

## **An Exercise on Literary Translation: The Arabic Translation of *The Namesake***

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### **Abstract**

Literary translation is one of the most challenging fields of translation. This is due to the fact that it is a special use of language that is deviant from ordinary, everyday, non-literary language. Besides rendering the semantic qualities of the text, it is the translator's mission re-create the Source Text as a work of art, and he/she attempts to keep the unity of content and form and the text's national, individual and linguistic qualities. Unlike other types of writing, literature is rich with connotations and indirect messages which are the real challenge for the translator. This paper is an exercise on literary translation and the difficulties the translator faces when dealing with the four following elements: the translation of (1) abbreviations, (2) phonetically significant words, (3) specialized vocabulary and idioms, as well as play on words, (4) and finally colors. The Source English Text is Jumpha Lahiri's novel *The Namesake* (2003) and the Target Text is the Arabic translation of the novel by Sura Khrais (2015). The paper concludes that literary translation is complete cognitive process which involves a perception not only of the content and its connotations, but also of all the other linguistic, phonetic and figurative features which have created the Source Text and given it its literariness.

*Keywords:* abbreviations, idioms, literary translation, the *Namesake*, source text, target text

### **An Exercise on Literary Translation: The Arabic Translation of *The Namesake***

This paper explores the conflict between the translator's attempt to be faithful to the original text on the one hand and to introduce the translated text as a work of literary creativity on the other hand. The paper deals with the problems of literary translation which the translator faces when translating (1) abbreviations, (2) phonetically significant words, (3) specialized vocabulary and idioms, as well as play on words, (4) and finally colors. The difficulties translators face when dealing with literature and more specifically with literary prose are due to a number of reasons. First, literary language is the special use of language that is deviant, or 'estranged' from ordinary, everyday, non-literary language. It breaks the common norms of language, including graphological, stylistic, grammatical, lexical, semantic and phonological norms. The Formalists were the pioneers who examined the idea of deviance. They equated literary language with deviation (Shklovsky qtd in Newton, 24-25). The fact that literary language is used in a particular way and set off in contrast with the normal use of language makes the translator's mission more complicated. Shklovsky's (1988) idea of "defamiliarization" of literary language (p.24) explains, to a certain extent, the confusion a translator feels when he/she tries to render the Source Language (SL) into a readable and comprehensive Target Language (TL). Secondly, the translator is usually caught by a strong desire to re-create the ST as a work of art, and he/she attempts to keep the unity of content and form and the text's national, individual and linguistic qualities. At best, and as Landers (2001) suggests, we may talk in terms of "the uniqueness of literary translation" being a creative process in the first place (pp.7-10). Thus, Landers defines literary translation in terms of uniqueness and creativity, describing it as "the most demanding type of translation" (2001, 9). Thirdly, every translator realizes that "[Literary translation] is concerned not only in the referential meaning of words but also in their significance and effects" (Anani, 1997: ch. 1). The significance and connotations of a literary language form the real challenge that a translator faces. Rojo's (2009) statement that "Translators usually dream of achieving an ideal replica of the ST, but in practice they often have to accept that not everything can be translated exactly into different language" is obviously relevant (p.22). Indeed, translators, literary or other, do their best to produce a version in the TL as close as possible to the original. Yet, this paper will prove that it is not always possible to do it in practice. To conclude, literary language suggests meanings and messages which go beyond the literal context and which a translator needs to communicate correctly through the TL.

