

Linguistic, Aesthetic And Cultural Aspects Of Translating Literary Texts (Arabic-English): A Model For Translation Pedagogy

Abdelhamid Elewa

Al Imam Mohammad Ibn Saud Islamic University, Saudi Arabia

eleewah@gmail.com

Abstract

The main aim of this paper is to explore the different linguistic, aesthetic, and cultural aspects of literary translation. The paper examines the various features of literary translation at both macro and micro levels. It focuses on those features of literary texts that are characteristic of literary works. First, we follow the standard linguistic paradigm in the discussion of literary translation, including phonology, morphology, syntax, semantics, and the aesthetic and cultural features of literary texts. The qualitative method is used to explore the various features of literary translation to identify the recurring linguistic and literary devices lacking systematic forms and patterns to find a comparable genre-specific form in the target language. The model proposed consists of five stages: (1) Retention of sound devices, (2) Retention of syntactic patterns, (3) Retention of semantic features, (4) Retention of figurative language, and (5) Retention of the cultural aspects. The model is a descriptive model for analyzing literary translation procedures and can be used as a pedagogical model for translation practice. Findings show that employing this model would offer translation students new insights to describe challenging linguistic, aesthetic, and cultural features in the source texts to think of some practical solutions for translating literary works.

Keywords: Translation; Pedagogy; Literature; Linguistic; Aesthetic; Cultural; Language Learning

INTRODUCTION

Literature can provide a deep understanding of different cultures and languages, helping learners to develop empathy and cross-cultural communication skills. Hatab (2015) notes, literature is usually viewed as a cultural portrait of nations and communities, it poses a great challenge to the translator who is sometimes torn between the aesthetics and cultural component of the source text and the culture of the target text reader. Literary translation can be defined as “an original subjective activity at the centre of a complex network of social and cultural practices” (Bush 1998,127). It covers a wide range of literary texts: fiction, poetry, plays, etc. Each genre has distinctive features that should be considered in language learning and translation. It is offered as a course in translation programs or students in general translation courses are assigned literary texts to translate into the source or target languages because the process of translation engages learners in critical thinking and analysis, drawing upon what they have learnt in other courses (Hamimed 2021).

Another reason is that “literature is linguistically rich, culturally informative, and aesthetically engaging” (Sun 2021). Even some books are authored to teach language through literature like Colie and Slater’s (1987) who argue that this teaching method would rely only on authentic material, and is quite effective for cultural awareness, language advancement, and personal development. This paper explores the basic features

and procedures of translating literary texts in an attempt to circumvent the peculiarities of the language content used for teaching a foreign language or in the ST (source text) to be translated. This could inform approaches of translanguaging as Todskalidou & Skourtou (2020) note that ‘translanguaging could include a variety of adopted language practices such as translation, transference of elements, code-switching and others’. Therefore, this paper focuses on the characteristic procedures which are distinctive to literary texts in an attempt to provide translators and language learners with a rule of thumb to figure out the extent to which the phonological, syntactic, lexical, semantic, aesthetic and cultural features of the language are employed in literature along with some techniques for rendering them in the target language. This is because “literary texts afford wide educational benefits in addition to language benefits, for example intercultural understanding, empathy, multiple literacies, an understanding of the connectedness of the world and global issues, tolerance, cognitive and affective gains and self-reliance” (Bland 2018, 1). Therefore, this paper tries to look at the different aspects of literary translation in order to handle its features at both macro and micro levels.

Baker and Saldanha (2020,152) list some characteristics of literary text as follows: They have a written base form, though they may also be spoken; they enjoy canonicity (high social form, prestige); they fulfill an affective/aesthetic rather than transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform; they have no real world truth value – i.e. they are judged as fictional, whether fact based or not; they feature words, images, etc., with based ambiguous and/or indeterminable meanings; they are characterized by “poetic” language use (where language form is important in its own right, as with word play or rhyme).

In non-literary translation the transfer of written texts from a language to another involves everything related to technical language, society, general information, communication, information technology, etc. In literary translation, on the other hand, translators have to consider other aspects beyond the communicative or social purpose such as the artistic and aesthetic qualities of the original text, as well as the specific literary conventions and techniques employed by the author. This requires a deep understanding of both the source and target languages and a keen sensitivity to nuances of style and tone. Ultimately, the goal of literary translation is not only to convey meaning, but to recreate the unique literary experience for readers in a different language.

Literary translation is the most sophisticated type of translation as it involves more than simply translating a text. Here, the translator should pay more attention to translating feelings, emotions, and aesthetic elements found in the text. Another issue which makes the process of translating literary works harder is that the author’s style could be interpreted differently by readers from different cultures and time. There is also the likelihood that the ‘visible’ features of a writer’s style will change in the eyes of posterity; seemingly obvious stylistic tendencies may become less perceptible, while those that were only immanent may become more evident or important to later generations of readers. (Johnston, 1992, 43) (Omar & Gomaa, 2020).

