

**Some Aspects of Equivalence in Literary Translation:
Analysis of two Arabic Translations of Ernest Hemingway's
The Old Man and the Sea 1952**

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Abstract

This paper aims at analyzing two Arabic translations of the novella *The Old Man and the Sea* by Ernest Hemingway 1952. One of the translations is by Dar Al-Bihar, Beirut, and the other is by Ziad Zakaria. The purpose of this study is to investigate problems and strategies of literary translation into Arabic and to suggest guidelines for better practices in the field of Arabic literary translation. This study is important because Arabic literary translation problems and strategies have been rarely tackled by researchers. Analysis of the translations is based on Baker's theory of equivalence. Two levels of equivalence are taken into consideration in this paper: equivalence at word level and equivalence at collocation level. The last part of the paper is devoted to investigate the cultural implications of Qur'anic expressions used in Zakaria's translation. The qualitative method has been used in compiling, analyzing and discussing data. Data has been collected, classified, and scrutinized in light of the theoretical background of the research. The findings show that the best translation should consider both contextual factors and cultural factors in SL and TL. Besides, naturalness and readability of the target text is crucial in literary translation. Untranslatable cultural specific items can be tackled in various ways such as paraphrasing, rewording, lexicalizing new concepts, and adapting them culturally as Zakaria has demonstrated in adding Quranic expressions in his translation of Hemingway. The researcher encourages creativity in literary translation provided that translators have literary competence and refined taste for style.

Key words: Arabic Translation, collocations, equivalence, expressivity, Hemingway

Some Aspects of Equivalence in Literary Translation: Analysis of two Arabic Translations of Ernest Hemingway's *The Old Man and the Sea* 1952

Ghazala (1995: 1) defines translation as "the term that describes all the processes and methods used to convey the meaning" of a certain source language into another target language. Professional translators are aware of how to divide a target text into "units of translations" accurately. "A unit of translation is any word, or a group of words, which can give either a small or large part of meaning when translated together" (Ghazala, 1995:2). Concerning methods of translation, Ghazala suggests two main methods: literal vs. free translation. He mentions other methods that are suggested by theorists of translation such as, semantic vs. communicative translation, formal vs. dynamic translation, pragmatic vs. non-pragmatic translation, and creative vs. non-creative translation. Methods used to translate literary texts, for example, will not be useful to translate advertisements or scientific texts. Literary texts themselves are translated in different ways, i.e. the translation of poetry requires special methods that will not be applicable in translating a novel.

This paper aims at analyzing two Arabic translations of Ernest Hemingway's novella *The Old Man and the Sea*. The first translation (referred to throughout the paper as A) is published by Dar Al-Bihar in 2008, by unknown translator. The second translation (referred to as B) is by Zakaria in 2010. The translations will be compared at two levels according to the theory of equivalence presented by Baker (1992). The two levels chosen to be discussed in this paper are equivalence at word level and equivalence above word level. Some problems of literary translation, especially novels, and propositions on literary translation will be discussed briefly. This research applies the descriptive qualitative method.

Different examples taken from different parts of the novella will be incorporated in this paper with comparisons of their two translations. Extracts from the original text and their translations will be all preceded by the page number. Zakaria's translation will be highlighted because he makes use of many expressions from the Holy Qur'an in his translation. These expressions are mentioned at the end of the paper along with their equivalents in the original texts and the verses from the Holy Qur'an from which Zakaria borrows some expressions.

Some Problems of literary translation

What makes literary texts 'literary' is the fact that they are not direct; they always have hidden meanings behind the lines. So the task of translating literary texts is not an easy one. In her book *Translation Studies*, Bassnett (2005: 82) says that the translator who doesn't try to know "the rules of translation process is like the driver of a Rolls who has no idea what makes the car moves. For Bassnett (2005:83), "what creates most problems for translators when working on literary texts is their failure... to understand that a literary text is made up of a complex set of systems" which are related to other sets outside its borders. She says "most translators fail to consider the way in which" every single sentence consists a part of the total structure" (Bassnett, P. 120).

So translators should have the ability to interpret literary texts correctly in order to produce coherent and accepted translations for them. "It is therefore quite foolish to argue that the task of the translator is to translate but not to interpret, as if the two were separate exercises"

(Bassnett, P. 86). Interpretation means trying to find the author's intended meaning in a text. So this process is the most fundamental in translation because we don't translate grammar, or words, or styles, "we always translate one thing only: meaning". Translators must bear in mind that while translating literary texts, especially novels, they should translate every sentence or paragraph while relating it "to the overall work" (Bassnett, P. 121). That is because every paragraph in a novel is related to what comes before and after it. Translation and interpretation are two faces of the same coin. Thus, "translation is considered as an endeavor to establish linguistic equivalents, whereas interpreting aims at integral communication of meaning..." (Brislin, P. 92).

Ghazala (1995: 18) defines a translation problem as "anything in the SL text which obliges us to stop translating." He divides translation problems into four types: grammatical, lexical, stylistics, and phonological problems. Grammatical problems may arise from "complicated SL grammar," grammatical differences between TL and SL, or differences in word order. Concerning lexical problems, translators usually face the problems of literal translation, translation of synonyms, collocations, idioms, metaphors, and cultural terms. Style also has a great effect on meaning, too. Stylistic problems, according to Newmark (1981, P.60) may include formal/informal language, ambiguity, repetition, nominalization/verbalization, and the style of irony, among others. Phonological problems can affect the beauty of language, especially in poetry; the field which best suits the appearance of these problems. It is important for translators to realize that "the same problems can have different solutions according to different texts, contexts and different types of readership.