Then, one would argue that a literary text may have more than one correct translation depending on the translator's creative ability to capture the semantic meaning along with the message the ST attempts to deliver and the variable connotations of literary language. Newmark (1981) admits that "there is no one communicative nor one semantic method of translating a text ... A translation can be more, or less semantic – more, or less communicative – even a particular section or sentence can be treated more communicatively or less semantically" (40). Consequently, translators may have different styles to express the message of the ST but the message itself does not change from one TT to another. In other words, freedom of translation is freedom of language and style, not freedom of rendering the message. There is no play with the message, but a play with wording it. Such a shift from the emphasis on the linguistic elements of the ST to revealing or projecting the underlying message and cultural context within the original text into the new TT has eliminated or at the very least, re-focused the nature of the formerly central issue of equivalence in translation debates since more than one translation is

possible (see, e.g. Hu, 2003). For a long time, translation studies have been concerned with finding the equivalent or 'correct' form between the source and target languages. The main concern of traditional translation studies has been how to translate literally and well. Today, translation tries to capture the connotations of a literary text, its cultural message, as much as its meaning.

Literal Translation is seriously mistaken as a reference to only one method of translation, the infamous *word-for-word translation*, concerned with translating individual words more out of context than in context (Ghazala, 2014). Although we translate words, "words alone do not carry meaning" (Raffel, 1994: 4). We translate words in context, and context is of different types: referential, collocational, syntactic, stylistic, semantic, pragmatic, situational, cultural, etc. (Newmark, 1988: 73). Translators deal more with ideas than words, and, in literary translation, they deal inter alia with cultures as well (Landers, 2001: 72). However, it is the job of the translator of a literary text to render meaning as accurately as possible, be it figurative, non-figurative, denotative, connotative, cultural, non-cultural or other, which justifies why literary translation is one of the most challenging fields of translation.

Consequently, the paper investigates the rewards a translator gains while translating a literary text such as the opportunity for artistic creativity and co-authorship specially through the use of footnotes and paraphrasing inserted between brackets. The paper is an exercise on literary translation and the difficulties the translator faces when dealing with the four previously mentioned items. The Source English Text (ST) is Jumphah Lahiri's novel *The Namesake* (2003) and the Target Text (TT) is the Arabic translation of the novel by Sura Khrais (2015). *The Namesake* describes the struggles and hardships of a Bengali couple who immigrate to the United States to form a life outside of everything they are accustomed to. The story begins as Ashoke and Ashima leave Calcutta, India and settle in Central Square, in Cambridge, Massachusetts. Through a series of errors, their son's nickname, Gogol, becomes his official birth name, an event that will shape many aspects of his life in years to come.

### A. Translating Abbreviations

1. Translation of abbreviations in a literary text is challenging. The narrator tells us about the life of the Russian author Nikolai Gogol-Yanovsky after whom Gogol was named. The letters ("OOOO") appear in the Russian writer's name four times. The Russian writer uses the letters to sign his works:

"He had published under the name Yanov, and once signed his work 'OOOO' in honor of the four O's in his full name" (97).

Here, a handwritten depiction of the Russian writer's name is replaced by marks 'OOOO'. Since signature is important for the shape it takes and not for its meaning the translator keeps the four letters in English instead of translating or transliterating them because both strategies won't serve the meaning or the context.

"بالإضافة إلى ذلك، نشر غوغول بعض أعماله تحت اسم 'يانوف' وفي إحدى المرات وقّع أحد أعماله كما يلي: 'OOOO' تكريراً لهذا الحرف الذي يظهر أربع مرات في اسمه" (162).

2. Sometimes, translating abbreviations into TL and inserting the English letters within is useful specially if the abbreviation is repeated in different positions in the ST and each time it acquires a different meaning. A good example is "X's" in the following two sentences:

"A note is left on the island in the kitchen: 'We're off!' Lydia has written, followed by X's and O's' (142)

Hugs and kisses or 'xoxo' is a term used for expressing sincerity, faith, love, or good friendship at the end of a written letter, email or SMS text message. The letters are translated as 'kisses' and 'love':

"تكتب ليديا ملاحظة صغيرة تقول فيها: "لقد انطلقنا"، ويليه عدد من حرفي X و O- "قبالتنا وحبنا لكما"- وتضعها فوق منضدة التقطيع في المطبخ" (234).