This is why literary works are the least translated worldwide compared with the other genres, particularly from Arabic into English and poetry comes at the bottom of the list because it is a creative work that should be rendered by someone who appreciates and writes poetry to maintain the full sense and the stylistic beauty of poetry. In fact, the major difference between literary and non-literary translation is style and aesthetic language. For example, in scientific translation we tend to clarity and straightforward style, stripped

of any affective value. But style and aesthetic language can never function without words and the way they are combined together. This formal look at literary texts allows us to appreciate the artistry and creativity involved in translating literature, as it requires not only linguistic accuracy but also a deep understanding of the author's intentions and the nuances of the original text.

A full-fledged model proposed by Bloemert et al. (2016; 2019) explores four dimensions: (1) text approach (focusing on the inherent features of literature like the genre-specific features and aesthetic elements), (2) context approach, (3) reader approach and language approach. By operationalizing a model for language teaching and translation we can gain a deeper appreciation of literature and its ability to enhance our perception of language. Our model is straightforward and easy to use. It can be undertaken gradually while engaging with the text as follows: (1) Retention of sound devices, (2) Retention of syntactic patterns, (3) Retention of semantic features and (4) Retention of figurative language, and (5) Retention of the cultural aspects. The main idea of this model is to express the same function in different forms.

METHOD

The qualitative content analysis method is used to examine the various linguistic, aesthetic and cultural aspects of some examples that are purposefully selected. The Purposive sampling of the data is an appropriate method to select the examples that are in conformity with the pre-designed critical variables related to the literary features outlined for this paper. By employing purposive sampling, the researchers can focus on examples that best represent the desired literary features, enhancing the validity and relevance of their findings. These methods would enable us to identify the recurring linguistic or literary devices that would take different forms and patterns in order to present a replicable framework for the interpretation of data. The creative nature of literary works and the lack of repeated patterns, even though featuring similarly recurring literary devices, could offer new insights to describe challenging linguistic, aesthetic and cultural features in the source texts and propose some practical solutions in the target text. By analyzing the diverse manifestations of these recurring devices, translators of literary works can gain a deeper understanding of the underlying meanings and functions. This comprehensive approach allows for a more nuanced interpretation of the texts, ultimately enhancing the effectiveness of translation and interpretation efforts.

As to the data, some of the selected examples are canonically used in Arabic books of rhetoric such as those listed under the section of "Retention of figurative language", while others are selected for their popularity and for their being translated several times from different perspectives like Shakespeare's Sonnet number 18. The remaining examples are selected from a number of translated Arab literary works that are available online. These literary works include Mostaghanmi's (1993) novel "Memory in the flesh", Abdulrahman Maneef's (2008) "Trees and the Assassination of Marzouk", Al-Kharrat's (1889) "City of Saffron". These examples are evaluated to find out how the literary variables are retained (or overlooked in some of the cases examined). The evaluation of these examples aims to uncover the extent to which the linguistic, aesthetic, and cultural elements are preserved or disregarded in the translations. By analyzing these works, we can gain insights into the challenges faced by translators in maintaining the essence and impact of the original texts.

RESULTS AND DISCUSSION

The paper emphasizes the importance of employing a qualitative method to explore the various aspects of literary translation. This method helps identify the linguistic and literary devices that lack systematic forms and patterns across languages. After identifying the challenging literary features in the source texts, some practical solutions are proposed for the retention of literary features interlingually.

Retention of Sound Devices

One of the main distinctions between literary translation and translation of other genera is that the former focuses on transferring sense and sound from one language and cultural context to another. Generally speaking, one of the requirements of translation, according to Savory, is that it should not only reflect the meaning of the original but also the style. Therefore, the original translation should retain the basic features of the original work, linguistic or extra-linguistic. However, sound features are very hard to maintain without any kind of loss. For instance, Kathy Reiches employed the sound devices and played skillfully with the words in her selected title of the novel "Monday Mourning". The word "mourning" both describes the horrific incidence of discovering skeletonized remains of three young women in the early hours of Monday. It is very hard to find a similar word in Arabic that can give the same phonetic function for "mourning" and "morning". Therefore, the translator used a metaphor instead "اللاثين الأسود" using the color "black" that is closely related to "mourning".

In literary translation translators should do their best to retain the sounds of the source language (SL) and reproduce the same effects in the target language while maintaining the original meaning. The sound devices include onomatopoeia, alliteration, assonance or rhyme.