Translators of literary texts have a greater responsibility than that of translators of "technical, scientific, and commercial" texts because "style and mode of expression are far more important than is the case with purely factual material" (Finlay, 1971: 45). The difficulty of translating literary texts arises from the fact that the translator plays the role of "the agent through whom new works of art in the literary sphere are passed through the language or cultural barrier" (Finlay, P. 45). This difficulty explains why we always find more than translations for great works of art, and not for scientific articles (Finlay, P. 46). Therefore, translators need a broad "knowledge of literary and non-literary textual criticism," because they have to evaluate the "quality of a text" before they can translate it after the process of interpretation (Newmark, P. 5).

Some propositions on translation

Newmark (1980: 113) discusses aspects of translation theory and some propositions on translation. He says that "there is no such thing as a law of translation" because each theory exists to be applied "to certain types of text". He argues that if theorists of translation agree on a certain theory, they will not agree on some aspects of that theory such as "the ideal translation unit, the degree of translatability, and the concepts of equivalent-effect and congruence in translation..." (Newmark, P. 113). That is why translators must be aware of other factors that affect their translations such as TL culture. At word level, translators must be aware that in literary translation, "one translates ideas, on which the words act as constraints. If ever one is permitted to translate words, not ideas, it is when the sense in literary translation is still obscure after all aids have been consulted in vain" (Newmark, P.135).

At collocation level, "where there is an accepted collocation in the source language, the translator must find and use its equivalent in the target language, if it exists" (Newmark, P.114). When no equivalent exists, the translator will have a more difficult task. He must know when it is allowed for him to "break" collocations in the source language text.

Newmark (1980:128) discusses an important fact that all translators must bear in mind. The fact says that "a translation is normally written and intended for a target language reader—even if the source language text was written for no reader at all, for nothing but its author's pleasure." A translator should be worried about how much the translation sounds natural for the target reader.

Equivalence at word level

Baker (1992: 20) says that non-equivalence at the word level happens when "the target language has no direct equivalence for a word which occurs in the source text". Most of lexical problems in translation are due to literal translation. This problem appears in different examples discussed below, especially in Dar Al-Bihar translation of Hemingways' *The Old Man and the Sea*. Sometimes literal translation is accepted, but most of the time word-for-word translation is misleading.

Following is an analysis of examples from both Arabic translations of Hemingways' at the word level, with alternative solutions for certain problems.

(1) P3: Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

A12: كانت عيناه بنفس لون البحر وقد بدتا مبتهجتين ومنتصرتين.

B12: عيناه كانتا في صفاء مياه البحر، يطل منهما المرح وعدم الاعتراف بالهزيمة.

The first translator translates 'cheerful' as 'مبتهج', which seems the best equivalent in Arabic. But the word 'undefeated' has no direct equivalent; "A" chooses the opposite of 'defeated' to translate it. He fails in creating the intended meaning of the author, which is while the old man experiences continuous failure in fishing, his eyes refuse to accept this failure, the meaning which "B" succeeds to convey. "B" also prefers to translate 'cheerful' using the phrase 'يطل منهما المرح' to create a literary style and a dramatic vision of the old man's description.

(2) P4: You're with a lucky boat.

A12: أنت تعمل مع مركب محظوظ.

B12: انك تعمل في مركب حسن الطالع.

It is clear that "A" translates the phrase literally. The word 'محظوظ' is associated always with humans as being used by Al-Fairouz Abadi, 1996. So it is not common in Arabic that inanimate subjects be 'lucky'. "B"'s translation 'حسن الطالع' is more appropriate in this context.

(3) P4: He hasn't much faith.

A14: لا توجد لديه الثقة الكافية.

B13: انه قليل الثقة.

The collocation 'have faith' is a common one in English which, in some contexts, has the Arabic equivalent 'يؤمن', for example, when speaking about a religious belief. The author wants to say that the boy's father lost faith in the old man because he hasn't got any fish for eighty-four days. The two translators succeed in bringing the closest equivalent in this context, which is 'ثقة', not 'إيمان'.

(4) P4: Others, of the older fishermen, looked at him and were sad.

A14: فيما ينظر آخرون إليه يحزن.

B13: فقد راحوا يتطلعون اليه في أسى ورثاء واشفاق.

"A" uses the direct equivalent 'حزن', while "B" adds two other words, beside the equivalent 'أسى'. The words 'رثاء واشفاق' are not equivalent for 'sadness' and there is no need to add them. The only reason that may explain why "B" adds them is to make the reader more sympathetic with the old man.

(5) P6: ...when I brought the fish in too green ...

A16: عندما جلبت السمكة حية وقوية ...

B15: عندما أخرجت حبالي سمكة هائلة ...

In *The American Heritage College Dictionary*, one of the meanings of the word 'green' as an adjective is "youthful and vigorous". "A" succeeds to give the meaning 'قوية', but there is no need to add 'حية' because a fish which has just come out of water will be alive for sure. "B" distorts the meaning because a strong fish is not necessarily huge.

(6) P8: The shack was made of ...

A20: الكوخ مصنوع من ...