The translator finds another example as Moshomi, Gogol's future wife, is reading a cooking book and she's giving instructions to Gogol who offered to help here, she says,

"...you can take these onions, and make X's in the bottom with a knife..." (209).

The translation is:

"حسناً، خذ حبات البصل هذه واجعل فيها خطين متقاطعين (X's) باستخدام السكين ثم ضعها في المقلاة." (339).

The "X's" here stand for the shape of two crossed lines Gogol will make to cut the onion while "X's" in the previous example stand for 'kisses'.

3. An acronym usually stands for a technical term such as "Y2K" (231). This acronym is the topic of a conversation between Moshomi and her friends. "Y2K" is a term which is related to a defect in the code of a computer program caused when a year is represented by its last two digits only and the program interprets that year as falling inclusively between 1900 and 1999 instead of between 2000 and 2099. [Y(year), 2K is an informal expression for the number 2000 (using K as a symbol for 1000).] A word for word translation for this acronym is inaccurate because it simply suggests "year 200". However, the acronym stands for a problematic issue related to computer programs. So, an accurate translation should allude to the defect in computer code system in relation to year 2000. The translation is:

"مشكلة عام 2000 أو ما يُعرف بخطأ الألفية" (372).

4. Sometimes an abbreviation is a reduction of concept of a group to equivalent of a syllable. "The Met" (147) stands for "The Metropolitan Museum of Art". The translator finds it necessary to transliterate the abbreviation (The Met) though it is explained in the following line to reflect Ashima's puzzlement about its meaning. Maxine, Gogol's girlfriend, explains to Ashima that her mother works at the "Met":

-"The Met?" [Ashima wonders.]

-"The Metropolitan Museum of Art," Maxine explains. (147).

The translation is:

"وتذكر أن والدتها تعمل كقيمة على الأقمشة والمنسوجات في متحف الميت (The Met).  
- "الميت؟" تتساءل أشيما.  
- "متحف المتروبوليتان للفنون"، تفسر ماكسين الأمر لأشيما. (242).

### B. Translating Phonetically significant words

1. Phonetically significant words entraps the translator between the semantic significance of the word and the author's desire to spot light on the sounds of the word rather than its meaning. However, this seems to be confusing to the translator who is trying to be faithful to the ST as much as possible. For instance, when Ashoke, Gogol's father, chooses "Nikhil" as a formal name for his five year old son, the boy notices that:

"The way the principal pronounces his new name is different from the way his parents say it, the second part of it longer, sounding like 'heel'" (57).

Translating the word "heel" into Arabic is useless because the context emphasizes the vowel sound [i:/] which exists in the proper name Nikhil [nikhi:l] and not the meaning of the word in Arabic /ka 'b/ which doesn't have the long vowel. Consequently, the word "heel" is transliterated because the [i:/] vowel disappears in the Arabic translation of the word:

"تختلف طريقة نطق المدير لاسمه عن طريقة والديه حيث يبدو المقطع الثاني أطول؛ أشبه بكلمة 'هليل' (heel)!" (98)

2. Another example is the variation on Moushomi's name. The ST emphasizes the rhyming features of the vowels in "Mou" [məʊ] and "toe" [təʊ] when Moushomi shows her first boyfriend how to pronounce the first syllable of her name. Transliterating the syllables is more effective to explain the phonetic context which is Lahiri's target, than the translation into Arabic.

"She corrected him, saying that 'Mou' rhymed with 'toe', but he shook his head and said, 'I'll call you Mouse'" (25 8).

The translation is:

تصححه موشومي فتخبره أن المقطع الأول من اسمها 'مو' (Mou) يُنطق مثل 'تو' (أصبع القدم) لكنه يهز رأسه ويقول:  
"سأناديك 'ماوس' (الفأرة)" (416).

Nevertheless, the humor associated with the word "Mouse" requires a translation of the word to its equivalent in the target language. The equivalent meaning of "Mouse" is inserted between brackets.