Onomatopoeia

Onomatopoeia is a type of word that sounds like the object it describes. For example, the word "bang" copies the sound produced through explosion or firing. This is a universal linguistic phenomenon. Although onomatopoeic words imitate the sounds of nature, we might find the sound differs from one language to another, since there may some sounds in the source language which do not belong to sound inventory of the target language. Or the same sound may be represented differently across languages. With onomatopoeic words which do not have onomatopoeic equivalents, the translator should give the meaning stripped of any sound consideration. Let us have a look at the following excerpt form Al-Kharrat' Novel, Turabuha Zafaran, translated by Liardet (1989, 104-5):

وألوان البحر قد أخذت تتخبط، أمام عيني، بنفسجية وزرقاء وبيضاء فضية مشعة تحت
سحاب أبيض تختفي الشمس وراءه، وتضيئه باحمرار سائل مشاع، وهدوء البحر عميق، صفحته
مبسوطة لا تكاد تترجح، ووشوشة الموج الذي يتفرق، على مهل ناعمة، أسمع صوت الصمت
المطبق تطرزه وتنمنمه، فجأة زقزقة العصافير التي تتواهب على الرمل الطري، وتنقر العشب اللزج
والودع والصدف الحي بمناقيرها الصغيرة السريعة. (تراها زعفران 124-125)

The colours of the sea began to shift and striate before my eyes- violet and blue and shining, silvery-white, beneath clouds which hide the sun, and which the sun suffused with redness; and the sea was of a bottomless calm, the surface flat and still, hardly rippling. There was a soft, leisurely hiss of the waves; but the silence remained absolute,

mainly rimmed and embroidered by the chatter of birds which hopped about on the soft sand to pick with their small, darting beaks at the damp seaweed and live clams and shells. (Liardet 1989, 104-5) We can notice how smooth and pleasing to the ear the underlined Arabic words. On the other hand their English equivalents do not reflect such an atmosphere of harmony between the text and the sounds of nature. This is because both languages have different phonological systems.

Alliteration and Assonance

Alliteration is the use of the same consonant at the beginning of each stressed syllable. The same definition applies to assonance with a little change, i.e. in assonance we only consider the repetition of vowels. This is a phonological device employed to enhance memorability and quotability. For instance, حرية العقيدة can be translated into 'freedom of faith' or 'freedom of belief', the former employs alliteration to make the phrase easy to quote and remember. Another example, الطريق إلى الرخاء (الرفاهية) can be rendered as "path to prosperity" or "way to welfare". Similarly, we can think of different translations for the phrase طريق الهلاك. طريق can be translated into 'way, road or path' and هلاك can be destruction, devastation, ruin, perdition, annihilation'. To select one of these alternatives one should think about the purpose of such a phrase. Does the translator feel the phrase under examination is very important in the source language and aims to make it have the same function in the target language? If so, s/he can use assonance or alliteration to draw the readers' attention as in 'the road of ruin'. Let us now take another example for assonance, 'a stitch in time saves nine'. In this example, the vowel in time and nine are similar to make the proverb more musical, pleasing to the ear and memorable. However, such devices are not used for decoration since "the sounds of given words may evoke other words that are not present in the text" (Dickins et al. 2017, 82).

Rhyme

People are also more inclined to remember phrases that rhyme than unrhymed phrases as in aphorisms and proverbs. Human brains are more likely to remember rhyme, alliteration, assonance, and other devices. The ease of pronouncing the phrase influences how long that phrase will last in people's mind. So this is an effective device in literary works specially poetry. Apart from poetry, this device may seem very irritating if it is overused. However, giving more attention to phonic features may distract the translator from intrinsic properties of the text like denotation and connotation. More interestingly, copying the source text phonic features may be boring to the target audience, outside poetry, because we might have languages of different phonological systems. For example, in Arabic rhyme is more frequently used than in English, in all literary genera. Let us take an example of the translation of rhyme in fiction:

"آه لو أمتلك السلطة، لو امتلكتها يوماً واحداً لدمرت هذا العالم. العالم لا يحتاج إلا التدمير. لقد فسد كل شيء فيه، تفتت خلاياه، تعفن، لم يعد ممكناً إصلاحه أبداً. يجب أن يدمر نهائياً، لعل عالماً جديداً يقوم على أنقاضه". (عبد الرحمن منيف، الأشجار واغتيال مرزوق)

You can notice that the Arabic style employs rhyme all along the paragraph such as in the word جديداً and أبداً، واحداً. This is typically used in several genres in Arabic such as poetry, prose, even in religious texts. On the other hand, "in the context of an English novel ... rhyme would seem highly inappropriate and probably comic" (Dickins et al.

2002, 84). So, attempting to produce an equivalent English text with similar rhymes will seem odd to the target language audience.