B17: كان الكوخ مصنوعاً من ...

There is a problem of literal translation in both translations. The word 'مصنوع' gives the image of something much more complicated than a shack. It is much better to use 'مبني' or 'شيد' as follows:

- كان الكوخ مبني من ...

- كان الكوخ قد شيد باستخدام ...

(7) P12: "He is very thoughtful for us."

A28: "إنه يهتم بنا كثيراً."

B23: "مشغولاً بأمرنا إلى هذا الحد."

The equivalent meaning for 'thoughtful' in example (7) is not the intended one in "B"'s sentence. The old man wants to say that the owner of the Terrace takes care of him and the boy by giving them food and drink. "A" succeeds to grasp this meaning, while B's translation gives a message far from the intended one.

(8) P16: "You're my alarm clock," the boy said. "Age is my alarm clock," the old man said.

A34: "أنت ساعتى المنبه،" قال الولد. "العمر هو ساعتى المنبه،" قال الشيخ.

B26: "انك ساعتى المنبهه." فأجاب العجوز قائلاً: "الشيخوخة هي ساعتى المنبهه."

"A" does not give the intended meaning here, while "B" does. B's choice of the word 'شيخوخة' makes readers ask how this can be an alarm clock. It is easy to understand that when people get older their sleeping hours become less and they become very sensitive to sounds and lights. So the old man wants to say that he needs no one to awaken him, unlike the boy.

(9) P20: ... the clean early morning smell of the ocean.

A40: ... رائحة الصباح النقية للمحيط.

B30: ... رائحة المحيط الطاهرة في الصباح الباكر.

It is obvious that "B" translated the word "clean" better. The adjective 'نقي' is usually used to describe the clean 'air'. We can use the adjective 'منعشة' for general "smell".

(10) P79: "But I have killed this fish which is my brother and now I must do the slave work."

A108: "ولكنني قتلت هذه السمكة التي هي بمثابة أخ لي والآن يجب أن أقوم بالعمل الشاق."

B88: "ولكنني صرعت هذه السمكة التي هي أختي. وعلي الآن أن أقوم بعمل العبيد."

"A" translates the word 'brother' as 'أخ', ignoring the fact that 'fish' in Arabic is a feminine name. "A" succeeds in bringing the intended meaning for 'slave work'. As it appears in *The Concise Oxford Dictionary*, "slave labor" means "forced labor." On the other hand, "B" makes interference when he translates 'brother' as 'أختي' to suit the Arabic rule of gender. But he translates 'slave labor' literally. The author mentions the word 'slave' to show that the old man is forced to do all the work on the boat because no one is there to help him. The old man keeps referring to the fish as 'him' or 'he', and this is because he considers it all the time as a contestant. But we cannot translate the previous pronouns as they are because they don't go with the Arabic feminine 'fish'. We can, or should, make different interferences, such as adding some words, to draw this image of competition between the old man and the fish.

(11) P84: He was a very big Mako shark built to swim as fast as the fastest fish in the sea...

A112: إنه قرش كبير من نوع الماكو. وشكله ميني للسباحة كأسرع سمكة.

B92: وكان القرش كبيراً جداً، وسريعاً كأسرع سمكة في الماء...

"A" translates the underlined word literally, while "B" omits it from his translation. The word 'built' here means created in a good way that allows it to swim very fast. It is mentioned in the notes part of the novella's source text that Mako shark is one of the most dangerous sharks. The suggested translation of this part is:

وكان هذا القرش هائلاً بحجمه وله قدرة عجيبة على السباحة بسرعة خارقة

Such interference by the translator is sometimes inevitable.

(12) P89: The breeze was steady.

A118: كان النسيم ثابتاً.

B99: واستمرت الريح رتيبة.

In *The Concise Oxford Dictionary*, one of the meanings of 'steady' is "done or operating or happening in a uniform and regular manner," and this is exactly the meaning of 'رتيب' delivered by "B". A's choice of the word 'ثابت' is not proper because the breeze is - above all - moving and not fixed, but it moves with a regular manner.

(13) P97: He did not want to look at the fish. He knew that half of *him* had been destroyed.
 A124: لم يكن الشيخ يريد أن ينظر إلى السمكة. لقد عرف بأن نصفها قد دُمّر نهائياً.
 B106: لم يعد العجوز يطيق ان ينظر إلى السمكة، فقد أدرك أن نصفها قد تمزق.

"A" fails in translating the verb 'want' because the expressive meaning of the verb intended by the author is not simply the feeling of 'wanting', it is that the old man cannot look at the fish because he *cannot* endure to see it in that miserable situation. "B" is successful in his choice of the word 'يطيق'. "B" also translates the verb 'destroyed' more expressively. "A" tries to give that image of the destroyed body of the fish by adding the adjective 'نهائياً', but "B"'s choice is better. Another suggestion for this part:

- لم يعد العجوز يحتمل النظر إلى السمكة وهي بتلك الحالة التي يُرثي لها، وقد عرف بأن نصفها قد تمزق.

(14) P98: I should have some luck. No, he said. You violated your luck when you went too far outside.

A126: "يجب أن أمتلك بعض الحظ. لا، لقد تعديت على حظك عندما ذهبت إلى البعيد جداً."
 B107: وقال: "لا بد أن يحالفني الحظ. لا... لقد تحديت الحظ أيها العجوز بياغالك في البحر."