3. Another example is when Gogol realizes parts of his name in road signs:

"As a young boy Gogol doesn't mind his name. he recognizes pieces of himself in road signs: GO LEFT, GO RIGHT, GO SLOW" (66)

The translator has to keep the original text in English- besides translating it into Arabic- to emphasize that the verb "Go" forms the first syllable in Gogol's name. Without the English reference, the Arabic translation is out of context.

"لا يعترض غوغول بوصفه طفلاً على اسمه، وإنما يميز أجزاء منه في شاخصات الشوارع مثل: "اتجه يساراً"، "اتجه يميناً" أو "خفف سرعتك".

.(112) "Go Left", "Go Right", "Go Slow"

4. Other variations on Gogol's name are "Giggle" and "Gargle" (67). The translator chooses to transliterate both words to draw the readers' attention to their phonetic aspects which are important to realize the way they are related to the proper name "Gogol". In other words, without emphasizing sounds of the English words 'Giggle' and 'Gargle', the reader of the TT won't realize them as the phonetic variations of "Gogol". At the same time both words are translated into their Arabic equivalent terms to stress the sarcasm on Gogol's name by the other students, and his feelings of humiliation which justifies exactly why he hated his name and wanted to change it.

"After a year or two, the students no longer tease him and say 'Giggle' or 'Gargle'" (67).

The translation is;

"بعد مرور عام أو عامين لم يعد الطلاب يضايقون غوغول بمناداته "غيجل" (يقهقهه) أو "غارغل" (يتغرغر)" (113)

5. In addition, variations on the family name "Gangoli" are equally challenging for the translator. Again, transliteration is important to reflect the phonetic play on the words- Gangoli and "Green Gang"- along with the Arabic equivalent terms to justify Gogol's rage which is described in the same paragraph of the ST.

"One morning, the day after Halloween, Gogol discovers, on his way to the bus stop, that it has been shortened to GANG, with the word GREEN scrawled in pencil following it" (67).

The translation is:

"في صباح اليوم التالي لعيد الهالوين، وبينما كان في طريقه لمحطة الباص يكتشف غوغول أن الاسم اختُصر إلى غانغ، أو العصابة، وكتب بعدها بقلم رصاص بخط غير متقن كلمة 'جرين'، فتكونت عبارة 'العصابة الخضراء' (GANG) (GRENE)" (114).

Similarly, Ashima spells her husband's name to the hospital's operator:

"She spells the last name as she has hundreds of thousands of times by now, 'G like green,' 'N like napkin'" (168).

As in the previous example, it is important to transliterate the words "green" and "napkin" because the /g/ sound in "green" and the /n/ sound in "napkin" disappear in the Arabic translation of both words. The translation is:

"حتى تلك اللحظة تهجت أشيما الاسم الأخير لزوجها آلاف المرات: 'غين مثل جرين،' 'نون مثل نابكن،' وهكذا" (276)

### C. Specialized vocabulary and idioms

1. The reference to "lazy Susan" (52) is equally confusing. A "lazy Susan" is not an idle female but a turntable (rotating) tray. The footnote explains that this tray is placed on a table or countertop to aid in moving food. The translation is:

طاولةً مستديرةً متحركةً (88)

2. "The sun deck" (51) is not part of the target culture or target language. It is a flat area where a person may sit to enjoy the sun. A literal translation of the term which denotes its function is what the translator chooses. The translation is:

"تلك البقعة المخصصة للشمس" (88)

3. Ashoke, Gogol's father, cooks "chicken curry and rice" in "two battered Dutch ovens every Sunday" (54). A "Dutch oven" is not an oven but a thick-walled (usually cast iron but also ceramic and clay) cooking pot. The history of making these pots takes us back to Holland in the 17<sup>th</sup> c. The translator prefers not to use a word for word translation, as a result, she emphasizes one feature of these cooking pots and that is their thickness. A footnote suggests that a "Dutch oven" is also mistakenly known by its literal translation:

"طبق الدجاج بصلصة الكاري والأرز الذي يطبخه أشوك في قدرين معدنيين سميكي الجدران<sup>ii</sup> قديمين مبعوجين... (93).