Discarding the rhyme features and giving more attention to the denotative and connotative meaning may be more natural in English. So, the above Arabic excerpt was translated as follows: Oh, if only I reigned, only for one day, I had destroyed this world. The world needs nothing but destruction. Everything got rotten, decayed. It can never be reclaimed. It must be completely destroyed and a new world is to be built on its remnants. (Abdulrahman Maneef, Trees and the Assassination of Marzouk) (<http://www.translationdirectory.com/articles/article1214.htm>)

Retention Of Syntactic Patterns

In literary texts, authors use all methods in their power to create new patterns to make the familiar unfamiliar, on one hand, or the domestic undomestic on the other hand. To do this, they may make the language deviate from ordinary language, particularly the conventional grammatical structures (Ekegrem, 1999, 44) (Alshalabi et al., 2022). This deviation could be overlooked by the translator when using the commonly used grammatical procedure, namely transposition. In fact, "transposition is the only translation procedure concerned with grammar, and most translators make transpositions intuitively. However, it is likely that comparative linguistics research, and analysis of text corpuses and their translations, will uncover a further number of serviceable transpositions for us" (Newmark, 1988, 86). In fact, one can think of many types of transposition that could help him/her circumvent the peculiarities of the source text. But we can also consider other grammatical strategies that translators use in solving the problems of syntactic non-equivalence like the translation of the following book title.

The original title reads: "Yes she can: Die Zukunft des Managements ist weiblich". The English pronoun "she" which exclusively refers to women in this title can refer to either men or woman if attached to the verb as a prefix. If we translate it literally by transferring the feminine pronoun "she" into a similar Arabic feminine pronoun هي, the pronoun could be redundant because the following verb must start with a pronominal suffix that refers to person يستطيع - يستطيع. Compare the following structures: نعم هي تستطيع - نعم حواء تستطيع - نعم تستطيع

The feminine pronoun in the first example can be dropped because the following verb starts with a pronominal suffix. Dropping the pronoun may make the sentence ambiguous because the pronominal suffix in example 2 will be regarded referring to second person addressing both either men or women. Therefore, the word حواء "Eve" was skilfully added to the title to replace the feminine pronoun.

Maintaining The Sentence Length

Literary translation usually consists of longer and complicated sentences to maintain the flow of descriptions and ideas. So, literary sentences may extend to a few lines, sometimes five or even more. In a corpus-based study, Baker (2000) investigated sentence length in literary translation. She used the fiction sub-corpus from her corpus of translated English texts (TEC) to examine the style of the literary translator. She found out that the average sentence length in the Arabic translated novels is much lower than the translated texts from other languages. Comparing the works translated by Bush from Spanish and Portuguese and those translated by Clark from Arabic, she noticed that the sentence length of the non-Arabic translated texts is three times longer than the average

sentence length in Arabic translated texts into English. The sub-corpus she used consists of five novels from Portuguese and Spanish translated into English by Peter Bush and three novels from Arabic translated by Peter Clark. She calculated the average sentence length across the eight novels as follows:

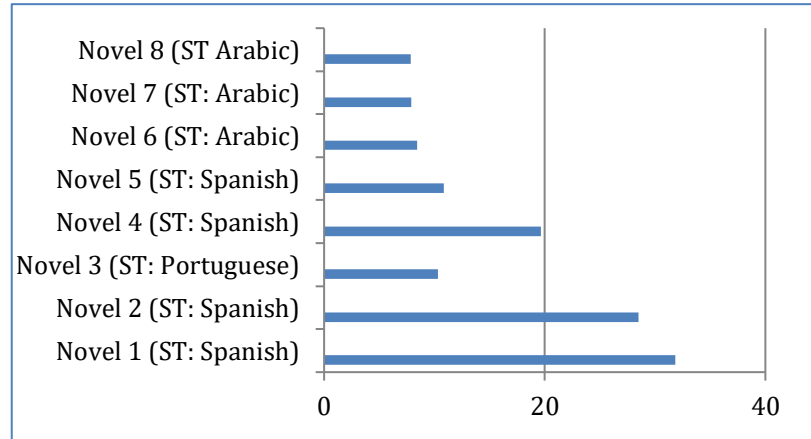


Figure 1: Average Sentence Length In Translated Literary Texts

You can notice that the novels translated from Arabic contain the shortest sentences. Commenting on this Baker (2000) noted that: I would tend to interpret these overall statistical findings as showing a stronger (probably largely subconscious) attempt on the part of Peter Clark to mediate the Arabic texts by making them, in a sense, less challenging linguistically. Perhaps he subconsciously realizes that the English reader faces sufficient challenges at the level of digesting the details of a very different world, with different values, priorities, and style of life.

Retention Of The Semantic Features

There are a number of semantic procedures proposed by Chesterman (1997) which are mainly based on semantic relations such as hyponymy, synonymy, antonymy, etc. Here we are going to focus on a semantic relation that is frequently used in literary works: parallel synonyms.