Concerning the underlined words, "A" again translates these two verbs literally. He translates the verb 'have' as "own" or "possess", but we cannot own luck, plus it is not common in Arabic to use the verb 'يملك' or 'يمتلك' with 'luck'. He also uses the first dictionary meaning of 'violate' which, in *The Concise Oxford Dictionary*, means "to disregard; fail to comply with (an oath, treaty, law, etc.)." The author uses the verb here as a metaphor, comparing "luck" to "law". So "B"'s translation for this verb is better, and his translation for the verb 'have' is perfect. In Arabic, 'to have luck' means 'يحالفني الحظ' أو 'يسعفني الحظ'. An alternative suggestion is as follows:
 حدث الشيخ نفسه قائلاً: "لا بد أن يسعفني الحظ. لا أيها العجوز، لقد استنفذت كل فرصك عندما بالغت في الابتعاد."

(15) P101: ...and he could see the lights of the beach colonies along the shore.

A128: كان بإمكان الشيخ رؤية أضواء بيوت الشاطئ ...
 B110: ورأى أضواء المستعمرات الشاطئية على طول الضفة...

"A" translates the underlined word simply as 'houses', whereas "B" translates the phrase 'beach colonies' literally. We cannot say that they are houses because it is mentioned in the text notes that the author means the "summer houses", and are inhabited temporally. So, 'colonies' here means 'lodging houses', which are houses which have different rooms for rent. In *Al-Mawrid*, a 'lodging house' means 'نزل'. The word can better be translated as 'النزل الصيفية' or 'مرايع الصيف'.

(16) P107: I didn't know sharks had such handsome, beautifully formed tails.

A138: لم أكن أعلم بأن لأسماك القرش أذيلاً جميلة ووسيمة بهذا الشكل.
 B116: لم أكن أعرف أن للقرش ذيلاً أنيقاً جميلاً إلى هذا الحد.

"A" translates the word 'handsome' literally, while "B" chooses to use the Arabic word for 'elegant' to translate the same word. What is wrong with 'وسيم' is that it is usually used to describe the attractive appearance of a man. But it can be used with things, as mentioned in *The American Heritage College Dictionary*, to mean "pleasing and dignified in form or appearance". In Arabic the case is not the same; things are not described as 'وسيمة'. Concerning the second translation, 'أنيق' is usually used to describe the great taste and choice. So it is inappropriate here because

sharks don't choose or change the shape of their tails to be handsome. A better suggestion is to say:

- "لم أكن أعلم أن لأسماك القرش أذيالاً جميلة ورائعة المنظر هكذا"
- أو "لم أكن أتخيل أن لأسماك القرش أذيالاً بهذا القدر من الجمال والروعة"

Equivalence at collocation level

Baker (1992: 46) mentions that words in any language "rarely occur on their own; they almost always occur in the company of other words". But, of course, there are always restrictions on the way they collocate to convey meaning. For example, we can use the verb "break" with "rules" but not with "regulations". Such collocations are "arbitrary restrictions" which do not follow certain rules. This aspect of arbitrariness makes the task of translation more difficult. Translation of collocations can create different problems such as misunderstanding of "source-language collocation", "tension between accuracy and naturalness", and failure to find equivalents for specific cultural collocations (Baker, P. 55-95). Translation of idioms and fixed expressions is another challenging task for translators. Baker discussed some strategies to avoid these problems. For example, she suggests that translators can make a cultural substitution for "a culture-specific item or expression" to have a similar impact on the target reader" (Baker, P. 31).

Following are examples of different collocations taken from Hemingway's novella with discussions about how far the two translators succeed, or fail, to find equivalent collocations in Arabic that give similar, or the same, effect on the reader.

(17) P32: "He's making a turn. Maybe he has been hooked before and he remembers something of it."

A56: "لقد ذهبت في جولة، ربما علقت قبل ذلك وقد تذكرت شيئاً من هذا القبيل."
B43: "انها في جولة وحسب... لعلها كابدت خطأً كهذا من قبل، فأخذت عبرة من الماضي ودرسا."

Here the old man is thinking why the shark does not eat the baits on the hook. He thinks that maybe it saw a hook before and cannot be tricked again. "B" succeeds in giving the intended meaning by using the expression 'عبرة من الماضي' which is used when someone made a mistake in the past that gave him a lesson not to repeat it in the future. "B" also translates the verb 'remember' as 'أخذ' or 'درس', which is the one that always collocates with 'عبرة'.

(18) P34: His line was strong and made for heavy fish.

A58: إن خيطه قوي جداً، ولقد صنع من أجل حمل سمكة ثقيلة.
B44: وكان حبله قوياً، وقد صنع خصيصاً لمعالجة الأسماك الضخمة.

The underlined part means that the line is able to raise heavy fish without being cut. "A" adds the word 'حَمَل' in his translation which helps a lot to make the meaning clear. But he should have used the plural of 'fish' because lines are not made for a special fish. "B" uses the word 'المعالجة' which seems odd in this context. Suggested translations are:

- وقد صنع ليحتمل وزن الأسماك الثقيلة
- وقد تم صنعه ليحمل الأسماك الثقيلة دون أن ينقطع
- وله قدرة على حَمَل الأسماك الثقيلة

(19) P42: When the sun had risen further the old man realized that the fish was not tiring.
There was only one favorable sign.