4. During her early months of pregnancy, Ashima spends the day lying down while "her mouth and teeth coated with the taste of metal" (54). A metal taste is an early sign of pregnancy, so a literal translation gives the correct medical meaning of the phrase.

"...وتشعر بطعم معدني يغلف فمها وأسنانها<sup>iii</sup> (92).

5. In a very interesting passage, the narrator describes the moment the doctor reveals Ashoke's death to Ashima:

"And then the young woman tells her that the patient Ashoke Gangoli, her husband, has expired. Expired. A word used for library cards, for magazine subscriptions" (168)

The word "expired" which means here "to pass away" has dehumanizing connotations that Ashima denies. The literal translation of the word emphasize these connotations. The translator introduces the denotation of the word 'expired'- which is the literal translation- as well as its connotations in the TT. The translation is:

" تخبرها الطبيبة أن المريض أشوك غانغولي؛ زوجها، قد فارق الحياة (انتهت صلاحيته!) ( expired! )

"انتهت صلاحيته." كلمة تُستخدم لوصف بطاقات الإعارة في المكتبة أو لوصف اشتراك في مجلةٍ ما. لوضع ثوانٍ، لا تُؤثر الكلمة في أشيما. (276)

It is here where the translator gives an example to the point of view that in literary texts, "the words are as important as the content" while in non-literary texts, this is only true of key words that represent significant concepts (Newmark, 2011, 11). The choice of the word "expired" reveals a message that the translator cannot ignore. In this world of materialism, a human being is reduced to a thing; a product or even a can which has an expire date! The word "expired" is more shocking and terrifying for poor Ashima than the painful fact of her husband's death! It is important for the translation to reflect his content.

6. Translation of idioms is equally problematic. For instance a description of Moshomi's eye movement as she refers to her ex-boyfriends has figurative connotations which the translator highlights.

a. "They were a bit excessive, she tells Gogol with a roll of her eyes, the type to lavish her with perfume and jewels" (215)

The translation is:

"بينما تخبر موشومي غوغول أن بعضهم أفرط في تدليلها حيث أمطروها بالعطور الفاخرة والمجوهرات، تحرك عيناها بطريقةٍ توحى أن مثل هذه الأمور ما عادت تغريها" (349).

To 'roll your eyes' means to move your eyes upwards as a way of showing that you are annoyed or bored after someone has done or said something (Cambridge Dictionaries Online). The translation states that Moushomi is not interested anymore in such extravagant presents or relations. Another idiom is "to swear by something" such as:

b. "They swear by a certain bakery on Sullivan Street, a certain butcher on Mott, a certain style of coffeemaker, a certain Florentine designer of sheets for their bed" (236).

"وهما يتقنان كل الثقة بأمور معينة كمخبز ما يقع في شارع سليفان، وجزارٍ محددٍ في حيِّ مُت، وأسلوبٍ خاصٍ لآلة صنع القهوة، أو باسم مصممٍ معينٍ من مدينة فلورنس يصمم أغطية الأسرة كتلك التي توجد على سريرهما" (383).

One more example is:

"All you need is a really good knife," Donald tells him. "I swear by these" (242).

"كل ما تحتاج هو سكينٌ جيدةٌ،" يخبره دونالد، "أقسم لك بهذه السكاكين" (391)

The literal meaning of 'to swear by someone or something' is "to utter an oath on someone or something"; however, the context of previous lines suggest the figurative meaning of the idiom which is 'to announce one's full faith and trust in someone and something' (The Free Dictionary by Farlex). This figurative meaning is most suitable for the context which suggests that Moushomi's friends (Donald and Astrid) trust a certain bakery, butcher, coffeemaker, designer of bedsheets, and knives.