Parallel synonyms

The use of two near synonyms following each other is widely used in literary writing to give more rhetorical force. This phenomenon which is called quasi-synonymy, doublets or parallel structures is widely used in the literary texts in Arabic and English. Such word pairs are syntactically equal and semantically related as shown in the following examples:

Sense and sensibility	Safety and security	Pride and prejudice
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The same applies in Arabic as in the following example taken from a novel written by Ahlam Mustaghanmi called "Memory in the Flesh". The parallel synonyms are underlined.

تدخلين في موكب نسائي، يحترف البهجة والفرح، كما أحترف أنا الرسم والحزن ...
 ..ها أنت ذي تتقدمين كأميرة أسطورية، مغرية شبيهة، محاطة بنظرات الانهار والإعجاب، مرتبكة
 ... مرتبكة ... بسطة ... مكابرة (أحلام مستغانمي، ذاكرة الجسد 1985).

A group of women came in and you appeared. The group radiated **joyfulness** and **a sense of glory**, just as I give off a sense of the grief of an artist....

I am content to watch you play your last role, moving forward like a princess of legend, **alluring**, surrounded by admiring looks, artless, proud (Baria Ahmar Sreih, 2000).

One can notice that the underlined parallel structures in Arabic either slightly changed grammatically and semantically or merged into one English word. The first two parallel synonyms البهجة والفرح *albahjah wa alfarh* were rendered as “joyfulness and a sense of glory”. They do not give the exact meaning of the original phrase because the two original words are closer in meaning. The second parallel synonyms مغرية شهية *mughriyah shahiyyah* were rendered as “alluring”, combining the two parallel words into one.

It is noteworthy to mention that the author of the original text played with the components of collocations. She used a verb that denotes mastering or professionalism for uncontrolled feelings. The verb يحترف “to master” can be rendered into a verb that may collocate with the feelings of البهجة والفرح “joy and cheerfulness”.

تدخلين في موكب نسائي، يحترف البهجة والفرح، كما أحترف أنا الرسم والحزن

You came in with a group of women who mirror (radiate) joy and cheerfulness skillfully just as I master the skills of painting and grief.

Retention Of The Figurative Language

One of the main distinctive features of the literary language is the use of figurative language that involves a wide range of imaginary and farfetched images. As figurative language is an essential element in literature, we must retain it in translation in a way that neither impoverishes nor refines the genuine figures of speech in the ST. Therefore, we need to understand how it works and how we can transfer the same aesthetic elements into the target language text.

In fact, it is very hard to map all figures of speech between any two languages for many reasons related to cultural differences, social, historical, etc. Figures of speech could be a coded language intralingually. People in general tend to use figures of speech for euphemism, stigmatization or aesthetic purposes. Some linguists go to great lengths and stress that the figurative language permeates our entire life as proposed by Lakoff and Johnson (1980) in their book “The metaphors we live by”. Figurative language may differ across cultures because what could be positive or beautiful in a language could be regarded negative or ill-favored in another language. For instance, a woman complained to the caliph saying “The mice at my home walked on the stick”.

مشت جردان بيتي على العصا

The caliph liked her style of making the complaint and ordered her house be filled with provisions. She meant that the mice had nothing to eat at home and became so slim that they managed to walk on the stick hanging the bread keeper. The caliph understood the complaint and liked the way she put it.

Metaphor

Conventionally, metaphor can be defined as “a novel or poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a similar concept” (Lakoff, 1992). Lakoff (1992) also introduced a new cognitive definition of metaphor, emphasizing that it may go beyond words or expressions. “It is the ontological mapping across conceptual domains”. To find the best strategies for translating metaphors in general, Newmark (1988, 108-11) and

Dickins et al. (2002, 150-9) distinguish six categories of metaphors (most examples mentioned in list below for illustration are taken from Dickins et al. (2002).

1. Dead metaphors that lost their figurative sense because of frequent usage such as “arm of the chair”, “hand of the clock” عقرب الساعات, etc.
2. Cliché metaphors: the use of cliché expressions that outlived their usefulness, e.g. “a jewel in the crown”: درة التاج .
3. Stock (standard) metaphors is an established metaphor which is widely used as an idiom” (Newmark, ibid: 108) such as “a ray of hope” بارقة أمل, “throw/shed light on” يلقى/ يسלט الضوء على.
4. Adapted metaphors involve the adaptation of a stock metaphor into a new form and context that echo the existing metaphor. For the example the idiom “carrying coals to Newcastle” refers to a pointless activity because there was plenty over there. This can be adapted in the Arabic context as “selling sand to Arabs”, يبيع الماء في حارة السقاين (lit. selling water in the alley of water carriers/sellers), or يحمل التمر إلى القصيم (to carry dates to Alqasseem¹).
5. Recent metaphors tend to neologism by imbedding recently coined words into the SL such as “head-hunting” meaning “recruitment” توظيف and “skint” which means “penniless” or “destitute” مفلس.
6. Original metaphors are created or quoted by the SL writer/speaker and do not relate to existing linguistic or cultural conventions to make the discourse more interesting. This is termed by Dickins et al (2002: 150) non-lexicalized, i.e. the metaphorical senses are not listed in lexicons such as “soft invasion” الغزو الفكري. So “original metaphor” here means “creative metaphors” which are distinctively used in literature to produce and reflect the beauty of the author’s figurative style.

