation class): seventy six females and four males: a female society as typical of most language departments.

3. Methodology Adopted:

1- In order to collect the data needed for this study, both formative and summative assessments were carried out. Summative assessments "are given periodically to determine at a particular point in time what students know and do not know" (Garrison and Ehringhaus 1). This kind of assessment, as pointed out by Garrison and Ehringhaus, has many forms such as " state assessments, district benchmark or interim assessments, end-of-unit or chapter tests, end-of-term or semester exams and scores that are used for accountability for schools (AYP) and students (report card grades) " (Garrison and Ehringhaus 1). In effect, two forms of summative assessment were carried out, namely, end-of- chapter tests and end-of-term exams: students were given a test at the end of each chapter and a final exam was conducted at the end of the year in the form of a translation contest as will be later explained.

The second form of assessment, complementing the summative one, is formative assessment. It implies "judging the quality of students' achievement while the instructional process is still in progress" (Nitko and Brookkhart 141). It has many forms, but the ones used were *feedback* and *student record-keeping*. This means that students were given both individual and collective feedback to guarantee that they develop both on the personal level and as a group. Their errors were a source of enlightenment: they are "carriers of meaning" that help to make "better predictions

about what kind of errors are likely to occur in translation" (Sēguinot 74). In other words, a full descriptive feedback was given to each student pointing out his/her weaknesses and how successful or unsuccessful s/he was in overcoming them. Most common errors and wrong translation strategies were collectively discussed to make sure that all the students get the maximum benefit:

> Descriptive feedback provides students with an understanding of what they are doing well, links to classroom learning, and gives specific input on how to reach the next step in the leaning progression. In other words, descriptive feedback is not a grade, a sticker, or "good job!" A significant body of research indicates that such limited feedback does not lead to improved student learning. (Garrison and Ehringhaus 2)

The second form of formative assessment was student record-keeping: throughout the academic year, students were given assignments in the form of translating extracts taken from Arabic and English novels, plays, short stories and poems. They were encouraged to keep a record of all their assignments to "better understand their own learning as evidenced by their class room work… and to see where they started and the progress that are making toward the learning goal" (Garrison and Ehringhaus 2).

2 -Students' comparative sense was encouraged by giving them translated texts, where they were given the original and the translation to judge the problems faced by the translator and the techniques or strategies s/he adopted to overcome them. This comparative sense was also encouraged by using the back-translation technique: a technique that encouraged the students to "translate the target text back into the source language from which it was originally translated" (Baker 8). This technique is "far from ideal" but it "can give some insight into the aspects of the structure, if not the meaning of the original" (Baker 8).

3- The extracts analyzed in this paper were given to the students in the form of a translation contest at the end of the academic year to generate the necessary motivation. The number of those who participated in the contest was forty five; the number of those who could do all the translations, overcome all the difficulties and submit their translation in due time is seventeen (thirteen as individual participants and two teams consisting of two participants). The two teams will be regarded as two participants in the statistics and results for easy reference. They were given three weeks to finish the translation allowing them to use all available research tools: dictionaries (both literary and general, whether hard-copy or soft-copy) and online sources. They were also allowed to use the course book, Lefevere's book, as a reference, whenever anyone wanted to check a rule, strategy or technique. Valuable awards were given to the winners plus certificates of appreciation.

4- The texts chosen for the contest have not been haphazardly selected: the English texts are passages extracted from novels and plays they have already studied. This means that all of them are well-acquainted with the texts selected so that they are not

troubled by the events or the characters. This is meant to make them to apply all the strategies and techniques they studied and use their literary sense formed by studying fiction, drama, poetry, comparative literature, criticism and aesthetics for four years. Each extract contains a translation problem that has to be professionally handled. The same holds true for the Arabic texts selected: the extracts are taken from famous novels that have been made into films, i.e. the students are well-acquainted with the events and characters, and abound with almost the same problems of literary translation. The novels include *Al-ard* (Egyptian Earth) by Abdurrahman Al-Sharqawi, *Al-Mawardi Café* by Muhammad Galal and *Yacoubian Building* by Alaa Al-Aswani.

5- Students' translations are compared to those produced by professional translators (of the above novels and the other selected works) and available on the market to judge how far or close their translations are pointing out the discrepancies in the strategies and techniques adopted by both (the students and the professional translators) to define the weaknesses and strengths of the former and the areas of training they really need.

6- Two (organizational and demonstrative) tools are used: tabulation and (five) asterisks: the former is used for easy reference and the latter is used when the participants use the translation-by-omission technique.

4. Linguistic Difficulties:

4.1. Translation of Names:

4.1.1. In literary translation, the translator usually uses, that is, transliterates the same names used by the author, but sometimes writers choose names that carry thematic significance that cannot be ignored. Famous examples include Falstaff (full of stuff), the comic character in Shakespeare's *Henry IV Part One* and Two, and Felix and Eugenia in *The Europeans* by Henry James. 'Felix' is a Latin word meaning 'happy' and his name describes his character: the name is used as a characterization technique. Felix's sister is named 'Eugenia' which is a Greek word meaning noble, but her behaviour and manners are not noble at all; a stylistic tool to create irony associated with her throughout the novel. In Henry Fielding's *Joseph Andrews*, the hero is Joseph, a young footman whose lady tries to seduce him; a name that reminds the readers of Prophet Joseph and the connotations of chastity, morality and purity associated with him. In *Great Expectations*, Charles Dickens names his heroine Stella, a Latin name meaning star indicating that she is the (distant) star that appears in Pip's sky of 'great expectations'. Lefevere makes this point clear:

> Writers sometimes use names not just to name characters in a poem, story, novel, or play but also to describe those characters. The name usually contains an allusion to a certain word in the language, and that allusion allows readers to characterize characters to a greater extent than names like Smith would—or Brown, the name of the protagonist in Hawthorne's 'Young Goodman Brown' (Raffel 45-57). Brown itself is a neutral name, but Goodman, which originally meant something like "mister' and is no longer in current usage, tends to add a positive shade of meaning, precisely—ironically—because it is no longer current. (39)

In such cases, the translator faces a two-fold problem: s/he can render the name into the target language, but this domesticates the literary work; a strategy that might not accepted by some readers, or to keep the foreign name and thus the significance of the name might not be felt by the readers who might not know the source language and thus part of the pleasure of reading the literary work is lost.

Nathaniel Hawthorne, as mentioned by Lefevere, is one of the writers who prefer this technique in portraying his characters. In *The Scarlet Letter*, the names of the characters have significance and reflect many of the themes of the novels: Chillingworth (derived from *chill* indicating cold-heartedness), Dimmesdale (derived from *dim* indicating dimness of vision as he lives with his enemy for seven years without knowing his real character), Hester (a modern form of the Biblical Esther) and Pearl (indicating how precious she is to her mother). The following extract, from *The Scarlet Letter* reveals this problem:

WE have as yet hardly spoken of the infant; that little creature, whose innocent life had sprung, by the inscrutable decree of Providence, a lovely and immortal flower, out of the rank luxuriance of a guilty passion. How strange it seemed to the sad woman, as she watched the growth, and the beauty that became every day more brilliant, and the intelligence that threw its quivering sunshine over the tiny features of this child! Her **Pearl**!—For so had Hester called her; not as a name expressive of her aspect, which had nothing of the calm, white, unimpassioned lustre that would be indicated by the comparison. But she named the infant "Pearl," as being of great price,—purchased with all she had,—her mother's only treasure!

<div align="right">(The Scarlet Letter: 96)</div>

Most of the students, eleven, preferred to render the name as لؤلــؤة (the Arabic equivalent of pearl) while the other kept/transliterated the name: the first group wanted to make the Arab reader, who might not know English, alert to the significance of the name and the connotations associated with the character of pearl as felt by her mother, Hester, and indicated by the author. The other group felt that the translation-of-names technique should be a consistent one: if one name is translated, the other names should undergo the same process. This might result in the fact that the original text loses its *American nature* and thus turns into an Arabicized or Egyptianized text. In other words, both techniques raise a controversy that cannot be ended: foreignization versus domestication.

Foreignization is the approach adopted by Amira Kiwan (2007) in rendering the novel as shown by her translation of the same extract:

نحن قلما تحدثنا عن الطفلة، المخلوقة الصغيرة التي نمت، بحكم العناية الإلهية الغامضة، كزهرة جميلة وخالدة، من نتانة عاطفة شديدة يشوبها الذنب. كم بدا غريبا للمرأة التعيسة وهي تراقب نموها، والجمال الذي أصبح أكثر

تألقا يوما بعض يوم، والذكاء الذي ألقى بنور شمسه المرتعش فوق الملامح الصغيرة لهذه الطفلة! إنهـــا ابنتهـــا **بيرل!** – إذ هكذا نادتها أستير؛ ليس كاسم يعبر عن مظهرها الذي يخلو من البريق الهادئ غير المتقد الذي تمليه المقارنة. لكنها أسمت الطفلة بيرل لأنها غالية الثمن –اشترتها بكل ما لديها – إنها كنز أمها الوحيد!(112)

4.1.2. What is highly expected is that the Arab reader who does not know English and reads translated literature will not understand the comparison drawn by Pearl and the precious stone. This is part of the loss that translators cannot escape. What they should do in such cases is that they should use trouble shooters, i.e. bracketing, footnotes, endnotes, detailed introduction or glossary to palliate the loss and enable the reader to enjoy such subtle features used by authors to impart their philosophy, themes and visions. In other words, they (trouble shooter) are substantial in bridging any gap (lexical, semantic, figurative or cultural) between the source text (ST) and the target reader and conveying "the maximum possible amount of information and thereby uphold scholarly standards of objectivity and comprehensiveness" (Landers 93).

4.2. Change of Addressee's Gender:

4.2.1. Gender is "the classification of nouns in two or more classes with different grammatical properties" (Trask 66). Translators usually face the problem of gender when translating from Arabic into English due to the fact that Arabic has feminine and masculine affixes, a grammatical feature which does not exist in English. In other words, "English has natural gender rather than grammatical gender" (Simon 1996: 16). A gender-related problem, but a different one, occurs in *Yacoubian Building*, in a situation where one of the characters, Soad, holds a dialogue with her husband and then shifts to address him as a female; a linguistic behaviour or style common in the Egyptian dialect as a kind of endearment.

The writer gives a clue to both the reader (and the translator) that she shifts from the masculine pronoun to the feminine one as a kind of endearment. The English reader does not feel it due to the morphosytnactic differences between English and Arabic: the feminine endings in Arabic do not exist in English and the English reader fails to feel the shift or understand its significance. The shift of pronouns might seem weird or at least odd to him/her:

> Pronominal systems vary greatly from language to language. For example, the pronouns in Arabic indicate a distinction between singular, dual and plural, and between masculine and feminine whereas in English, this three-way or two-way distinction is not always present…This means that the deliberate choice between one form or another in Arabic (with a particular communicative function in mind) cannot be translated into English. (El-Batal: 113-114)

– ماللك يا حبيبي؟!
– ابتسم الحاج وتمتم:

مشاكل الشغل كثيرة.