On the other hand, some phrases may be confused for idioms such as "soaps on ropes" (41):

"...spending hours in the basement of Jordan Marsh as she pushes Gogol in his stroller, spending every last penny. She buys...soaps on ropes" (41).

Soap on a rope is not an idiom, it is a literal bar of soap attached to a rope. The translation is literal, yet a footnote explains that a rope makes it easy to keep ahold of the soap and one can hang it up to dry.

"...فقضت ساعاتٍ في قبو متجر جورمان مارش بينما تدفع عربة غوغول حتى أنفقت كل ما لديها من مال. ابتاعت أشياء...قطع الصابون المثبتة بحبال خاصة<sup>v</sup>" (73).

7. The play on words is another challenge that the translator needs to encounter. Moushomi and her friends are trying to choose a name for Donald and Astrid's coming soon baby. The play on the proper name 'Anna Graham' which suggests 'Anagram'- a word or phrase formed by

reordering the letters of another word or phrase- won't be fully realized by the reader of the TT unless a footnote defines the meaning of the word 'anagram'. If "anagram" is translated to its equivalent word in the TT, the reader of the TL won't figure out its relation to the proper name "Anna Graham" and the joke behind the whole idea will be missed. So, a transliteration of "Anagram" is inescapable along with a footnote:

"Someone claims to have once known a girl named Anna Graham- 'Get it? Anagram!'- and everyone laughs" (239).

The translation is:

"ادعى أحدهم أنه عرف فتاةً اسمها أنا 'غراهام' - 'هل فهمتم الاسم؟ أناغرام (جناس القلب)؟' - ثم يضحك الجميع" (386).

8. Many words in the novel describe sounds or voices. The translator needs to be precise to capture the implications intended by the ST. One example is the "soft click of the mail slot in the door" (36). The translator tries to choose a word in the TL which reflects the light metallic sound of the slot. The translation is:

"صوت القرعة الخفيف الذي يُحدثه انزلاق الرسالة من الشق المخصص للبريد أسفل الباب" (64).

In addition, a very interesting sentence describes the pains Ashima feels during pregnancy and her silent gasping that parallels a "thud" caused by an onion she drops on the floor. A 'thud' is a dull, heavy sound such as that made by an object falling to the ground (Oxford Advanced Learner's Dictionary). There is no single word in the TT which is the exact equivalent of 'thud', so the translator chooses an adjective which connotes the heaviness of the dull sound.

"A curious warmth floods her abdomen, followed by a tightening so severe she doubles over, gasping without sound, dropping the onion with a thud on the floor" (1-2).

The translation is:

"تشعر بدفء مفاجئ يغمر بطنها، يتبعه انقباض شديد، فينكمش جسدها متلوياً، وتلهث بصمت فتوقع حبة البصل التي ترتطم بالأرض محدثةً صوتاً مكتوماً" (10).

On the other hand, the phrasal verb 'double over' means "to bend forward because you are in pain or because you are laughing a lot" (The Free Dictionary by Farlex). Yet, the context highlights not only Ashima's feelings of pain but also the shrinking of her body as she bends. As the translation into the TL shows, the translator emphasizes Ashima's shrinking body, too. Similarly, translating human voices is equally challenging. A description of Rana's voice (Ashima's brother) is interesting:

"His voice sounds small, threaded into a wire, barely recognizable through the holes of the receiver" (44).

The word "thread" (vb.) means 'to make one's way through something cautiously' (The Free Dictionary by Farlex). The context in the ST suggests that Rana's weak voice is struggling

through the phone wire. The translator emphasizes that meaning and reveals, as well, the personification in the description:

"بدا صوته ضعيفاً نحيفاً وكأنما يشق طريقه بصعوبة عبر سلك الهاتف، وبالكد يمكن تمييزه عبر ثقوب السماعة" (76).