Metonymy

Metonymy is generally defined as a “figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original, as “crown” to mean “king” (Encyclopedia Britannica). In other words, it is to refer to someone or something unnamed, letting the reader or listener find out on his own right the identity of that which you refer to by association. In this sense, it is very close to metaphor. The main difference between metaphor and metonymy is that the former maps the image between two different objects while the latter does the mapping within one single object. The word “crown” is associated with the word “king” and can replace it. We can think of many relations between words that make association of senses like part-whole, cause-effect, etc. In brief, we can reuse the different types of modulation explained earlier as examples of metonymic relations. Let us consider the following example:

The pen is mightier than the sword

القلم أقوى من السيف

In this sentence, one can understand that the word “Pen” stands for “words” or “the written word”, while the “sword” is for “war”.

For the part-whole relation, some use the term synecdoche, which is considered one type of metonymy. Example: There are hungry mouths to feed.

هناك أفواها جائعة لأطعمها - هناك جوعى لأطعمهم

I have bought new wheels.

¹ Alqasseem is a county in Saudi Arabia that is famous for date farms.

In the first example, the metonymic sense is maintained while the other is paraphrased.

If we turn now to Arabic, we can find lengthy sections in rhetoric books about *Kinayah* with frequently quoted examples in Classical Arabic like the following one,

أشكو إليك "قلة الفئران في بيتي"

Lit. I have no mice at home

This is a complaint to the caliph from a woman in need. In fact, mice live where food is and they disappear if they have nothing to live on. Therefore, the woman complained about her mice-free house because she has no food at home and the caliph understood the complaint and liked the way she put it. Today, one may think that the lack of mice at houses could be due to the cleanliness of the house or the city, etc. The main reason of mice visiting houses in the past is food. This metonymic sense can be rendered into another figure of speech if the image is not common in the target language. In English for instance, we can think of "I feel the draught", or any other metaphorical sense that reflects the image. This can also be paraphrased into non- metonymic terms as "I have nothing to eat at home", "I am very poor", etc.

Some old elegant metonymy may be misunderstood or deemed nonsense today. For example, the phrase "كثير الرماد" "he makes/leaves piles of ashes" is a frequently quoted pun in the books of classical Arabic rhetoric. Today, some Arabs may think that it is a description of heavy smokers or traces of destruction or arson. This metonymy is an indication of "generosity" as hosts used to cook for their guests with firewood that leaves piles of ashes in the fireplace. The amount of ashes, then, would indicate the long time of cooking, i.e. a generous host. Therefore, figurative language is closely related to culture, time and space.

Translating the above phrases literally would be misleading, so one can give the intended meaning of metonymy (poverty for *مشة جردان بيتي على العصا* and generosity for *كثير الرماد*), or rather find a similar metonymy in the target language for the intended meaning. The first example can be translated as "I feel the draught" and for the second "he is bighearted".

Simile

A simile is a direct comparison between two objects using words such as "like", "as", "similar to" "resembles". Therefore, we can recognize simile more easily than metaphor. In fact, a simile is easier to translate than a metaphor because it is stated directly and for the lexical clues it employs. However, compared items may not be comparable between English and Arabic for cultural differences.

Simile is divided into two main types in Arabic grammar books: single words and complex structures. Under these two types further subcategories are subsumed.

1. Simile between single words; simile could hold between two common or proper nouns.

- a. In a simile that compares two common nouns like *زيد شجاع كالأسد* "Zayd is as brave as a lion", both nouns are compared using the article of simile — "as" — to make the image easy to grasp. The point of similarity "wajh al-shabah" which is "bravery" in this example can either be used or dropped. If dropped, it is called in Arabic "tashbih mujmal" and the meaning is still easy to retrieve as *زيد كالأسد* "Zayd is like a lion". Translating the type of simile, one should bear in mind the

different connotations of the common noun compared to. For instance, in Saudi Arabia, they may use the wolf as a symbol of bravery which does not reflect the same picture in Egypt or in the West where the wolf is a symbol of cunning.