– الحمد لله على الصحة أهم حاجة

– الحمد لله

– والله العظيم الدنيا ما تستاهل قولي مالك؟

– بإذن الله.. أنا ناوي أرشح نفسي لمجلس الشعب

– مجلس الشعب؟!

– أيوه....

– طبعا تدخل ..هم يلاقوا أحسن منك؟!

– ثم مدت شفتيها وكأنها تناغي طفلا صغيرا **وتكلمه بضمير المؤنث:**

بس أنا أخاف **عليكي** يا **حلوة انتي** لما **تطلعي** في التليفزيون و**يشوفوكي** كده زي القمر يقوموا **يخطفوكي** مني.

(*Yacoubian Building*: 79-80)

The problem with this technique or feature, as mentioned before, is that it does not exist in English: native speakers of English do not replace masculine pronouns with feminine ones when they show endearment. In other words, "It is possible for a morphemic function to exist in one language and not in the other" (El-Batal: 110). Most of the students realize this peculiar linguistic gap between English and Arabic, more specifically Egyptian dialect in this case. This is why ten of them adopted what Baker calls translation by omission: they omit that part of the original that indicates that Soad shifts to use feminine pronouns because the following sentence uttered by her, when translated, will not contain any feminine pronouns. In effect, this strategy is a successful one "If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question" (Baker 40). This means that the translator should give priority to the (average) reader because "the average reader is ignorant of rival translation theories and of how much has been lost and changed from the original text" (Ryken 10).

The other five stuck to the original and thus do not meet the expectations of the reader who finds no change due to the absence of discrepancy between the masculine and feminine nouns in his/her language/dialect. This is the kind of inevitable loss that the translator cannot remedy unless by using any of the trouble shooters which the students in question did not use.

> Omission usually seems a strange strategy to novice students who often ask how can omission be a translational strategy?! The teacher should point out to his/her students that the ultimate aim of the translation process is communicating the content of the source text to the target reader as maximally as possible. Thus, if the translator encounters a problematic term, idiom, … etc. that might, if translated, confuse the target reader and consequently lessen the desired degree of communicativeness and in formativeness, s/he might "omit" it. (Tawfik 77)

The same technique, i.e. translation by omission is adopted by Humphrey Davies (2006) in his translation:

"What's wrong, my dear?"
The Hagg smiled and mumbled, "Lots of problems at work."
"Praise God you have got your health. That's the most important thing."
   "Praise God."
"I swear to Almighty God, the world isn't worth a second's worry! Say what is wrong?"
"God willing, I intend to put myself forward for the People's Assembly."
"The People's Assembly?"
"Yes"
"…Of course you will get in. Could they find anyone better than you?"
Then she puckered up her lips as though talking down to a child and said to him (**using the words one would to a little girl**), "But I'm scared, sweetie, that when you appear on television and everyone sees you looking cute, they'll go steal you away from me!"(

55-56)

Comparing the professional translation adopted by Davies with those provided by the students show that they equally followed professional techniques and strategies to come up with a professional, communicative translation that wins the target reader's approval. This shows that students of translation should not get their training at random: teachers should not come with scattered passages to translate. They should systematically select passages that abound in different problems that have to be professionally handled, that is, "challenging texts, texts that have difficulties of language as well as of topic, problems where literal translation is not feasible and imagination as well as linguistic skill required" (Newmark 136).

4.3. Spelling-related Technique:

4.3.1. Another problem faced by translators is the one related to spelling, that is to say, when the spelling is used by the author as a tool or technique substantial to the action of the novel or play as shown in the following extract from *The Scarlet Letter*:

In such emergencies, Hester's nature showed itself warm and rich—a well-spring of human tenderness, unfailing to every real demand, and inexhaustible by the largest. Her breast, with its badge of shame, was but the softer pillow for the head that needed one. She was self-ordained a Sister of Mercy, or, we may rather say, the world's heavy hand had so ordained her, when neither the world nor she looked forward to this result. The letter was the symbol of her calling. Such helpfulness was found in her—so much power to do, and power to sympathise—that many people refused to interpret the scarlet **A** by its original signification. They said that it meant **A**ble, so strong was Hester Prynne, with a woman's strength. (177)

The novel presents the character of Hester; a woman who commits adultery and then embarks upon a spiritual journey of change and repentance. She is forced by the Puritan society to wear the letter **A** that stands for **a**dulteress. Part of the symbolism of the novel relies on this letter. A, as mentioned before, stands for **A**dulteress, but also refers to **A**dam and his first sin. When the heroine faces both herself and her Puritan society and decides to embark upon a journey of repentance, the significance of **A** changes according to the spiritual and psychological changes she undergoes: **A** shifts to mean **A**ble and even **A**ngel.

The translator here faces a spelling-meaning problem because all the connotations meant by the author are associated with words starting with the letter A: **A**dam (i.e. original sin of man), **A**dulteress (i.e. the sin Hester commits), Able (i.e. when she is courageous enough to face her society and changes its view of her), and **A**ngel (i.e. when she becomes "a well-spring of human tenderness"). This is undoubtedly meant by the title of the novel. This requires that the translator should not be separated from the world of the novel: it is not just a text to be translated because "everything depends on how we enter the magic circle of a text's meanings; on how we smuggle ourselves into words, and allow the texture of a text to weave its web around us" (Fishbane 141).

4.3.2. In their translations of the above passage, the students followed similar strategies to overcome the problem as revealed by the following table:

Table 1

Translation (of A and Able)	Strategy	Number of Students	Comment
الحرف القرمزي...قدرة	Substitution	3	They replaced the "A" with the word "letter" and "able" is literally translated: a neutral strategy but there is a kind of loss on the thematic and symbolic level.
الحرف A...قدرة	Literal translation	4	Keeping the English letter leading to the fact that the significance and development of the letter "A" are lost, and "able" is literally translated.
أ... أستطيع ز (زانية)...قوية ق...قوة ع ...عطوف	Replacement of A	6	A successful strategy in the first choice as the original meaning and connotations are persevered. The other (three) choices are not successful due to the use of other letters (other than A).
*****	Omission	2	They decided to omit the letter A and literally translate "**a**ble". There is a kind of loss on the thematic and symbolic level.

This is not an easy task because the Arabic equivalents (of **A**dam, **A**dulteress, **A**ble and **A**ngel), i.e. the nouns and adjectives unveiling Hester's development start with different letters. Thus this symbolism created by the letter A cannot be kept in the translation emphasizing that "perfect translation does not exist" (Snell-Hornby 52). This dilemma cannot be resolved even by professional translators as revealed by Kiwan's translation:

في مثل هذه الحالات الطارئة، أظهرت طبيعة أستير نفسها دافئة وغنية؛ نبع متفجر من الحنان البـــشري، غيـــر خاذل لكل مطلب حقيقي، ولا ينضبه أضخمها. لم يكن صدرها بشارة عاره سوى أنعم وسادة للرأس الذي احتاج إليه. لقد وسمت نفسها أختا للرحمة؛ أو من الأفضل أن نقول، أن يد الدنيا الثقيلة قد وسمتها هكـــذا، عنـــدما لـــم تنتظر الدنيا ولا هي هذه النتيجة. لقد كان الحرف رمزا لدافعها الباطني. مثل هذه المساعدة كانت موجودة فـــي صميمها، فلديها قوة كبيرة لتنفذ، وقوة للتعاطف، بحيث رفض الكثير من الناس أن يفسروا **الحرف** أ حسب مفاده الأصلي. قالوا إنه يعني **القادرة**؛ لقد كانت أستير برين قوية جدا، بقوة المرأة.(304)

This inevitable loss deprives the reader of the pleasure derived from the changing connotations and subtle meanings associated with the letter A. The translator can resort to trouble shooters to keep the symbolism meant by the author, but the in-the-text pleasure is lost.

> Consider some of the capabilities that the literary translator must command: tone, style, flexibility, inventiveness, knowledge of the SL culture, the ability to glean meaning from ambiguity, an ear for sonority, and humility. Why humility? Because even the best efforts will never succeed in capturing in all its grandeur the richness of the original. The description of translation attributed to Cervantes will always haunt us; a tapestry seen from the wrong side. If we produce a translation that approximates the TL text or stands as a literary work in its own right, that is the most that can be expected. (Landers 8)

4.4. Word-concept:

4.4.1. One of the translation problems that represent a headache to translators occurs when they face a word-concept, that is, a word that represents a concept that the author would like to confirm, change, criticize or condemn. A quite revealing example is the word-concept gentleman in *Great Expectations*: Dickens presents different examples of characters that represent the concept of the gentleman in the novel with a special emphasis on two: Pip, the hero, and Joe, his brother-in-law. Pip believes that becoming a gentleman "means having money, good clothes, a servant, and the admiration of those not so well-off as himself" (Gibson xviii). This is the common meaning of the word that Dickens, as a social reformer, wants to change. Dickens believes that all these are just a veneer because "true gentlemanliness has nothing to do with money but a great deal to do with friendship and loving-kindness" (Gibson xviii). This is why Joe represents Dickens's concept of how a gentleman should be. In other words, although he lacks "the social graces, he is the true gentleman" (Gibson xviii) because he is "forgiving in his human relationships, and constantly generous and loving to those around him" (Gibson xviii). He simply seems to represent humanity at its best. These two concepts of a gentleman are different from the historical sense of the word: "A man of gentle birth attached to the household of a monarch or other person of high rank" (*The New Shorter Oxford*, vol. I 1077).

4.4.2. As far as translation concerned, the translators have to be alert to the contextual meaning of the word-concept: whether it is used to reveal the common prevalent meaning in the 19th century, i.e. having money and social prestige, the Dickensian concept or the historical sense of the word. The following example is a case in point:

`Biddy,' said I, after binding her to secrecy, `I want to be a **gentleman**.'

`Oh, I wouldn't, if I was you!' she returned. `I don't think it would answer.'

`Biddy,' said I, with some severity, `I have particular reasons for wanting to be a gentleman.'

`You know best, Pip; but don't you think you are happier as you are?'

`Biddy,' I exclaimed, impatiently, `I am not at all happy as I am. I am disgusted with my calling and with my life. I have never taken to either, since I was bound. Don't be absurd.' (*Great Expectations***:** 114)

To render the word, the translator can easily use nouns and adjectives related to respectability, decorum and good manners or those related to wealth and richness, but the historical sense of the word will be lost: What intensifies the problem is that this word is one of the 'thematic words' of the novel. The students seem unable to opt for an accurate translation of the word for different reasons the most important of which is that they do understand the meaning of the concept in England during the 19th century due to studying this in detail in the civilization and novel courses. The students came up with twelve translations revealing their confusion and undecidedness. Their translations, however, carry most of the propositional content of the word:

Table 2

Students	Choice	Translation
1st student	رجل غني ذو وقار وسلطة	A rich man of decorum and power
2nd student	رجل مثقف ومحترم	A cultured respectable man
3rd student	متحضر	civilized
4th student	سيد	A master
5th student	نبيل	noble
6th student	رجل ثري	A rich man
7th student	رجل مهذب من النبلاء	A polite man belonging to nobility
8th student	رجل متحضر	A civilized man
9th student	رجل ذو مكانة في المجتمع	A man of status in society
10th student	رجل ذو منصب رفيع وثروة	A man of a high status and wealth
11th and 12th students	رجل نبيل	A noble man
13th and 14th student	جنتلمان	A gentleman
15th student	رجل ذو مكانة	A man of status

It is quite obvious that this word-concept is confusing to the students: some of them opted for choice associated with wealth and social status (e.g. 1st, 6th and 10th students). Others stuck to the historical dated sense of the word, i.e. a man of nobility (e.g. 4th, 5th, 7th and 11th students). A third group opted for the Dickensian concept of good manners and elevated behaviour. Two students preferred to transliterate the word-concept and give the reader the choice to opt for the meaning in question. Trouble shooters are the only tools available for the translator to fill in such cultural or historical gaps.