A66: ... هناك إشارة واحدة مرضية ...

B51: ... على أنه كان هناك بصيص ضئيل من الأمل ...

It is obvious that "B" transforms the underlined part into a common literary expression in Arabic. "A"'s translation is good especially that of the word 'favorable'.

(20) P43: "But I will kill you dead before this day ends."

A68: "ولكنني سوف أقتلك حتى الموت قبل نهاية هذا اليوم."

B52: "ولكنني سأصرك حتى الموت قبل أن ينتهي هذا اليوم."

"A" uses the words 'أقتلك' and 'الموت' which refer to the same thing. When the old man kills the fish, it will die immediately; he will not 'kill it until it dies!'. The author wants to say that it will not be easy to kill the fish; the old man will struggle with it until he can kill it. This intended meaning is expressed perfectly in "B"'s translation.

(21)P44: "Stay at my house if you like, bird," he said.

A70: "ابق في بيتي إذا أحببت أيها الطائر"

B54: "عرب عن مأواي إذا شئت."

"A" translates the word 'house' literally, while "B" brings the best translation for the word. The boat is considered a temporal house for the old man because he stays in it for several days. "B" distorts the intended meaning and translates the verb 'stay' into the opposite meaning.

(22) P45: ...I must eat the tuna so that I will not have a failure of strength.

A72: "يجب أن أكل سمكة التونا كي لا أصاب بالوهن."

B54: "ينبغي لي أن أكل التونة حتى لا أفقد قواي."

Both translators succeed in bringing the equivalent Arabic collocation for the underlined words. Other suggestions are also common collocations in Arabic:

- حتى لا تخور قواي. (الخَوْرُ: هو الضعف، وخَارَ الرجل: أي ضَعَفَ وانكسر ورجل خَوَارٌ أي ضعيف. المصدر: لسان العرب)

- حتى لا أصاب بالإعياء

- حتى لا تنهار قواي

(23) P68-69: If the boy was here he would wet the coils of line, he thought. Yes. If the boy were here. If the boy were here.

A96: "لو كان الولد هنا لبلل بكرات الخيط،" فكر. "نعم، لو كان الولد هنا. لو كان الولد هنا."

B76: لو كان الغلام هنا لبلل لفة الحبل. أجل ... لو كان الغلام هنا! ... لينته كان معي.

"B" makes the correct choice of words for 'coils of line', 'لفة الحبل', and in the overall structure of the sentence, but he fails to give the expressive meaning of the repetition "If the boy were here. If the boy were here." "B" gives two different translations for the same phrase, which makes the repetition lose its effect. "A" succeeds in giving the effect of repetition here, which is the old man's strong need for the boy's help.

(24) P70: "It is not bad," he said. "And pain does not matter to a man."

A96: "إنها ليست سيئة والألم لا يهم الإنسان."

B78: "لا بأس. إن احتمال الألم من شيم الرجال."

"A" fails twice in this sentence. First, he fails in giving the correct meaning for 'a man' here. It is true that the word 'man' is used to refer generally to a human being; a person, as it appears in *The Concise Oxford Dictionary*. But here the author refers to the human males. Secondly, "A" fails in giving the correct overall meaning of the sentence. The author doesn't mean that man can ignore pain, the meaning delivered by "A", but he means men have great ability to endure pain. "B" is worthily successful in solving these two problems. He even makes his translation better by translating 'pain' as plural to make the sentence a universal fact.

(25) P71: He picked it up with his left hand and ate it chewing the bones carefully and eating all of it down to the tail.

A98: التقطها بيده اليسرى وأكلها كاملة.

B79: وتناولها العجوز بيسراه، وأكلها ماضغاً عظامها بحذر فأجهز عليها حتى ذيلها.

It is clear that "A" omits a long part of the sentence and simply substitutes the whole process of eating by the phrase 'أكلها كاملة'. This part of the translation particularly is accepted because the process of eating the small fish doesn't add to the whole meaning of the passage. B, on the other hand, chooses to translate every word and he succeeds in doing so except for the word 'بحذر'. The intended meaning here is that the old man chews the bones very well in order not to hurt his throat. It is better to translate 'carefully' here as

'ماضغاً عظامها جيداً'.

(26) P76: "Be calm and strong, old man," he said.

A104: "كن هادئاً وقوياً أيها الشيخ." قال.

B84: وراح يستجمع عزمه قائلاً لنفسه: "كن قوياً وهادئاً أيها العجوز!"

It is clear that "A" translates this sentence literally. He also keeps the structure as it is. He keeps the verb at the end as it appears in the sentence. "A" repeats this mistake with almost every quotation in the novella. It is so common in English to state a direct quotation or thought first then state the verb, e.g. *he said, she thought, they called*. But this structure is not accepted in Arabic. So A's sentence seems distorted Arabic. B, on the other hand, mentions the verb first along with other words to introduce the old man's speech. He also makes it clear that it is not a normal speech but the old man speaks to himself so B's translation is appropriate.

(27) P77: I must get him alongside this time, he thought. I am not good for many more turns. Yes you are, he told himself. You're good for ever.

A104: "يجب أن أحلبها إلى جانب المركب هذه المرة." فكر الشيخ. "لست بحالة جيدة لأتحمل جولات أكثر.

نعم، أنت بحالة جيدة وستبقى كذلك إلى الأبد."