- b. Simile between two proper nouns. According to Almanna (2016, 113) this type of simile is called encyclopedic. For example, زيد كعنترة بن شداد “Zayd is as brave and strong as Antarah Ibn Shaddad”. Antarah is a prominent figure of bravery and strength among Arabs, but a translator can either spill out the point of similarity or pick another figure from the target culture. Almanna (ibid, 113) noted, “the proper noun in an encyclopedic simile represents a cultural allusion whose interpretation depends on one’s knowledge of the world”.
2. Simile between complex structures; unlike simile between common or proper nouns, simile between complex structures are not easy to transfer. Here, we compare images, not words; an image may be expressed in a clause, a sentence or more, the number or type of words are not considered. The image may be clear for instance, to translate the following verse (Qur’an, 2: 261).

مثل الذين ينفقون أموالهم في سبيل الله كمثل حبة أنبتت سبع سنابل في كل سنبلة مائة حبة

Those who spend their wealth in God’s cause are like grains of corn that produce seven ears, each bearing a hundred grains. (Trans. Abdelhamleem) In the above verse, God compares the reward of those who spend their wealth for His sake to a grain of corn that produces seven ears with a hundred grains, each, i.e. each good deed is multiplied 700 times or more.

Some images may be hard to translate into a language where the same image is expressed in different forms. For instance, translating the following English simile into Arabic literally may seem unnatural to the native speakers. So, one can simply paraphrase the meaning stripped of its figurative sense. Examples:

He was like a cat on a hot tin roof.

كان مثل قطة على سقف من الصفيح (القصدير) الساخن.

كان مضطربا.

Simile can also be translated into a metaphor as in the following example:

سرت كالتائه أجر الخطى

Dragging my legs. I walked like someone who went astray,
Dragging my legs, I walked astray,
I was shipwrecked, dragging my legs

فرجعت إلى بيتي كالمذعور

I went home like someone who is frightened
I went home frightened.

فلحقها كالمسحور

He followed her like someone who is enchanted
He followed her enchanted.²

Therefore, we have three major techniques for translating similes:

1. The SL simile can be retained and reproduced in the TL, if it has the same connotations in the SL.
2. Similes are converted to a TL metaphors.
3. Paraphrase

² The last two examples are quoted from Dickins et al (2002)>

Retention Of Cultural Aspects Through Domestication, Foreignization And Neutralization Of Translated Literary Texts

As the name suggests, domestication, proposed by Venuti (1995), refers to processes of translation that try to make the target text appear as familiar and fluent as possible to the target audience to the extent that they would think it is not a translated work. Venuti (1995, 20) defined domestication as “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home”. On the other hand, when the translator transfers the foreign elements of the source text to the target text without trying to mitigate their strangeness to the audience it is called foreignization. Foreignization, therefore, means “an ethnoveviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (1995, 20).

The translator should decide from the very beginning his/her strategy in translating, whether he wants to “bring the author back home” or “sending the reader abroad”. Target readers/audience should be considered in that decision. If the audience have no idea about the other culture and the purpose is not academic like in translating literary works, jokes, and materials for children, so the translator has to bring the author back home to make the text easy to understand and minimize the exoticism and strangeness of the foreign text.

Translating literary texts not only requires a micro analysis, i.e. consideration of phonic, linguistic and figurative aspects, it also involves a macro analysis, as the translator explores extra-linguistic features that go beyond the text. In fact, macro analysis is also applicable to other kinds of translation, however, in literary translation it is more pressing. One dimension of extra-linguistic features deals with the treatment of cultural issues in the translation process. A literary text by definition is produced to be appreciated by the audience of the source text in the hosting community. With this in mind and to fulfil this function in translation, translators should reproduce the similar pleasurable or agonizing effects of the source text to the audience. Three strategies are contested in this respect: domestication and foreignization and neutralization. One example of these aspects can be found in the following translations of Shakespeare's sonnet "Shall I compare thee" that has been presented earlier under the phonic aspects of literary translation. The different translations below represent the two approaches of translation proposed by Venuti: domestication and foreignization. The former approach is skilfully maintained by Al-Azzam, Aziz, and Al-Nasser, while the latter is adopted by the three others. Another approach which is adopted by Abdulrahman Alsayyid goes half way between the two approaches in order to move from any cultural load to what can be called a unicultural approach. Let us have a look at these approaches as presented by each poet to see how they addressed the conflicting cultural ideas and symbols.