4.5. Deviation from Grammatical Norms:

4.5.1. Writers sometimes deviate from grammatical norms and make mistakes "not because they are incapable of writing well, but because they wish to focus attention on the mistake" (Lefevere 35). In such a case, the translator's professional background should guide him/her to judge whether this mistake has to be imparted to the reader or not. That is to say, does s/he have to make a similar or an equivalent mistake in the target language? Does s/he have to correct the mistake and use normal language with non-violated norms? Lefevere believes that "Translators should try to match the grammatical error in the source language with a grammatical error in the target language if they consider the error of sufficient importance within the framework of the overall composition of the source text" (Lefevere: 35).

In the following extract, students faced two problems: sociolect and what Lefevere calls violation of grammatical norms. To put it more clearly, *The Adventures of Huckleberry Finn* tackles the adventures of Huck, a vagabond or a picaro who satirizes society and sharply criticizes the social norms of the American society in the 19th century. He is a boy with no education or cultural background, and his language reflects this class of people in the 19th century American society. In rendering a literary work like this, the translator has to be keen on keeping this class-bound language which is part and parcel of the realistic world of the novel.

Mark Twain, to clearly reflect this, uses a violation of grammatical norms, violation of spelling norms in fact. He replaces the 'c' letter in 'civilized' with 's':

 The Widow Douglas she took me for her son, and allowed she would **sivilize** me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar-hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.(3)

Most of the students did not notice the spelling mistake (and considered it a misprint) and this is why they translated it as "متحــضر" the formal, mistake-free equivalent of "civilized". Only two realized the significance and importance ofa the

misspelling and replaced the ض in Arabic with د and came with misspelt Arabic word "متحدر" revealing Huck's simplicity and illiteracy on one hand and Twain's realism on the other. The two students in question used Egyptian slang in rendering the extract in question to keep the flavour and nature of the original, unlike the rest of the students who rendered the passage using standard Arabic ignoring the fact that the Huck is both uneducated and low-class. Thus their translation lacked the credibility that makes the reader both believe and enjoy reading a literary work. This credibility is also lost in the translation provided by Maher Nassim (1958):

واتخذت الأرملة دوجلاس مني ابنا، وقررت أن **تهذبني**، ولكني ضقت بالحيـاة فـي منزلهـا بـسبب صرامة النظام، رغم ما كانت الأرملة نفسها تتصف به من دماثة الخلق، ومن ثم بادرت بالفرار، حينما استعصى على احتمال صرامة النظام في منزل الأرملة، فهربت، وعدت إلى ارتداء أسمالي البالية، والنوم في البراميـل، ولكن توم سوير استطاع أن يعثر علي، وقال لي أنه قرر تكوين جماعة من المغامرين وأن فـي اسـتطاعتي أن أنضم إليها بشرط أن أعود ثانية إلى الأرملة ,وأن أكون رجلا محترما، وهكذا عدت.(10)

Nassim's translation can be seen as inappropriate because he uses the wrong register, standard Arabic, and ignores the misspelling used by Twain and thus the translation loses the credibility and depth needed. The following translation suggested by one of the students keeps the realistic atmosphere by using the Egyptian slang, achieving what we can call 'dialectal equivalence' and keeping the significance of linguistic deviation meant by Twain. In other words, the student intended to "safeguard the tone of the original, that is, to safeguard the original's illocutionary power" (Lefevere 36).

والست دوجلاس اتبننتي واعتبرتني زي ابنها، وكانت عايزه تخليني إنسان "**متحدر**"، ولكن العيشة معاها كانـت تطهق دي كانت ست كئيبة ومحترمة في كل حاجة، بس لما فاض بي قمت خالع. روحـت لبـست الهـدمتين بتوعي، ورجعت للنوم في البراميل وحسيت إني حر ومرضي. ولكن توم عثر في ، وقالي إنه هيعمل عـصابة هجامين، وعايزني معاهم، على شرط أرجع أعيش تاني مع الأرملة، وأبقى محترم، وهو ده اللي رجعني.

4.6. Idiomatic Equivalence:

4.6.1. In rendering a literary work, the translator is fated to render idioms used by the characters. S/he has "a moral responsibility to the original…to provide the TL reader with a text that conforms to the TL stylistic and idiomatic norms" (Bassnet 117). In other words, idioms represent an integral part of the narrative and dialogues of literary woks as they are one of the linguistic norms in any language. The following extract taken from *Yacoubian Building* contains two examples:

صمت الحاج عزام لحظة ثم أخرج دفتر الشيكات وقال وهو يفتح قلمه الذهبي:

طيب.. على بركة الله.. أكتب شيك بالنصف وبعد النجاح بإذن الله أدفع الباقي

لا يا حلو.. كده تزعلني **الكلام دا تعمله مع التلامذة**.. النظام عندي سلم واستلم.. ادفع المبلغ كله وأنا أبارك لك على المجلس وأقرأ **معك الفاتحة** حالا.(121)

Table 3

.Students	First Idiom	Second Idiom
1st student	You 'd better do such things with tyros.	I would pitch in with you.
2nd student	Do these actions with little boys.	Read the chapter of Fatiha for God's blessings on us.
3rd student	*****	Read the first chapter of the Qur'an (Al-Fatiha) .
4th student	I am the master here.	*****
5th student	You can do this with green horns.	We will read the fatiha.
6th student	Such a way of treatment can work with your fellow workers, but not with me.	*****
7th student	You can do this with little amateurs.	Shake hands with you (right now).
8th student	This is something you do with a bunch of kids.	I'll even read with you al Faitha (the opening lines of the Qur'an, a sign of reaching an agreement).
9th student	You do this act with pupils.	Read Al-fatiha.
10th student	You can do this only with amateurs.	*****
11th student	You should do this with amateurs.	*****
12th student	I am not a beginner.	*****
13th student	You' d better do that with idiots.	Read al-fatiah at once.
14th student	You can perform as so with the beginners.	Utter the opening chapter of the Holy Qur'an.
15th student	*****	*****

The translations suggested by the students indicate that most of the students followed appropriate strategies: cultural substitution (e.g. Shake hands with you), paraphrase (e.g. I am not a beginner), translation-by-addition (e.g. Read the chapter of Fatiha *for God's blessings on us*) translation-by-omission as indicated by the

asterisks…etc. These strategies may be seen as more appropriate and communicative than the literal choices provided by Davies in his translation, i.e. he does not use trouble shooters: bracketing or footnotes to explain the transliterated term in the second idiom:

Hagg Azzam was silent for a moment. Then he took out his checkbook and said as he undid his gold pen, "Fine. Let's do it. I'll write a check for half. Then when I win, God willing, I'll pay the rest."

"No way, sugar! Shame on you – you'll get me upset if you go on like that. **Keep that kind of stuff for school kids.** The way I do things is pay first, take later. Pay the whole amount and I'll congratulate you on getting into the Assembly and **read the fatiha** with you right now!" (85).

4.6.2. The problem is more confounded if the idioms used are peculiar to a certain part of the country. In other words, many of the idioms used in the country side are unknown by the inhabitants of the city let alone the non-native translators who are asked to come up with appropriate choices. The following extract taken from Al-ard contains such idioms:

آه يا أخي! ده بارد برود! **أبوه مات من أكل المش والعيش الدكر** وهوا داير يأكل ملبن ويشتري أرض! لو كان امال يخفى من البلد خالص قبل ما يشطب عليها على رأيك! بقى يا ناس ينقلوا خاله الشيخ حـــسونة فـــي آخــر الدنيا، الشيخ حسونة الراجل العاقل يتنقل ، والمخفي ده يقعد لنا؟ **صحيح ما يقعد عا المرابط غير شر البقر!** أنا عارف برود إيه ده يا اخواتي؟ نصايب إيه دي؟! (171)

The passage contains two idioms: the first idiom means that someone died because of eating cheap sharp cheese and bread made of maize, i.e. s/he led a poor mundane life, and the second means that only bad people get the best chance. The difficulty of translating the idioms in question is two-fold: they are used in the Egyptian country side; residents in cities might not know these idioms and students usually find difficulty in rendering idioms because of their poor background in this respect due to the fact that idioms are not well-presented or adequately included in the (literary) translation courses.

This difficulty is revealed by the inaccurate choices opted for by most of the students:

Table 4

Students	First Idiom	Second Idiom
1st student	Mesh (cheese left for along time) and stale food	Good people leave and bad ones are left.
2nd student	His father died of eating salty cottage cheese and bread.	His bark is worse than his bite.
3rd student	His dead father lived on salty cheese and stuff bread.	A bad penny always turns up.
4th student	His father was eating salty cheese and rough bread.	The good man leaves and the bad one remains.
5th student	His father died of eating old cheese and dry bread.	The worst person was left in charge.
6th student	His father died of eating salty cheese and dry bread.	The worst people are the ones who get everything.
7th student	His dad died of eating old cheese and dry bread.	Bad people stay in good places.
8th student	His father didn't eat anything along his life but the whey and arid bread.	The worst cows are the only ones that remain in folds.
9th student	His father used to eat salt cheese and dry bread.	What sits on the cleats is the evil cow.
10th student	His father died of eating salty cheese and dry bread.	The leftovers are always the worst.
11th student	His father died of eating mesh (salty cheese) and dakar (dry and cheap) bread.	Nothing sits on the cleats but evil cows.
12th student	His father died of eating bread without dipping.	He is like a bull in a china shop.
13th student	His father was living on old cheese and dry bread.	Only wicked people rule.
14th student	His father ate nothing but bread and cheese.	*****
15th student	Mish and el-eiash el Dakar (Egyptian types of food)	Good men are replaced with bad ones.

It is quite obvious that translating the first idiom is a more difficult task than the second one because it is not familiar to the students. The literal wording of the idiom العـيش الـدكر 'male bread' is of no help to the students. It is not expected of them as residents of Cairo to know that this is the kind of bread made of maize and usually eaten

by poor people in the countryside. This may explain their inaccurate choices and the diverse strategies they used ranging from transliteration followed by bracketing (e.g. His father died of eating mesh (salty cheese) and dakar (dry and cheap) bread), to translation–by-mission, omitting the adjective modifying the bread (e.g. His father died of eating salty cottage cheese and bread), (inaccurate) paraphrase (His father died of eating bread without dipping) and translation by a superordinate (e.g. Mish and el-eiash el Dakar (Egyptian types of food).