B85: وقال: "لابد أن اجتذب السمكة إليّ هذه المرة.. انني لم أعد احتمل مزيداً من دوراتها." وشجع نفسه ببضع كلمات:

"ولكنك لا تزال صالحاً للصيد.. إلى الأبد!"

"A" translates the underlined part in a good way but there is a problem concerning the expressive meaning. The author intends to show the contrasting thoughts inside the old man's head and to draw his perplexed state of mind. The old man is exhausted physically because of his fight with the huge fish, but spiritually, he refuses to give up. "A" fails to convey this state of

mind and his sentence seems illogical because the old man says: 'لست بحالة جيدة', and then, in the same sentence and without interference or explanation, he says: 'نعم أنت بحالة جيدة'.
"B" does the necessary interference between those two sentences and says: وشجع نفسه ببضع كلمات which shows that the old man has contrasting thoughts about himself.

(28) P78: He took all his pain and what was left of his strength and his long-gone pride ...
A106: تحمل ألمه كله وما تبقى من قوته وكبير يائه الضائع...
B86: استجمع كل ألامه وكل ما بقي له من قوة، وكل ما أحرز في حياته من اعتزاز واعتداد بالنفس...

Here "A" is successful in conveying the correct meaning for the underlined part, while "B" distorts the intended meaning for two reasons. First, it is clear from the first page of the novella that the old man is losing his self-confidence because a long time has been gone without catching fish. So, A brings this image by saying that the old man has lost his pride because he cannot fish anymore. Secondly, the meaning of the verb 'يحرز' in B's translation is 'to accomplish' and 'pride' cannot be accomplished or achieved, it can be gained or acquired.

(29) P87: But there was nothing to be done now.

A116: ولكن لا توجد باليد حيلة.
B97: على أنه لا حيلة له فيه.

The previous sentence can be translated in different ways, which are all correct:

-ولكن لا يمكنه فعل أي شيء الآن
-والآن ليس هناك ما يمكن فعله
- والآن لا شيء يمكن فعله

Both translators bring the best Arabic expressions used usually to convey the intended meaning. This belongs to the degree of expressivity discussed earlier in the paper.

(30) P95: "You're tired, old man," he said. "You're tired inside."

A122: قال: "أنت شيخ متعب. أنت متعب من الداخل."
B104: وقال لنفسه: "لقد تعبت أيها العجوز.. ومسك الضر من الداخل."

There are better translations for this part than the ones given by both translators, such as:

- قال لنفسه: "إنك متعب أيها العجوز.. إن روحك هي المتعبة"
- وأخذ يحدث نفسه: "إنك متعب أيها الشيخ الكبير.. نفسيتك متعبة"
- وحدّث نفسه قائلاً: "إنك متعب أيها العجوز...وتعبك ينبع من داخلك"

(31) P97: "Half-fish," he said. "Fish that you were. I am sorry that I went too far out. I ruined us both..."

A124: قال: "يانصف سمكة. سمكة سابقاً، أنا أسف لأنني ذهبت إلى البعيد. لقد دمرت نحن الاثنين."
B106: فجعل يحدث السمكة.. أو ما بقي منها: "يا نصف السمكة.. يامن كنت سمكة.. انني أسف إذ أوغلت في البحر. لقد حطمتك وحطمت نفسي."

It is obvious that "A" has a serious problem in this part because he was *too literal*. The sentences are disconnected; even each sentence's structure is broken, especially these two parts: 'لقد دمرت نحن الاثنين'، 'سمكة سابقاً'. "B" translates this part very well especially the way he chooses to introduce the old man's inner thoughts: 'فجعل يحدث السمكة... أو ما بقي منها'. There is only

one thing to add. The old man's words: "I am sorry that I went too far out" could be interpreted in another way. The words may mean that he regrets following his ambition for killing a huge fish as he used to do in the past. A suggested translation is:

- وقال محدثاً السمكة: "يا نصف سمكة، يامن كنت في الماضي سمكة.. أعتذر لأنني تماديت كثيراً. لقد دمّرتك ودمّرت نفسي."

Expressivity: an important requirement of literary translation:

Sometimes translators find equivalents in the target text but prefer to use more specific, or sometimes general, words to translate words. These equivalents "may not fit equally in different linguistic contexts, because they have different degrees of expressivity" (Ghazala, P. 257). This has something to do with the propositional and expressive meaning of a word. Baker (1992: 13) defines the propositional meaning of a word as the one that "arises from the relation between it and what it refers to or describes in a real or imaginary world, as conceived by the speakers of the particular language to which the word or utterance belongs." While the propositional meaning is the one that enables us to judge "an utterance as true or false", the expressive meaning cannot be true or false. It is associated with the speaker's feelings or attitude rather than what words and utterances refer to.

Ghazala (1995: 257) discusses this aspect of expressivity arguing that the degree of expressivity determines the suitable equivalent in a certain context. He says that the wrong choice of one equivalent among others can cause confusion, and this happens when translators ignore the context and readership. He talks about the "show of muscles" in translation when translators choose very expressive words which don't suit certain contexts just to elaborate their style. An evident example of this is the translation of Zakaria (2010) of the following boy's speech in the novella

- "It was papa made me leave. I am a boy and I must obey him."
"إنّ أبي هو الذي حملني على تركك. وإني لغلّام، ولا أعصي له أمراً."