Another description of the voice of Gogol the little boy is equally eye-catching. The word "sulky" (dull or dismal) is attributed to Gogol's voice rather than his mood. "She misses the sound of his sulky, high-pitched little-boy voice..." (50).

The translation suggests that his voice is sharp and 'gruff':

"تشتاق كذلك إلى صوته الحاد المتجهم عندما ينادي عليها ليخبرها أنه يشعر بالجوع أو التعب أو أنه يود الذهاب إلى الحمام" (87).

9. The word "sugary" used to describe the snow fall:

"One January morning, the week after Christmas vacation, Gogol sits at his desk by the window and watches a thin, sugary snow fall inconstantly from the sky" (89).

'Sugary snowflakes' are edible pieces used to decorate cakes. The word "sugary" means "tasting or looking like sugar" (The Free Dictionary). There is no word for word translation in the TL that suits the context. However, the translator chooses a word which suggests thin and gossamer flakes:

"في صباح أحد أيام كانون الثاني، في الأسبوع الذي تلا عطلة عيد الميلاد، جلس غوغول على دُرجه بجوار النافذة ليراقب سقوط نُدْف الثلج العشوائية من السماء" (149).

10. The figurative use of language is probably one of the most challenging fields of translation. The translator needs to keep the figurative connotations of the ST and to highlight them in the TL. The narrator describes Maxine's father's glasses. Ironically speaking, a literal translation of "perched" captures the suggested connotations.

"...thin rectangular glasses perched halfway down his nose" (132).

"يرتدي نظاراتٍ مستطيلة الشكل تجثو عند منتصف أنفه" (219).

On the other hand, the figurative language which describes Ashima's extra weight during puberty; "the ten extra pounds she carried on her frame" (214) is not to be translated literally. The word "carry" in the ST is replaced by another verb in the TL which suggests a heavy exhausting weight. The translation is:

"وتندم على تقبلها للعشرة باونداتٍ الإضافية التي أبهظت جسدها خلال فترة البلوغ" (347).

11. Some details which are available in a word in the ST may be ignored in the TT because a single word in the TL gives the whole meaning. For instance the word "deveining" means "to remove the dark dorsal vein of (a shrimp)" (The Free Dictionary). In describing Gogol's weekend's activities at the Ramseys, we are told that:

"...he helps to shop...and deveining shrimp with Lydia" (140).

The translation is:

"فيذهب للتسوق لشراء بعض الحاجيات ويساعد ليديا في...تنظيف الجمبري" (231).

The translator ignores the details related to the method of cleaning shrimps because they add nothing to the context. Another example is the reference to Ashima's "pulse point" on which top "the American seconds tick" (4). This sentence should not be separated from its context which describes Ashima's watch. She keeps "the watch face turned to the inside of her wrist" (4). So, the translator replaces the "pulse point" in the ST simply by 'wrest' in the TT while another word which means 'rhythm' in the TL is added to describe the harmony between Ashima's pulse and the ticking of the clock. The translation is:

"الثواني تضرب رُسع أشيما بإيقاعها معلنةً عن الوقت الأمريكي" (14).

#### D. Translation of Colors

"Beige", "Off-white", "lime", and "terra cotta" colors are known in Arabic by their transliterated terms. However, beige is a neutral color that ranges between white, pale yellow and light pink. So, it is closer to the color of cream. In translating the "beige blades of the fan" (19), the translator prefers to emphasize the creamy-color aspect of beige. In other words, "beige" is translated in the TT as 'creamy', in addition, the transliterated word is inserted between brackets. The translation is:

"شفرات المروحة الثلاث، ذات اللون القشدي (البيج)" (37).

Likewise, 'off- white' is a grayish or yellowish white. It is lighter than beige yet distinguished by the two shades of gray and yellow. The translator prefers to highlight the yellow shade of the color white, thus the translation of the "off-white floor" in this sentence:

"There is nothing to comfort her in the off-white tiles of the floor" (4) is:

" لا تجد أشيما ما يُعزِّيها في البلاط الأبيض الضارب إلى الصفرة" (13).