As for the second idiom, it is equally obvious that most of the students know its meaning and connotations. Most of them used paraphrase as a 'safe' strategy in this case, (e.g. The good man leaves and the bad one remains). Others resorted to literal translation as the implied meaning is to be understood by the target reader (e.g. The worst cows are the only ones that remain in folds). Others resorted to cultural substitution which was quite successful in a choice like "A bad penny always turns up" which is a modified form of "turn up like a bad penny: BrE if someone you dislike turns up like a bad penny, they keep appearing in situations where they are not wanted" (*Longman Dictionary of Contemporary English* 1047).

In his translation, Stewart opted for literal translation in rendering the first idiom, that is, "A man that lived off sour milk and "maize bread", although this strategy might not be an appropriate one because the target reader might not elicit the meaning of eating such kinds of food, i.e. they indicate penury and misery. Concerning the second example, Stewart adopted the translation-by-omission strategy for no logical reasons: he could also paraphrase the idiom or culturally substitutes it!

4.7. Proverbial Equivalence:

4.7.1. Proverbial equivalence is a challenging area for many translators. This means that when the translator comes a cross a proverb or a proverbial statement, s/he is expected to opt for an equivalent that carries the same connotations and implications. A proverb or a proverbial statement is "a short pithy saying in common and recognized use; a concise sentence, often metaphorical or alternative in form, held to express some general truth" *(The New Shorter Oxford*, vol. II 2393). The following extract from *Death of a Salesman* (Act II) contains a representative example:

Willy (stopping him). I'm talking about your father! There were

promises made across this desk! You mustn't tell me you've got

people to see — I put thirty-four years into this firm, Howard,

and now I can't pay my insurance! **You can't eat the orange**

and throw the peel away — a man is not a piece of fruit! (After

a pause.) Now pay attention. Your father — in 1928 I had a big

year. I averaged a hundred and seventy dollars a week in commissions

The extract is a kind of confrontation between Willy Loman and Howard, the son of the company owner in which the latter tells him that his services are no longer required. Howard represents the capitalist society that shows no mercy or respect for human relationships. Willy's shock is revealed by the short sentences he uses and the punctuation: exclamations and dashes revealing that his (illusory) world is falling apart. What shows his shock is the use of a proverbial sentence" You can't eat the orange and throw the peel away — a man is not a piece of fruit!' This proverb is not used in Arabic with the same wording, but Arabic has a proverb that identically matches this one: " لا

تـــأكلني لحمـــا وتلقـــي بـــي عظمـــا", "don't eat my flesh and throw the bones away". In their translations, nine students preferred to use this proverb to achieve what can be called 'proverbial equivalence'; the other six rendered the original literally because the meaning can be easily understood by the reader. The first choice seems, however, to be more professional as it is expected to win the Arab reader's (or the audience's) approval who are expected to feel at home with the proverb they know. This means that "A truly professional translator needs to know…the stylistic preferences of the culture from which he takes, as well as the one to which he contributes" (Kuhiwczak: 112). The second choice, however, is preferred by Kamel Atta (1977):

ويلي: (وهو يمنعه) إنني أحكي عن والدك! وهناك وعود قد قدمت عبر هذا المكتب! ولا ينبغـــي عليــك أن تقول لي إن عليك أن تقابل بعض الناس. لقد أضعت أربعا وثلاثين سنة من عمري فـــي هـــذه الــشركة يـــا هوارد.. والآن لا أستطيع دفع قسط التأمين. **أنت لا تقوى على أكل البرتقالة وقذف قشرتها على الأرض. إن الإنسان ليس ضربا من الفاكهة** (بعد توقف) كان عام ١٩٢٨ أيام والدك عام إدرار وإكثـــار.. كـــان معـــدل عمولتي مائة وسبعين دولارا في الأسبوع.

4.7.2. It equally important to point out that the first choice/technique is commonly used by professional translators as revealed by the following example taken from Enani's translation of *Hamlet* (2004):

Hamlet: Ay, sir, but '**while the grass grows**'—the proverb is something musty.

(Act III, Scene II)

Enani: "نعم يا سيدي! لكن –كمل يقول المثل– **إلى أن يجيء الترياق من العراق**"

In fact, Hamlet mentions half of an old saying: "while the grass grows, the simple horse starves". Enani as a firm supporter of domestication believes that a translator's role is to bridge, and not to widen, the gap between the ST and the target reader. Therefore, he opts for a standard Arabic equivalent that carries the same meaning and connotation, "till antidote comes from Iraq". Enani tries to achieve the same 'proverbial equivalence' which refers "to some cases where languages describe the same situation by different stylistic or structural means" (Munday 58). He (Munday) adds that this kind of "equivalence is particularly useful in translating idioms and proverbs" (58).

5. Cultural Difficulties:
5.1. Translating Culture-specific Elements:

5.1.1. The students were taught that in rendering a literary work, they should expect culture-spefic elements and details that express the culture to which the literary work belongs. In such cases, the translator has to show professionalism in using professional strategies and /or trouble shooters to resolve the vagueness or weirdness that might be caused by the element in question. J.C.Catford (1965) states that cultural untranslatability arises when "a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part"(99). Such elements are called culturemes; a cultureme is "a social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X" (Nord 34).

This means that the student should believe and be taught that translation should be deemed as a process which occurs between cultures rather than simply between languages. This means that the ST is after all a 'cultural product' that the translator has to transfer to another culture that may be totally different from that to which the ST belongs. The success of the translator is to functionally render the culturemes s/he faces in a way that wins the target reader's (or audience's) approval. Hence, the translator's aim should be "to produce a text in a target setting for a target purpose and target addressees in target circumstances" (Vermeer 29).

Vermeer believes that "every cultural phenomenon is assigned a position in a complex system of values" (Nord 33). This means that understanding the system of values of any culture pushes forward any kind of communication with the members of that culture. This is the reason why the "transcultural action or communication across culture barriers has to take account of cultural differences with regard to behaviour, evaluation and communicative situations" (Nord 33).

An outstanding cultureme that represents a cultural barrier is the one used in *Hamlet* by Polonius in a dialogue with Ophelia (Act I, Scene III) about Hamlet's love for her:

Polonius: Ay, springes to catch woodcocks

Woodcocks are the common symbol of stupidity in the English culture: "Woodcocks are common symbols of foolishness and stupidity in the English culture: woodcocks were easily snared and were therefore considered to be foolish. The phrase used by Polonius was proverbial; it meant 'traps to catch fools', and this is what he believes Hamlet's vows to be" (Lott 32). This symbol (of stupidity) is culture-specific and would seem alien or strange to the Arab readers/audience.

In rendering such a cultureme, it is the translator's task to adopt an appropriate strategy to alleviate the weirdness of the symbol used. Most of the students seemed to be fully aware of this culture-specific element and this is why they followed different professional strategies to overcome the problem in question. Five students translated

woodcocks as ساذج الطير and طيور ساذجة 'silly/naive birds', (translation by a superordinate+ translation by addition); one rendered it as, الطيور 'birds' (translation by a superordinate); four rendered it as فريسة and قنص 'prey' ; one as التافه 'trivial' and one rendered it literally الدجاج البري. These strategies seem to be successful; yet the degree of success is questionable and controversial. Two other students adopted two (wrong) strategies: one adapted cultural substitution and replaced woodcocks with غزلان 'gazelles'. This is incorrect as gazelles are not a common example of foolishness and stupidity in the Arab culture. Another students adopted transliteration which can be an appropriate strategy if she used a trouble shooter: a footnote or bracketing which are the possible practical ones in this case. This emphasizes that "translators are well advised to tilt to the target audience and its expectations, not to the source text" (Lefevere 19). The different answers indicate the difficulty involved in the rendition of the cultural element in question but also indicate that the students are fully aware that such a difficulty can be overcome by following a professional strategy.

It is equally important to reveal that this cultureme was problematic to professional translators as revealed by the following translations:

Al Qut: "حبائل لاصطياد **طيور الغابة الحمقى**"

Awad: "تلك أحابيل لاصطياد **الدجاج البري**"

Enani: "نعم! أحابيل اصطياد **ساذج الطيور**"

It is obvious that the three translators follow different strategies. Awad favours foreignization; he renders woodcock as الدجاج البري (a literal equivalent of springes); this choice "highlights the foreign identity of the ST and protects it from the ideological dominance of the target culture" (Munday 147). Al Qut seems to be wavering between domestication and foreignization: he seems to be convinced that a literal translation of "woodcock" would not win the readers' or audience's approval (domesticating tendency) and at the same time would like to stick to the original (foreignization). He reaches a kind of compromise; he renders woodcock as طيور الغابة الحمقى 'foolish birds of the wood'; a technique classified by Baker, as mentioned before, as translation by a superordinate. This is a very common strategy adopted by translators "for dealing with many types of non-equivalence, particularly in the area of propositional meaning" (Baker 26).

This strategy is a successful one "in most, if not all languages, since the hierarchical structure of semantic fields is not language-specific" (Baker 26). It can be said that translators adopt this strategy to fill in any semantic or cultural gap if the target language lacks a hyponym equivalent to the one used in the original text or if the hyponym is available, but does not carry the same connotations and propositional

content of the original.

Along the same lines, Enani seems not to favour foreignization: he realizes, as indicated in his endnotes, that this is the wrong strategy. He resorts to the same technique used by Al Qut but in a more general way; he renders the word as ساذج الطيور 'foolish birds' and it is up to the readers and audience to imagine the bird (symbolic of foolishness) in their culture. What Enani does is not domestication proper, but a kind of neutralization or naturalization that helps not to block the channel of communication between the text and the target reader because "He (the translator) should be aware of the nature of the audience/reader he is addressing. The main function of translation is not only to give information, but also to create full intelligibility and to achieve that goal; the translator is expected to do certain adjustments" (Sehsah 66).

5.1.2. Another revealing example of a culture-specific element is found in one of Hamlet's soliloquys: it contains novel elements that make it among the unique culture-specific features in the play:

Hamlet: He took my father grossly, **full of bread**,

With all his crimes blown, **as flush as May.** (Act III, Scene III)

There are two constituents that make the image a culture-specific one: "full of bread" and "as flush as May". "Full of bread" is a Biblical phrase meaning "having indulged his worldly lusts" (Lott 132). The second one, "May", is used to refer to spring which might not be the case in the Arab world. That is to say Hamlet means to say that his father's sins were 'flourishing' and 'blooming' as roses in May i.e. spring. This image is quite novel and new, as Enani indicated in his translation, but still represents a problem to the Arab readers and audience who may not equate "May" with spring, that is, "May" may be the beginning of summer and heat in the Arab World.