Table 1: Translations of Shakespeare's Sonnet 18 Following Different Approaches

Shall I compare thee to a Summer's day?					
TT1 (Fartinah Alna'ib)	TT2 (Anani)	TT3 Aziz	TT4 Jabra	TT5 Alazzam	TT6 (Alsayyid)
من ذا يقارن حسنك المغرى بصيف قد تجلى	لا تشبهين صفاء المصيف summer	هل أشبهك بيوم ربيع جميل؟ spring	أبيوم من أيام الصيف أشبهك؟ summer	من ذا تجرأ بالمها تمثيلا gazelle	هل أنت فصل بحسن بدا؟ Season
Rough winds do shake the darling buds of May					

تجنّي الرياح العائيات على البراعم و هي جنلى tough wind- ripe buds	ففى الصيف تعصف ريح الذبول وتعبث فى برعمات الربيع wind-spring	فالرياح العائية قد تهز براعم أيار الليانة wind - May	فالرياح العائية تجني على براعم أيار الحبيبة wind - May	مهما جنت منك الشموس بحرها hot sun	فليس جمال الفصول يدوم وكل لمبلغه موعدا Short season
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As can be seen in the translated versions of the sonnet, some foreign features present cultural implications and challenges for translators. The first example of cultural differences in the translations above is the use of "summer's day" to symbolize compelling beauty. This would seem a source of delight to a ST reader who lives in cold areas where sunshine is rare to happen. To an Arab reader, however, this may not produce the same pleasurable effect intended by the author.

By translating "summer's day" using a domestic symbol of beauty "gazelle", Al-Azzam managed to minimize the strangeness of the foreign text to the reader and was able to maintain the same positive effects to him/her. Commenting on his lexical choices, Al-Azzam (2005, 64-65) states: the description of beauty that Shakespeare gives in the sonnet does not apply in Arabia, for instance, where summer is the time of hot days, thirst, and dry and devastating winds. In this case, it is better to give the translator the licence to introduce new notions that convey such features of beauty from Arabia, through the reading of which Arab readers and those who have good knowledge of Arabic can be entertained. In addition, along with the translated version, the translator should explain the beautiful features of the original work so that readers can understand both cultures by comparing the two texts.

More interestingly, Al-Nasser and Aziz favored domestication by substituting "Summer" for "Spring" which could give the same figure of speech and shades of meaning since "Spring" is a mild season across the Arab world. Alsayyid skillfully replaced the symbol, i.e. "a summer's day" with a more neutral one, "Season" هل انت فصل بحسن بدا؟ that can be interpreted in either context positively.

Many symbols of beauty can be used in this context that may be derived from the Arab environment. For instance, the moon is mostly used by Arabic speaking people to symbolize beauty, but it does not give the same sense in places where it appears pale most of the year, like in England for example. Other parts of the world have their own symbols of beauty that should be considered in translation as well. Interestingly, Al-Azzam (2005) employed two ecclesiastical objects including the new moon "Pleiades" and "crescent" to render a paraphrased expression of beauty "Thou art more lovely and more temperate". He continued to use domesticated style and symbols by replacing "rough winds" that occasionally blow in most parts of the Middle East to "hot sun". One more instance of domestication that one can notice is the use of "Hijaz palm trees" that are time-honored and valued in Hijaz area to refer to the longevity/durability of beauty and charm. In fact, a thorough analysis of the translated version of Alazzam would reveal more features of domestication, unlike the translation produced by Fatimah Alna'ib.

The three strategies, i.e. domestication, foreignization, and neutralization, adopted in translating the cultural signs in Shakespeare's sonnet were also employed in translating the phrase "darling buds of May" which refers to the beginning of Spring when flowers start to blossom after the long winter. To maintain the same sense in Arabic Anani, on the one hand, inclined to domestication and Jabra used foreignization, while Alsayyid, on the other hand, favored neutralization which mainly colors his translation of the whole sonnet.

CONCLUSION

In this article we have discussed the basic aspects of translating literary texts following the a model of five stages to facilitate the process of translation and language learning in an attempt to circumvent the peculiarities of the Arabic source texts. We discussed some aspects related to language, aesthetics, and culture that are peculiar to literary works. Therefore, the paper combined the micro level and macro-level of language text, starting from the lowest linguistic hierarchy, i.e., sound. Then we moved up on the linguistic cline to deal with words, phrases, sentences, context, figures of speech up to culture. To make ends meet, we have focused in this paper on the characteristic features which are distinctive to literary texts to provide the translator and language learners with a rule of thumb to figure out the extent to which the phonological, syntactic, semantic, and aesthetic and cultural features of the language are employed in literature and the appropriate techniques for rendering them in the target language.

As the main goal of authors of literary texts is to make the audience appreciate their works, translation should fulfil the same goal and reproduce the similar effects of the source text to the audience. Some theories of translation opted for either extreme, domestication or foreignization, to take the side of the target audience culturally and make the translation product easy to understand or to maintain the foreignness of the ST and avoid taking any action to make it familiar to them. In this paper, neutralization could be pursued to go half-way between the two extremes to maintain the communicative and aesthetic function of the source text while mitigating its strangeness to the target text.

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