It is obvious that the translation is very formal and expressive, and also makes use of a Qur'anic expression. Normally a teenager cannot speak in such a highly expressive language. Zakaria here ignores that the boy is speaking and chooses an expressive style that adults only can use it. Different examples from the two translations will be discussed to show the distinction between propositional and expressive meaning of a word.

(32) P3: It had gone eighty-four days now without taking a fish.

A12 : مضى أربعة وثمانون يوماً والشيخ لم يحصل على سمكة واحدة.

B11 : وقد عبرت به حتى الساعة أربعة وثمانون يوماً لم يجد عليه البحر خلالها بشيء من الرزق.

It is clear that Arabic has a direct equivalent for the word 'fish', which is mentioned in the first example. The second translator chooses the word 'رزق', which appears at the first page of the story, to tell the reader that the old man has no other source for living. It doesn't distort the meaning because he chooses a superordinate word and the first image the reader will form when reading the word 'رزق' is an image of 'fish' since the old man is a fisherman.

(33) P7: "But are you strong enough now for a truly big fish?"

A20 : "لكن هل أنت الآن قوي كفاية لاصطياد سمكة كبيرة حقاً."

B17: "أَو تَرَى لَكَ جَدًّا عَلَى صَيْدِ الْأَسْمَاكِ الْكَبِيرَةِ حَتَّى الْآنَ؟"

"A" gives the propositional meaning of the underlined words, while "B" gives the expressive meaning. B substitutes the word 'جَدًّا' for the equivalent 'كافي'. As we see, B succeeds in giving a whole comprehensive situation using only one word. The boy asks the old man if he still has enough strength to fight a big fish. The word 'جَدًّا' can include patience, ability, and strength. Moreover, "A" translates the word "truly" as "really" which is not correct. 'Truly' here is used for emphasis and "B" achieves this sense of emphasis by using the plural of 'fish' in the translation while it is singular in the original text.

(34) P30: "If the others heard me talking out loud they would think that I am crazy," he said aloud. "But since I am not crazy, I do not care. And the rich have radios to talk to them in their boats ...

A50: قال الشيخ بصوت مرتفع: "إذا سمعني الآخرون أتحدث بصوت مرتفع، من الممكن أن يظنوا بأنني مجنون ولكن بما أنني لست مجنوناً فأنا لا أهتم. الأغنياء لديهم مذياع يتحدث إليهم في مراكزهم ...

B40: وقال العجوز لنفسه بصوت مرتفع: "لو سمعني أحد وأنا أتحدث إلى نفسي بصوت مرتفع، لظن أنني مخبول. ولكنني لا أبالي مادمت أعرف أنني لست مخبولاً. إن أثرياء الصيادين يحملون معهم أجهزة راديو في زوارقهم تتحدث إليهم ...

Both translations are accepted because a radio (as a device) *metaphorically* talks. But the previous sentences show that the old man is bored because he is alone on his boat. He needs someone to talk to; that is why he keeps saying "If the boy were here." So we can translate the underlined verb as: 'أجهزة راديو تواس وحدثهم' or 'مذياع يسليهم'. These translations are more expressive and can obviously show that the old man is suffering loneliness.

(35) P46: He picked up a piece and put it in his mouth and chewed it slowly.

A74: التقط قطعة ووضعها في فمه ومضغها ببطء.

B56: ومد يده الى قطعة منها فألقى بها في فمه، وجعل يلوكها ببطء.

Both translations are appropriate but B's translation is more expressive. His choice of words makes readers imagine the old man as if they see him while eating a raw fish.

Qur'anic References in Zakaria's Translation

One of the reasons that make Zakaria's translation sounds better than the other translation is its emphasis on the cultural shift from the source text into the Arabic target text. It incorporates an Arabic and Islamic spirit into the target text. The translator borrows a lot of expressions from the Holy Qur'an. I will mention them, along with the original text and the verses in the Qur'an from which the expression is borrowed:

(36) P3: He was an old man...

B11: كان الرجل قد بلغ من الكبر عتياً

قال تعالى: {قال رب أنى يكون لى غلام وكانت امرأتى عاقراً وقد بلغت من الكبر عتياً} سورة مريم، آية(8)

(37) P4: It was papa made me leave. I am a boy and I must obey him.

B13: ان أبى هو الذى حملنى على تركك. وانى لغلام، ولا أعصى له أمراً.

قال تعالى: {قال ستجدنى إن شاء الله صابراً ولا أعصى لك أمراً} سورة الكهف، آية(69)

(38) P7: I want to be out before it is light.

B16: لأخرج من الماء قبل انبلاج الخيط الأبيض من الفجر.

قال تعالى: {... وكلوا واشربوا حتى يتبين لكم الخيط الأبيض من الخيط الأسود من الفجر...} سورة البقرة، آية(187)

(39) P8: They walked up the road together to the old man's shack...