The translator's role in this case is to keep the propositional content and -as mush as s/he can- the cultural flavour of the image in question. However, this is not an easy task due to the cultural differences between English and Arabic. In the second case, "May" has to be replaced with spring or a corresponding month of spring and in the first case, Biblical allusion, Lefevere offers the following solution:

> If translators are translating into a language that does not share a culture with the source language, they have to decide whether to introduce the allusion (and possibly explain at some length in a footnote), to omit it, or to replace it by an allusion endemic to their own culture and analogous to the allusion found in the original. Biblical allusion could, conceivably, be replaced by Qur'anic or Buddhist allusion. (22)

The students followed different strategies: as for the first element, twelve students used phrases related to indulgence in worldly pleasure like غارق في المعاصي 'indulged in sins' and منغمس في ملذات الحياة 'immersed in worldly pleasures'. The remaining three produced inappropriate translations indicating killing the king in cold blood which is not the meaning indicated by Hamlet: he means that his father was not given a chance to repent before his death.

The diverse translations provided by the students indicate their confusion and bewilderment in rendering the second element: six students suggest a functional choice by replacing "May" by الربيع 'spring' to keep the propositional content of the image used by Hamlet. Three students adopted the translation-by-omission strategy and omitted "May" in the translation and thus the novelty of Hamlet's image is lost. Other three students preferred cultural substitution and replaced the whole image with an Arabic equivalent واضح كالشمس في كبد السماء (as clear as the sun in the sky): a choice which also deprives the reader of Hamlet's novel expression. Two students followed inapparpraite stategies: one rendered "May" literally as أيار , the Syriac month (only common in the Levant and few Arab countries) and ignored مايو which is more common, and the other replaced "May" with الصيف (summer), which is not the season associated with the blooming of flowers. One student kept "May" as is: she transliterated the English word; a strategy which is neither successful not appropriate.

To judge the translational performance of the students, it is of prime importance to compare their translations with those of Al-Qut, Awad and Enani. The three translators do not render the image literally as translating it literally will make it lose its 'metaphorical presence' and create a semantic barrier between the image and the target readers and audience. Awad and Enani render the image as "لم يكن أبى صائماً مطهراً" 'my father was neither fasting nor pure' and "دون صيام أو تطهر" 'without fasting or purity' respectively. Al Qut opts for a more general paraphrase "وهو منغمس في لذات الحياة" 'while he was indulged in worldly pleasure'. In other words, the three translators, to remove the cultural (or figurative) barrier, resort to paraphrase as one of the communicative strategies, as a literal choice will not produce a functional equivalent that wins the approval of both the readers and the audience.

This emphasizes the importance of the translator's knowledge of the fact that the essence of any image is that it "encompasses a wider range of meaning than the literal language" (Newmark 124). The choices suggested convey this "wider range of meaning" especially that of Al Qut, which is actually a metaphor in Arabic (more fidelity to the ST) achieving what we can call 'figurative equivalence'. Along the same lines, Enani points out that "I translated the image as it is for its novelty and newness" (408).

Another cultural and figurative barrier is created by the simile "as flush as May". Al Qut and Enani realize this cultural barrier and render the simile as كأزهار مزهر الربيع and مثل ربيع يحفل بالأزهار 'as spring full of flowers' respectively. Awad renders May literally as أيار , the Syriac month and avoids مايو which is more common and known. Thus both Enani and Al Qut are fully aware that the function of May "in its target language is not necessarily the same as the source culture" (Munday 79) and this

is why they replace it with spring, a choice that achieves coherence (intratextually and intertextually) and matches the Arab readers' and audience's cultural backgrounds.

> Thus the translator's inter-cultural judgment is inevitably brought into play in attempting to perceive and relay these extra layers of meaning. Indeed one might define the tasks of the translator as a communicator as being one of seeking to maintain coherence by striking the appropriate balance between what is effective (i.e. will achieve its communicative goal) and what is efficient (i.e. will prove least taxing on users' sources) in a particular environment, for a particular purpose for particular receivers. (Hatim and Mason 12)

5.2. Translating Cultural Details/ Behaviour:

5.2.1. In literary works, authors resort to cultural details to create an atmosphere of realism and complete the picture they want to create and instil in the readers' (or audience's) minds. Such details are important to translate, but sometimes they are problematic as revealed by the following extract from *Al-Mawardi Cafe*:

أبصر ممدوح **أم شعبان** **تلطم خديها** بلا صوت. أشارت برعبها إلى باب حجرة شعبان. الحزن يفيض من عينيها أنهارا. شفتاها يمصها الهلع. قالت: مزق كتب الطب. امتحانه في الغد. كف عن المذاكرة فجأة ، كان يذاكر ليل نهار. **عين أصابته**. الحسد مذكور في القرآن. عملت له **عروسة**. أشعلت النار فيها. رأيت العين التي أصابته. **عينا** واسعة. (103)

This extract contains four cultural elements: the title, slapping the face, the evil eye and the (paper) doll. To put it more clearly, when a woman gives birth to a child in the Arab world, she has a title consisting of the word 'mother' and the name of her eldest son/daughter; slapping the face is a physical act or a cultural behaviour showing grief; the evil eye refers to the eye of evil and the (paper) doll refers to those who envy the person whose eyes are pierced by a needle to put an end to their evil.

> In Egyptian culture, the belief in superstitions is widespread among the uneducated… This can be attributed to two main reasons: first, a particularly dominating tendency towards the mythical, and the second, the misinterpretation of some religious ideas about the supernatural powers which are believed to have the ability of controlling people's actions… This is evident in a considerable number of idioms including lexical items which call for protection against evil, evil spirits and the evil eye. (El-Batal 132)

The students are expected to find no difficulty in rendering the first three elements. Slapping the face might not have the same connotations in the target culture: a person slapping himself/herself will look like a lunatic, but still it indicates sadness, pain or rage. Referring to the evil eye is understood by the English reader who has 'evil eye' in his culture, that is, "a malicious look; such a look superstitiously believed to do material harm; the ability to cast such looks" (*The New Shorter Oxford*, vol. I 867). The real problem consists in the translation of the "doll": to be appropriately translated, it has to be modified by 'paper' and accompanied by a footnote or bracketing to disambiguate this cultural act or behaviour.

As for the first culture element, five students rendered the name "Om Shabaan" (*om* is mother in Arabic and became part of the proper name); eight rendered it as

'Mother of Shabban' and two suggested a choice combining both translations, that is, "Om Shabaan (mother of Shabaan)". They unanimously rendered the second element as "slapping her face/cheeks". Concerning the third element, three of them used the English idiom 'evil eye'; two used an *Egyptianism*, i.e. rendering the idiom as "an eye of envy" and "envious eye"; a student preferred to do without the idiom and incorrectly reduced the idiom to its sense rendering it as 'grudge', and nine preferred to do without the idiom and used the root-cognates: the noun and verb "envy" and the adjective "envious". As for the fourth element, the most problematic one in my view, the students followed diverse strategies: six of them added 'paper' to 'doll' to make the readers visualize the scene (translation by addition) and four literally rendered it as 'doll'. The remaining four adopted different strategies: one used transliteration "arousa" and used bracketing to explain the transliterated word. Two adopted cultural substitution: they replaced it with "puppet" and "effigy": the former is quite inappropriate because a *puppet* is" a figure of human, an animal, etc., made to move for entertainment"(*The New Shorter Oxford*, vol. II 2417); the latter is more acceptable because an effigy is "A representation of (usu.) a person in the form of a sculptures figure of a dummy." (*The New Shorter Oxford*, vol. I 787). The last student inappropriately modified doll with gudo: a slangish word meaning weird or disgusting. This shows that "if the native culture habits are to be transferred when translating into a language with a totally different set of culture habits, the translation process is going to be a huge undertaking" (El-Batal 130). The number of people used trouble shooters (footnotes and bracketing), mandatory in this case, is five.

To judge the degree of professionalism adopted by the students, it is important to compare their translations with that of a professional translator as revealed by the following translation by Marlyn Iskandar (1998):

Mamdouh saw *Om* **Shaaban** silently **slapping her face** with her hands. Fearfully she pointed to Shabaan's bedroom door. Grief was overflowing her eyes like rivers. Her lips were sucked by terror. She said: "He tore the medical books. His exam is tomorrow. He stopped studying suddenly. It is **an evil eye**. Evil eyes are mentioned in the Koran. I made him **a doll**. I burnt it. I saw the eyes that struck him. Wide eyes."

It is clear that the translator adopted the same strategies chosen by the students. However, she also dispenses with trouble shooters in rendering the fourth element however important they are. This undoubtedly reveals that the students handled the problems professionally, however different and diverse their suggestions are.

5.2.2. Another different, and difficult, example is the following extract taken from *Al-ard* in which many of the cultural details and behaviours common in and peculiar to the Egyptian countryside are mentioned. These details are difficult for all the students who live in Cairo, that is, most of them are not acquainted with the details of life in the countryside:

فإذا أقيم في القرية المجاورة **مولد** أو **ذكر** وأقبل من بلاد بعيدة رجال صفر الوجوه، طوال الـشعر، يتطوحــون

تحت البيارق..إذا حدث هذا، انخرط شعبان في الموكب، وتطوح في **حلقات الذكر،** وهز نفــسه فـــي حركـــات متشنجة، وظل يتواثب حتي يصرخ بكلام مختلط لا معنى له، فيقول الناس عنه إنه **يـــضرب بالـــسرياني وإنـــه وصل!**(427)

The cultural details written in bold represent a challenge to the students as they will do to any professional translator. The following table shows the translations suggested by the students:

Table 5

	مولد	ذكر	حلقات الذكر	يضرب بالسرياني وإنه وصل!
1st student	ceremony	solemnization	circles of glorification	He is into the mood and that he gets to peak.
2nd student	a sacred ceremony	a sacred ceremony	Zikr circles	He is murmuring Syriac.
3rd student	a communal invocation	a communal invocation	a communal invocation	He talks in a non-human language and is out of control.
4th student	mooled (a conventional religious party celebrating the birth of a highly-esteemed sheikh)	Zikr (a grouping where people stand in a circle and chant songs in the name of Allah)	*****	He deals with the third world creatures and reaches a higher state of being.
5th student	mooled (a religious celebration or carnival)	zekr	rings of zekr	He speaks meaningless words till he gets totally involved.
6th student	a religious festival	a religious gathering	communal invocations	He is hallucinating with a dead language and reaches a state of incomprehensible spirituality.
7th student	local folk carnival	spiritual circles	parade	He is talking another language and reaching an incomprehensible spiritual state.
8th student	mooled	public festival	caravan	He seems to be suryani and he became above all.

	مولد	ذكر	حلقات الذكر	يضرب بالسرياني وإنه وصل!
9th student	mooled	Zekr (a festival in which people glorify God and celebrate as if they are in a party)	caravan	He speaks Chinese and his brain is no longer working.
10th student	mawlid (celebrating the birthday of Prophet Muhammad)	Zikr (an Islamic devotional act typically involving the repetition of the names of Allah)	Zikr loops	He speaks Syriac and reaches a sate of sublimity.
11th student	invocation of God	invocation of God	circles of holy talks	He speaks talismans and becomes high.
12th student	a gathering celebrating a birthday	uttering prayers to God	the pageant	He talks in spirits' language.
13th student	mooled	remembrance of Allah	circles of remembrance of Allah	He speaks Greek and goes into a coma.
14th student	mooled (a religious celebration associated with one of the religious men)	Zekr (a ceremony to pray to God)	Zekr celebration	Mixed meaningless words leading people to say that he went mad.
15th student	mooled	zikr	zikr	He was in a sufi trance.