As for 'lime', it is derived from the Arabic word /laim/ which means a hybrid citrus fruit. As a color, 'lime' is halfway between green and yellow and it is also referred to as lime-green. It is a shade of green color with a yellowish flavor. Consequently, the translator creates a compound word which is a combination of the Arabic words /laim/ and yellow, and adds a footnote to explain the Arabic origin of the word 'lime'. The translation of the "the large lime-colored ferns covering the ground" (151) is:

نباتاتٍ سرخسيةٍ كبيرةٍ لونها أصفر ليمي<sup>vii</sup> (248)

In addition, 'terra-cotta' is the color of clay. The term is derived from the Latin *terra cocta* (Delahunty, 341). The term is also used to refer to the natural, brownish range color, of most terracotta, which varies considerably. It is also the color of a hard, brownish red fired clay. The building where Moushomi lives has a "terra cotta-colored façade with gaudy green cornice" (198). The translation cannot combine three words together : "brown, red, and orange', so the translator prefers the transliterated term- which is also known in Arabic- that joins the three color shades. The translator defines the color in a footnote, too. The translation is:

"وواجهته مطليّة بلون التراكوتا<sup>viii</sup> ومزينةً بكورنيش لونه أخضر فاقع" (322).

### Conclusion

Translators are not only readers but they are interpreters of the Literary text. In this context, Rose (1997) suggests that translators are creative readers who are at once literary critics and creative writers (qtd. In Newmark, 1988: 25). The literary translator adapts the author's texts to the exigencies of the target language and moves the author's work toward the readers. To do this successfully, a translator of literary texts must necessarily think of linguistic, phonetic, and cultural considerations as much as he would think of connotations, allusions and idiomatic meanings. Literary translation is complete cognitive process which involves a perception not only of the content and its connotations, but also of all the other linguistic, phonetic and figurative features which have created the ST and given it its literariness. For this reason literary translation is considered one of the most challenging types of translation because literary texts, unlike nonliterary texts, "are written to be read aloud in the mind, to be slowly savored, to be judiciously read repeatedly, and increasingly appreciated" (Newmark, 2011, 9). Finally, it is important to remind ourselves that translators themselves are crucial to both the source and target texts in that they are both communicators and mediators of these texts (Halliday, 1971; Ruuskanen, 1996; Toury, 1985).

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<sup>i</sup> : طاولة مستديرة صغيرة تُوضع فوق مائدة الطعام ويتم تحريكها لتسهيل الوصول للأطباق المختلفة. المترجم Lazy Susan

<sup>ii</sup> . المترجم "Dutch Oven" يُعرف هذا القدر أيضًا بالفرن الهولندي

<sup>iii</sup> من علامات الحمل ويستمر خلال الأشهر الأولى للحمل. المترجم. "metallic taste" يعد الطعم المعدني

<sup>iv</sup> نوع من الصابون المثبت حرفيا بحبل قصير يُلف حول الرسغ لمنع الصابون من الانزلاق أثناء الاستحمام. المترجم

<sup>v</sup> يشير هذا المصطلح إلى لعبة إعادة ترتيب حروف الكلمة للحصول على كلمة جديدة غالبًا ما تكون ضد الكلمة الأصلية. يسمى هذا التغيير تجنيس القلب المترجم. خصوصًا أو جناس القلب في الشعر

<sup>vi</sup> يكون ذلك من خلال إزالة الوريد الأسود من ظهر الجمبري. المترجم

<sup>vii</sup> يقع اللون اللبني بين اللونين الأصفر والأخضر ولكنه أقرب إلى اللون الأصفر وسُمي كذلك نسبةً إلى اللبم وهونوع من الحمضيات. المترجم

<sup>viii</sup> لون التراكوتا هو لون الطين النضج. المترجم