The students followed different strategies to disambiguate these uncommon cultural details such as paraphrase (e.g. He speaks talismans and becomes high), transliteration (e.g. mooled) and cultural substitution (Syriac is replaced by Greek, "it's all Greek to me informally used to say that you cannot understand something" (*Longman Dictionary of Contemporary English* 623). They also used trouble shooters: some of them provided the reader with footnotes and others preferred bracketing as shown by the table.

In his translation, Desmond Stewart (1962) follows similar strategies:

If ever there was a **fiesta** or a **religious dance**, he would import, from far off, men with yellow complexions and long hair who would whirl under flags, himself in their midst, dancing as wildly as they, shaking himself in convulsive gestures and shouting nonsensical sentences which would be acclaimed by the watchers: **'Syriac, that's what he's speaking!' And at the climax: 'Look, he's arrived**!' **using the mystical term**. (194)

Stewart adopts cultural substitution in rendering the first element as he replaces

mooled (a religious festival celebrating the birth of a man of religious status) with fiesta which is " a religious festival in Spain or Spanish America" (*The New Shorter Oxford*, vol. I 945); paraphrase in rendering the second element, that is, "religious dance" which is not an appropriate choice because zikr is a group or a circle of men moving right and left in a state of religious ecstasy; paraphrase and translation-by-addition in rendering the fourth element(paraphrase: "Syriac, that's what he's speaking!' And at the climax: 'Look, he's arrived!"+ translation-by-addition "using the mystical term") and translation-by-omission technique in rendering the third element.

5.2.3. What is striking is that in some cases, the students came up with better and more accurate translations (of cultural details) than those provided by professional translators as shown by the translation of following extract from *Al-Mawaradi Cafe*:

تفتح النهار في شارع المواردي. نادى عم سيد بصوته الجهير على جرائده. تغنى عبدالله **بفوله الكهرمان.** تمايل عم طه بائع الحلوى. زقزق أطفال المنيرة حول عربته المزدانة. تراقص سفروت: **صباحنا لبن.** انطلق الـــشيخ الطبلاوي يرتل **سورة يوسف** من مقهى المواردي. ارتفع صوت وقور: الله. الله. تصاعدت **رائحة البخور.**(7)

Morning settled over Mawardi Street. Sayed cried out with blaring voice for newspaper; Abdullah for his **delicious beans**; Taha, the sweets vendor swayed gracefully; the children of the Mounira district chirped around his colorfully decorated cart; Safroot danced around calling: '**Morning Milk**'; Sheikh Tablawi's voice came chanting **the Picture of Yussef** from Mawradi café; a loud, dignified voice said: Allah, Allah. **The smell of incense** filled the place. (Iskander 5)

Table 6

Students	بفوله الكهرمان	صباحنا لبن	سورة يوسف	رائحة البخور
1st student	*****	sweet morning	Chapter of Joseph	odour of incense
2nd student	cooked amber beans	Our morning is good and full of happiness.	Chapter of Joseph in the Holy Qur'an	the smell of incense
3rd student	bight brown beans	What a shiny morning!	Sura of Yusuf	the scent of incense
4th student	amber-like beans	a morning as pure as milk	Youssef (a sura in the Qur'an)	the smell of incense
5th student	Amber beans	Good morning	Chapter of Youssef	the smell of incense
6th student	beans	What a wonderful day!	Joesph sura	a fragrant incense
7th student	delicious beans	Sweet bright morning!	Joseph verse (a Qur'anic verse in the Muslims' Holy Book)	The smell of incense
8th student	amber-like beans	What a great morning!	Yusuf's sura	the smell of incense
9th student	pearl-like beans	gob morning	Yusuf Verse	the smell of incense
10th student	amber beans	Our morning is very well!	Yousef's verses	the smell of incense
11th students	Beans that seem like amber.	It is a wonderful morning!	Surat Yusuf (a chapter in the Qur'an)	the smell of incense
12th student	beautiful beans	A merry day!	(reciting) Joseph from the Qur'an	the smell of incense
13th student	amber-like beans (comparing beans to amber because that are yellowish brown)	Good morning!	Surah Yussuf	the odour of incense
14th student	amber beans	What a good day!	Yusuf's sura	the smell of incense
15th student	delicious beans	Our morning is shiny!	Soret Youssef (One of the Qur'anic stories)	the fragrance of the incense

The author here gives a detailed picture of a typical 'Egyptian morning' in an old Cairo setting with all its minute verbal and behvioural details. Such details constitute part of the peculiar social milieu that the author wants the reader visualize; a fact that makes the translator aware of keeping all these details in his/her translation. Drawing a comparison between the translations provided by the students and the one by Iskander reveals the following facts:

1-In rendering the first detail, some of them agree with Iskander on focusing on the taste rather than colour of the beans. The majority of the students stuck to the original, i.e. focusing on the amber colour of the beans which adds to the gaiety of the whole scene. Both choices can be easily and fairly defended.

2- The second detail seems to be a problematic one: Egyptians are used to using white-related items to describe the morning signaling an atmosphere of optimism. This is why words like milk, honey, cream…etc are used modifying 'morning', a collocational fact that does not exist in English; *Oxford Collocation Dictionary for Students of English* mentions the following adjectives, "beautiful, bright, fine, sunny, cold, frosty, grey" (507) as common modifiers to be used with 'morning'. Iskander stuck to the original, which might not be comprehended by the target reader especially in the absence of any trouble shooters (bracketing or footnotes).

The students followed different professional strategies: some of them preferred to use the common morning greeting, "good morning"; others used different modifiers like "sweet", "good", "shiny", "wonderful"…etc. Two students used two unique strategies: one used a phonetic feature in English, *alteration*: "when one phoneme replaces another" (O'Connor 102). To put it more clearly, she replaces the /d/ sound in "good" with /b/, a common feature "you will hear English people use it, especially when they speak quickly" (O'Connor 103). The other one used the translation-by-simile technique and rendered it as "a morning as pure as milk" to help the target reader understand the connotations associated with modifying "morning" with "milk".

3- As for the third and fourth elements, they are expected to represent no problems for translators. The students came with similar translations. The mistake or the blunder is committed by Iskander who confuses سورة (chapter in the Qur'an) with

صورة (picture) and thus comes up with a mistranslation, a translation blunder, that cannot be overlooked!

6. Stylistic Difficulties:

6.1. Translating Humour:

6.1.1. Humour refers to "what is purely comic; it evokes, as it is sometimes said, sympathetic laughter, or else laughter which is an end in itself" (Abrams 181). There are different types of humour, but the one that represents a quicksand area for translators is verbal humour. Rendering it is not an east task in many cases especially in the case of culture-specific cases where one humorous example in one culture is seen as a humor-

free one in another. The problem is confounded when a humorous word, phrase or sentence is repeated to give different meanings. The following example illustrates this feature:

MY sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbours because she had brought me up `**by hand'**. Having at that time to find out for myself what the expression meant, and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I were both brought up **by hand**. She was not a good-looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her **by hand**.   (*Great Expectations* 7)

Charles Dickens is known for the use of humour in portraying his characters. "By hand" is a kind of verbal humor used to help in the portrayal of three characters: Pip (as a humorous narrator and a miserable child), Pip's sister (as a tough sister and a cruel wife) and his brother-in-law, Joe (as a helpless husband). The repetition of "by hand" is quite significant: each time it is used, it gives a different meaning intensifying the humour created. In the first case, it means that it is his sister who brought him up after the death of his parents because to *bring somebody or something by hand* means "to rear (a person or an animal) by feeding from a bottle" (*Oxford Advanced Learner's Dictionary* 564). In the second case, Pip refers to his sister as a domineering heartless wife/sister who is in the habit of beating both her brother and husband. This makes Pip humoursly concludes that Joe must have married his sister "by hand", that is, by force.

This example is a difficult one for the students: it requires that the students realize how verbal humour is used and employed to be appropriately translated. This is why thirteen of the students opted for one (repeated) literal choice and ignored the different meanings the phrase has: they opted for choices like يدويا (by the use of hands) or على يــديها (at her hands) and used it as a translation in the three cases. The other two opted for three different choices to impart each meaning intended by Dickens: they opted for يد الرعاية (hand of care), يد البطش (a hand of tyranny) and يد القوة الغاشمة (hand of brute force) respectively. What is so striking is that they use *the hand* in the three choices to keep the original humour. However, part of the verbal humour created by using the same phrase is lost in the translation; a kind of inescapable loss. Their variant choices meant to keep the verbal humour are more professional than the literal choices offered in the anonymous translation entitled الامـــال الكبــرى published by the Unified Publishers in 2011 and in which the third case is omitted for no logical reason!

كانت أختي السيدة جو جارجري تكبرني بعشرين عاما، وكانت طويلة، ونحيفة القامــة، ويخلــو وجههــا مــن مقومات الجمال، وقد ذاع صيتها بين الجيران بانها ربتني **على يديها**. وبعد أن عرفت بنفسي في ذلك الوقت ما الذي يعنيه هذا التعبير، وبعد أن أدركت أن لها يدين موجعتين وثقيلتين، اعتادت أن تمدها علي وعلى زوجهــا، فإنني أظن أن السيد جو وأنا قد تربينا **على يديها**.(17)

6.2. Translating Satire:

6.2.1. Rendering satire is another problematic area facing literary translators. It refers to "the literary art of diminishing a subject by making it ridiculous and evoking towards it the attitudes of amusement, contempt, indignation, or scorn" (Abrams 152). Authors resort to it as "a corrective of human vice and folly" (Abrams 153). The following extract from the *Adventures of Huckleberry Finn* is a representative example:
Next Sunday we all **went** to church, about **three mile**, everybody a-horseback. The men took their guns along, so did Buck, and kept them between their knees or stood them handy against the wall. **The Shepherdsons done the same**. It was pretty ornery preaching – all about brotherly love, and such-like tiresomeness; but everybody said it was a good sermon, and they all talked it over going home, and had such a powerful lot to say about faith and good works and free grace and **preforeordestination**, and I don't know what all (93).

The whole passage poses bitter satire on the hypocrisy of American society in the 19th century, or more accurately the religious hypocrisy that plagued society. People go to the church on Sunday carrying their guns to listen to a sermon on brotherly love! What intensifies the satire is that a fourteen-year boy poignantly criticizes society although he is neither educated nor civilized. But he seems to understand the disarray of values and moral deviation that colour society.

Twain wants to subtly indicate that the hypocrisy and immorality of society are felt and condemned by everybody even by a young, uneducated boy. Huck's lack of education is reflected in the ungrammatical use of the singular *mile* in "three mile", the temporal paradox between "next Sunday" and "went" and ungrammatical structures revealed by "the Shepherdsons done the same". This is also revealed by preforeordestination: "Huck here mixes together the terms 'foreordination' and 'predestination', both of which refer to the sectarian conviction that God has fixed, in advance and unalterably, the eternal happiness or misery of every individual" (Parry 254). Thus the linguistic (both grammatical and lexical) deviations in the above passage are functional and deliberate to intensify the satire.

Such overtones, undercurrent connotations and insinuations should not be lost in translation because losing such elements makes the text lose part of its sharp criticism directed against society, one of the most distinctive aspects of Twain's style. This means that the translator should be aware enough of such features. Such awareness is deeply built if the translator is involved in the action of the novel, that is to say, s/he "must earn the right to intimacy with the text" (Simon: 136). S/he is expected to keep the same features, i.e. linguistic deviations, to still keep the poignant criticism posed by Twain. Correcting the above mistakes (whether the grammatical or the lexical ones) will have two negative effects: part of the realism of the novel will be lost and the satire used is to lose much of its effect and novelty.

As for students' suggestions, eight students rendered the extract using mistake-free Arabic; their translations are acceptable, communicative but do not convey the connotations mentioned above. The other seven adopted 'creative' linguistic tools to keep the same mistakes as shown by the following table:

<div align="center">Table 7</div>

Original	Translation	Strategy
Next Sunday we all went	الأحد القادم ذهبنا ويوم الحد اللي جاي روحنا (Next Sunday, we went…)	Linguistic deviation by using a noun phrase indicating the future followed by a verb in the past tense
three mile	ثلاثة ميل (three mile)	Linguistic deviation by using a singular noun after a numeral indicating plural
The Shepherdsons done the same	*****	*****
preforeordestination	مسيخر (مسير) تحتمية الكدر (حتمية القدر) القصمة والبصيب (القسمة والنصيب)	Linguistic deviation by using misspelt words to indicate Huck's 'lexical confusion'

The above-mentioned features highlighting the satire are totally ignored by Nassim and thus the Twain-specific flavour and the realism that distinguish the novel are totally lost in the translation: he corrected all the mistakes unintentionally made by Huck and intentionally meant by Twain. Not only that, he ignores translating **preforeordestination** with all its satirical connotations and implications indicated above:

وفي يوم **الأحد التالي،** ذهب الجميع إلى كنيسة تبعد حوالي **ثلاثة أميال** عن المنزل. وكـــان الجميـــع يمتطــون صهوات جيادهم. وأخذ الرجال بنادقهم معهم، وكذلك فعل باك. وكان الواحد منهم يضع بندقيته بين ركبتيــه، أو يسندها إلى الجدار حتى تكون في متناول يده... **وفعل آل "شبردسون" المثل!** وتحدث الواعظ عن الحب الأخوي والتعاطف، وقال الجميع أنها كانت عظة حسنة، ولم يكفوا عن الحديث عنها عندما عادوا إلـــى المنـــزل، كمـــا أسرفوا في الحديث عن الإيمان والأعمال الطيبة وحسن النية وغير ذلك مما لا أعلمه. (156)

6.3. Register:

6.3.1. Register is "the words, style and grammar used by speakers and writers in a particular situation or in a particular type of writing" (*Longman Dictionary of Contemporary English* 1190). David Crystal (1992) gives a similar definition: "a variety

of language usage defined according to its use in social situation, e.g. a register of scientific, religious, formal English" (295). As far as the translation process is concerned, the translator tries to choose the variety of language that matches the text (whether spoken or written) s/he is translating. In other words, the translator has to choose the variety of language that achieves the maximum degree of communicativeness between the target reader and the translated text i.e. the variety that s/he "considers appropriate to a specific situation" (Baker 286). Furthermore, s/he has to "make sure that the registers, the types of utterance felt appropriate to a given situation, are similar, or at least analogous in different cultures" (Lefevere 58). The following extract from *The Scarlet Letter* throws light on this feature:

Hester Prynne," said he, leaning over the balcony, and looking down steadfastly into her eyes, "thou hearest what this good man says, and seest the accountability under which I labour. If thou feelest it to be for thy soul's peace, and that thy earthly punishment will thereby be made more effectual to salvation, I charge thee to speak out the name of thy fellow-sinner and fellow-sufferer! Be not silent from any mistaken pity and tenderness for him; for, believe me, Hester, though he were to step down from a high place, and stand there beside thee, on thy pedestal of shame, yet better were it so than to hide a guilty heart through life. What can thy silence do for him, except it tempt him—yea, compel him, as it were—to add hypocrisy to sin? Heaven hath granted thee an open ignominy, that thereby thou mayst work out an open triumph over the evil within thee and the sorrow without. Take heed how thou deniest to him—who, perchance, hath not the courage to grasp it for himself—the bitter, but wholesome cup that is now presented to thy lips!"(73)

This extract represents the first scaffold scene in *The Scarlet Letter*. The novel has three scaffold scenes that represent three climatic points in the action of the novel. The Minister, Dimmesdale, is asking Hester to reveal the name of her fellow-sinner, the person with whom she committed adultery. The language, i.e. register he uses matches his position as a clergyman: his language is formal, accurate, lofty and of course religious as revealed by "soul's peace", "fellow-sinner", "punishment", "salvation" "guilty "…etc. These features, however, intensify the irony of the whole situation because the Minister himself is her fellow-sinner, the yet-to-be-discovered partner! What is needed on the part of the translator here is to use elevated, dignified and standard Arabic that keeps both the register used by the writer and the irony of the situation.

All the students seem to be fully aware of these features; this is why they used standard Arabic brimful with religious diction that keeps both the register and the irony. They simply achieve the skopos, purpose, of the scene, that is, the dramatic irony stemming from having a sinful clergyman asking his fellow in adultery to reveal his name in public.

This is identically the technique adopted by Kiwan in her translation as shown

by the following:

قال وهو يتكئ على جدار الشرفة وينظر في عينيها مباشرة: "أنت تسمعين ما يقوله هذا الرجل الصالح يا أستير برين، وترين المسؤولية التي أنوء تحتها. أوصيك بالإفصاح عن اسم شريكك في الإثم والمعاناة إن كنت تشعرين أن هذا سيؤدي إلى سلامك الروحي، وأن عقابك الدنيوي سوف يؤدي من خلال ذلك إلى خلاص فعال أكثر! لا تصمتي جراء أي إشفاق خاطئ وحنو عليه؛ لأنه صدقيني يا أستير، مع أن عليه الهبــوط مــن مكــان مرتفــع والوقوف هناك إلى جانبك، على قاعدة العار، من الأفضل ان تفعلي، على أن تخفي قلبا آثما طوال الحياة. فمـا الذي يمكن لصمتك ان يفعل له سوى حثه على ارتكاب الخطايا – نعم، أن تدفعيه بالأحرى – إلى إضافة الريــاء إلى الخطيئة؟ لقد سلمت السماء بخزيك الصريح الذي يمكنك من خلاله تحقيق انتصار صريح على الشر الكامن في داخلك والحزن البادي عليك. انتبهي إلى كيف أنت تنكرين أن تكون له علاقة بما حدث لك- وهو ربما يفتقر إلى الشجاعة للقبض على الكأس المر، لكن الناجع، الذي يقدم الآن إلى شفتيك!".(56-57)

6.3.2. The problem of register becomes more confounded when a shift of register is used in the same dialogue, that is, we have characters of different backgrounds using different registers. The following dialogue from *The Yacoubian Building* is a revealing example:

يعني أسقط نفسي ويبقى حلال؟!.. من يقول كده؟!.. لا يمكن أصدقك لو حلفت لي على المصحف!

وهنا نهض الحاج عزام واقترب منها وصاح غاضبا:

بأقولك كلمي سيدنا الشيخ بأدب

فوقفقت سعاد وصاحت وهي تلوح بذراعيها:

سيدنا الشيخ إيه!! كل حاجة بانت.. إنت مقبضه فلوس علشان يقول كلمتين خايبيين.. بقى الإجهاض

حلال أول شهرين؟!.. يا شيخ حرام عليك.. تروح من ربنا فين..؟!

لم يتوقع الشيخ ذلك الهجوم المفاجئ فأربد وجهه وقال محذرا:

احترمي نفسك يا بنيتي وإياك أن تتجاوزي حدودك

أتجاوز إيه واتنيل إيه..يا شيخ يا مسخرة.. دفع لك كام عشان تيجي معاه..؟!! (246)

It is clear that Soad and sheikh As-Samman use two different registers: Soad uses Egyptian slang and he uses standard Arabic revealing his educational background and religious status. The students were fully aware of the shift in register and this is why they used standard formal English to refer to sheikh As-Samman, but when Soad is concerned, they use slang, informal expressions like "humbug', "lousy clown"," gonna', "wanna", "phony sheikh", "you cashed him", "rubbish", "raffish", " damn it", "God damn it", "dirty work", "shame on you" in addition to other linguistic devices like the use of contracted forms of words and punctuation hints like the extensive use of exclamation marks and question tags.

The professional strategies adopted by the students are identical with those used by Davies:

"So if I abort myself it won't be a sin? Who could say such a thing? There is no way I

could believe you even if you swear on the Qur'an!"

At this Hagg Azzam stood up, went over to her, and shouted angrily, "I'm telling you, be polite when you speak to the reverend sheikh!"

Soad rose and shouted, waving her arms, "What reverend sheikh? Everything is clear now. You have paid him off to say a couple of stupid things. Abortion's okay in the first two months? Shame on you, sheikh! How can you sleep at night?"

Sheikh As-Samman, taken unaware by this sudden attack, assumed a glowering expression and said warningly, "**Mind your manners, my daughter, and watch you don't overstep your bounds.**"

"I don't give a damn for your overstepping! You're a farce! How much did he pay you to come with him?"(173-174)

6.4. Sociolect:

6.4.1. Sociolect is "a term used by sociolinguists to refer to a linguistic variety defined on social (as opposed to regional) grounds, e.g. correlating with a particular social class or occupational group" (Crystal 319). Rendering sociolect is another difficulty faced by translators because they have to opt for the linguistic variety/varieties that keeps/keep the realm that the author would like to create. The following extract from *The Adventures of Huckleberry Finn* sheds light on this feature:

"It's natural and right for 'em to talk different from each other, ain't it?"

"Course."

"And ain't it natural and right for a cat and a cow to talk different from us?"

"Why, mos' sholy it is."

"Well, then, why ain't it natural and right for a frenchman to talk different from us? You answer me that."

"Is a cat a man, Huck?"

"No."

"Well, den, dey ain't no sense in a cat talkin' like a man. Is a cow a man? – er is a cow a cat?"

"No, she ain't either of them."

"Well, den, she ain't got no business to talk like either one er the yuther of 'em. Is a Frenchman a man?"

"Yes."

"Well, den! Dad blame it, why doan' he talk like a man? You answer me dat!"

I see it warn't no use wasting words – you can't learn a nigger to argue. So I quit.(68)

This extract is a dialogue between Huck and Jim in which Mark Twain sheds light on their relationship: a white boy looks down upon a nigger. This scene occurs at the beginning of their relationship in which Huck does not treat Jim as an equal human being, but later Huck will think of him as an equal human being who has feelings and emotions. Thus the themes of slavery and equality are clearly presented in this scene. In other words, although Huck is young and almost a vagabond, he believes in the racial

superiority of the white man as he has been raised in a society that strictly and deeply believes in slavery and racial discrimination.

As far as translation is concerned, the translator's task is two-fold: s/he faces the problem of style as he is supposed to use two different sociolects in rendering the above extract to indicate the difference between the white man, Huck, and the black man, Jim, who uses Black English that reveals both his ethnic identity and illiteracy. There is simply "a clash between two sociolects" (Lefevere 65). In other words translator has to use two different sociolects because "the use of certain sociolect identifies members of the same social group" (Lefevere 64).

Five of the students used standard Arabic in rendering the above dialogue. Their mistake is two-fold: this is not the appropriate register in addition to ignoring the idea of sociolect which gives the novel part of its realistic nature. The rest of the students used Egyptian slang in rendering the dialogue. They do realize that they have to "merely replace one sociolect by another that is perceived to play a similar part in the receiving culture" (Lefevere 66). Two of them proved to be more professional: one used a footnote to indicate some of the italicized and bold words revealing the idea of slavery; the other one replaced many of the letters of the words used by Jim to indicate his Black English and illiteracy, e.g. She replaced the ص in صـوت with س. Both students were given higher grades for their professionalism in the case of the former and creativity in the case of the latter. The latter's technique is called *eye dialect*: "a form of writing in which spellings are altered in order to represent a dialectal pronunciation" (*The New Shorter Oxford*: vol. I 900).

These professional strategies and techniques are not followed by Nassim in his translation as revealed by the following:

- وهل من الطبيعي أن يختلف كلام كل منهما عن الاخر؟
– بالطبع...!
- إذا أليس من الطبيعي أن يختلف كلام البقرة والقطة عن كلامنا؟
- بالتأكيد نعم.
حسنا ...إذا لماذا لا يكون طبيعيا أن يتكلم الرجل الفرنسي لغة تختلف عن لغتنا؟ أجب عن هذا السؤال؟ هل القطة رجل يا "هاك"؟
– لا...
- حسنا... إذا ليس من العقل في شيء أن تتكلم القطة كالإنسان... وهل البقرة إنسان؟ ثم هل البقرة قطة؟
– لا...إنهما ليستا مثل الإنسان.
- إذن فمن غير المعقول أن تتكلم إحداهما مثل الأخرى...وهل الرجل الفرنسي إنسان؟
– نعم...
-حسنا، إذا لماذا يتكلم كالإنسان؟... أجب عن هذا السؤال؟
وأيقنت ألا جدوى من إضاعة الوقت هباء، فأنت لا تستطيع أن تعلم زنجيا كيف يجادل. وعندئذ كففت عن الحديث.(117-118)

The standard Arabic used does not help to create the realistic picture that Twain draws of Huck and Jim representing two major sections of the American society, i.e. the white master and the black slave. The standard Arabic used gives the reader the wrong

impression that both Huck and Jim are two lettered or educated people which is not true. In the introduction to his work, Twain points out that he uses a number of dialects and sociolects like "the Negro dialect" because "without it many readers would suppose that all these characters were trying to talk alike and not succeeding" (Introduction 2).

7. Figurative Difficulties:

7.1. One of the distinctive features of literary writing is the use of figurative language. In other words, authors resort to figurative language to convey deeper meanings and create more effective pictures. To put it more clearly, the purpose of using figurative language "is to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language" (Newmark: 84). The following speech by Claudius is a case in point:

Claudius:	Though yet of Hamlet our dear brother's death
	The memory be green, and that it us befitted
	To bear our hearts in grief, and our whole kingdom
	To be contracted in one brow of woe,
	Yet so far hath discretion fought with nature
	That we with wisest sorrow think on him,
	Together with remembrance of **ourselves**. (Act I, Scene II)

Claudius in this speech uses two figures of speech: colour imagery, "the memory be green" and a synecdoche, "to be contracted in brow", (a part, *brow*, referring to a whole, *face*) to show his feigned sadness to lose his brother. The use of figure of speech reveals his hypocritical nature and acting manner: he is never off-stage. This is why the images in question are important to be translated to keep the portrayal of this character as intended by Shakespeare.

The students seem to have different approaches: eleven of them ignored the images and paraphrased them; two of them rendered the two images to keep what can be called 'figurative equivalence' and the remaining two kept the second image only, although they replaced *the brow* with *the eye* which is the body part more commonly associated with sadness and sorrow in Arabic. These approaches do not alleviate the level of the professionalism of the translations provided, because this is exactly done by professional outstanding translators as revealed by the following:

Al Qut: إن يكن موت هاملت أخينا العزيز مازال **غض الذكرى**،
وإن يملأ الحزن قلوبنا، كما هو خليق بنا، **وتغدو مملكتنا كلها**
جبينا واحداً يغضنه الأسى، فإن سداد الرأي مع ذلك قد غالب الطبيعة
حتى نذكره بحزن أكثر حكمة ونذكر أنفسنا
معه

Awad:	على الرغم من موت أخينا هاملت،
	ما برحت ذكراه ماثلة في خاطرنا،
	وإننا جديرون أن تمتلئ قلوبنا حزناً وكمدا،
	وأن تنقبض مملكتنا كلها،
	كأنها جبهة غضنتها الكآبة؟
	فإن العقل لم يزل يكافح الطبع،
	حتى أصبحنا نفكر بحزن يخالطه الحزم
	والشعور بالواجب الملقى علينا.
Enani:	إن كانت **ذكرى** فقد أخينا المحبوب الراحل هاملت
	مازلت خضراء،وإذا كان من الأنسب من ثم لنا
	أن نتحمل ثقل قلوب مفعمة بالهم، **بل أن تمسي هذه المملكة جميعاً**
	جبهة حزن واحدة جهمه، فالواقع أن سداد الرأي
	لم يلبث أن صارع ذاك الحزن الفطري
	حتى انتصرت فينا أحزان الحكماء
	وغدونا نذكره دون تجاهل أنفسنا!

The three translators adopt different approaches: Enani is the one keen on keeping the two original images (colour imagery + synecdoche) to keep the Shakespearean portrayal of characters. Al Qut and Awad agree with Enani on keeping the synecdoche, but the three of them replaced the brow with the forehead as the former is not the common body part associated with sorrow and sadness in Arabic. As for the colour imagery, Awad paraphrased it as ما برحت ذكراه ماثلة في خاطرنا 'his memory is still alive in our minds', whereas al Qut uses an equivalent image, مازال موت هاملت أخينا العزيز غض الـذكرى 'the memory of the death of our brother Hamlet is still soft'. Both of them sacrifice the colour imagery which is not the case of Enani who prefers to keep the maximum degree of figurative equivalence and renders it as " إن كانت ذكرى فقـد أخينـا المحبوب الراحل هاملت مازلت خضراء" 'the memory of the loss of our late beloved brother is still green'.

7.2. The image used by the author might be more problematic if it is a case of lexical ambiguity "resulting from the ambiguity of a word" (Hurford, Heasley and Smith 135). The following image used by Biff in *Death of a Salesman* (Act II) reveals this feature:

Biff: I am not a leader of men, Willy, and neither are you. **You
were never anything but a hard-working drummer who landed
in the ash can like all the rest of them!** I'm one dollar an hour,
Willy I tried seven states and couldn't raise it. A buck an hour!
Do you gather my meaning? I'm not bringing home any prizes
any more, and you're going to stop waiting for me to bring them home!

This is a confrontation between Willy and Biff, his son, in which he (Biff) tries to open his father's eyes to the truth making him believe that his whole life has been a big lie. This macabre image sums up the capitalist American society according to Miller: a man is nothing but a cog in a machine, when the machine wears off, he is thrown along with the scrap and the garbage. This image is a key and functional one that carries the philosophy that Miller wants to impart in this play about the brutality of the capitalist system.

The image in question is a bit confusing for the student because it contains a homonym: a homonymous word is the one "whose different senses are far apart from each other and not obviously related to each other in any way" (Hurford, Heasley and Smith 130). "Drummer" has two unrelated meanings (and both can be functional in this context): "1- A person who beats a drum …2-A person who solicits custom or orders; a commercial traveller; a salesman. colloq." (*The New Shorter Oxford*: vol. I 757). The first meaning is the more figurative one as it presents Willy as a person who has beating the drums all through his life: he has been exaggerating his success and creates an illusory world from which he cannot escape. The English language has an idiom related to this meaning, that is, *beat or thumb the (big) drum(s)* meaning "to make loud or ostentatious advertisement or protest" (*The New Shorter Oxford*: vol. I 756). The second meaning of the drummer, a salesman, carries a realistic, literal picture. What helps in increasing the confusion is that both (the salesman and the one who beats the drums) can land "in the ash can like the rest of them!"

Four students preferred the first meaning, namely, the drums player, eight preferred the second one: three out of them kept the image literally and five paraphrased it. Three students preferred cultural substitution: they used images like تور مربوط في ساقية

(a bull tied to a water wheel), قشة في مهب الريح (a straw on a windy day) and حمار شــغل (man capable of donkey work).

In such cases of lexical ambiguity, the translator has two choices: to opt for one choice and ignore the other, or to choose one and explain the other in a footnote or between brackets to keep this kind of lexical richness. Atta was quite decisive about this in his translation and opted for the first (literal) choice as shown by the following:

بيف: لست أنا قائدا للرجال يا ويلي..ولا أنت.. لم نكن أبدا إلا **بياعا عابرا** للطرقات مثابرا على عرض المشتروات، ثم حططت رحالك آخر الأمر في رماد كما عمل غيرك مــن البيـــاعين والرواد.. إن أجري يا ويلي هو دولار في الساعة، جبت من أجل هذا الدولار.. جبــت ســبع ولايات ولم أستطع ان أحصل عليه.. أتفهم مغزى ذلك..؟ ولم أستطع أن أرجع معي جوائز او حوافز.. وستتوقف أنت عن انتظار رجوعي..

8- Conclusion:

1- The use of formative and summative assessments proved to be a very effective tool to enhance and foster the teaching-learning process.

2- Teachers of literary translation should pay more attention to back translation and bilingual drills as they enhance the students' comparative sense.

3- Teachers of literary translation should make sure that their students realize the inevitability of loss in literary translation, but they equally realize that they "should not agonize over the loss, but should concentrate on reducing it" (Dickins: 21). This simply means that teachers have to be selective: the texts they choose for class work should contain a degree of loss on different levels (linguistic, cultural, stylistic, figurative) and the student should get intensive training in how to reduce the loss.

4- More emphasis in the designing of a literary translation course should be put on the professional strategies and trouble shooters. Students or trainees should be given problematic passages that require the use of such techniques. They should get training in how to economically, subtly and effectively use them to alleviate the amount of inevitable loss.

5-The cultural element should be enhanced into the literary translation material presented to the students especially culture-specific features. Translation of idioms, proverbs and dialects come under this cultural element and should be part of the literary translation course; separate classes may be devoted to such features.

6- In many cases, many of the translations provided by the students are more professional than those of experienced translators emphasizing that a focused training and developmental assessments can create good translators provided that they get the right material and the appropriate approach.

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