- B17: وسارا صَعَدَاً في الطريق إلى كوخ العجوز...
قال تعالى: {لنفتنهم فيه ومن يُعرض عن ذكر ربّه يسألُك عذاباً صَعَدَاً} سورة الجن، آية(17)
(40) P11: The boy left him there and when he came back the old man was still asleep.
- B21: هكذا تركه الغلام ... وهكذا عاد فألفاه.
قال تعالى: {واستبقا الباب وقدّت قميصه من دُبُرٍ وألفيا سيّدها لدى الباب ...} سورة يوسف، آية(25)
قال تعالى: {إنهم ألقوا آباءهم ضالّين} سورة الصافات، آية(69)
قال تعالى: {وإذا قيل لهم اتّبعوا ما أنزل الله قالوا بل نتبع ما ألفينا عليه آباءنا...} سورة البقرة، آية(170)
(41) P14: But he was rough and harshspoken ...
- B25: ولكنه كان جلفاً غليظ القول ...
قال تعالى: {فبما رحمة من الله لنت لهم ولو كنت فظاً غليظ القلب لانفضوا من حولك} سورة آل عمران، آية(159)
(42) P21: They spoke of it as a contestant or a place or even an enemy.
- B32: يتحدثون عنه كمنافس أو كمجرد مكان من الكون وأحياناً كعدو خصيم.
قال تعالى: {خَلَقَ الإنسان من نطفة فإذا هو خصيم مبين} سورة النحل، آية(4)
(43) P68: This is what we waited for, he thought.
- B76: هذا ما كنا نبيغي.. فلنواجه الأمر الآن.
قال تعالى: {قال هذا ما كنّا نبيغ فارتدّا على آثارهما قصصاً} سورة الكهف، آية(64)
(44) P82: ... now he saw as well as ever.
- B91: أما الآن فإن بصره حديداً!
قال تعالى: {لقد كنت في غفلةٍ من هذا فكشفنا عنك غطاءك فبصرك اليوم حديد} سورة ق، آية(22)
(45) P85: "You're tired inside."
- B104: ... ومستك الضر من الداخل.
قال تعالى: {وأيوب إذ نادى ربّه أتّي مسني الضرّ وأنت أرحم الراحمين} سورة الأنبياء، آية(83)
(46) P101: ... and he was afraid of it for a moment.
- B110: وأشفق منه لحظة.
قال تعالى: {إنّا عرضنا الأمانة على السماوات والأرض والجبال فأبين أن يحملنها وأشفقنّ منها وحملها الإنسان إنّه كان ظلوماً جهولاً} سورة الأحزاب، آية(72)
(47) P103: It was blowing so hard that the drifting boats would not be going out...
- B112: وكانت الرياح صرصرأ، إلى حد أن القوارب لم تخرج للصيد.
قال تعالى: {فأرسلنا عليهم ريحاً صرصرأ في أيام نحسات لنذيقهم عذاب الخزي في الحياة الدنيا ولعذاب الآخرة أجزى وهم لا يُنصرون} سورة فصلت، آية(16)
وقال تعالى: {إنّا أرسلنا عليهم ريحاً صرصرأ في يوم نحسٍ مستمر} سورة القمر، آية(19)
وقال تعالى: {وأما عادٌ فأهلكوا بريحٍ صرصرٍ عاتيةٍ} سورة الحاقة، آية(6)

The previous examples demonstrate the cultural shift that appears in Zakaria's translation. They are deeply rooted in the Islamic discourse familiar to Arab readers, giving the translation a sense of natural expression though sometimes they sound pompous.

Summary of findings

This analytical study has aimed to analyze some problems of literary translation suggesting some solutions to avoid them. It shows some requirements that enable translators to produce TL texts that have a similar effect on readers as SL texts. In translation generally the question is not "what is the best translation?", but "Best for whom?" The relative adequacy of different translations of the same text can only be determined in terms of the extent to which each translation successfully fulfills the purpose for which it was intended" (quoted in Brislin, 1976: 64).

Beside "competence and skill in verbal communication," a translator must have other attributes to be successful (Brislin, 1976: 58). For example, he must acquire a wide knowledge of the field s/he is working on, whether literature, science or commerce. He also should admire and respect the texts he is working on "for without this s/he is unlikely to possess either the patience or the insights" that will enable him/her to produce a good TL equivalent. In brief, as Newmark (1985:53) says "all translation remains a craft requiring a trained skill, continually renewed linguistic and non-linguistic knowledge and a deal of flair and imagination, as well as intelligence and above all common sense.

Therefore, the best translation should consider both contextual factors and cultural factors in SL and TL. Keeping a reader in mind is the point of departure for translators. Besides, naturalness and readability of the target text is crucial in literary translation. Untranslatable cultural specific items can be tackled in various ways such as paraphrasing, rewording, lexicalizing new concepts, and adapting them culturally as Zakaria has demonstrated in adding Quranic expressions in his translation of Hemingway. It is also recommended that translators have access to Arabic dictionaries for best choices of synonyms. Finally, there is always a possibility of creativity in literary translation provided that translators have literary competence and refined taste for style.

Conclusion

This paper has analyzed two Arabic translations of Ernest Hemingway's novella *The Old Man and the Sea*. The first translation (referred to throughout the paper as A) is published by Dar Al-Bihar in 2008, by unknown translator. The second translation (referred to as B) is by Zakaria in 2010. The translations have been compared at word level and collocational level according to the theory of equivalence presented by Baker (1992). Some problems of literary translation have been discussed briefly and strategies used by the translators have been highlighted.

This research applies the descriptive qualitative method. Different examples have been collected from the novella with their Arabic translations. Extracts from the original text and their translations have been all preceded by the page numbers. The two translations have been compared and discussed. Zakaria's translation has been highlighted because he makes use of many expressions from the Holy Qur'an in his translation. These expressions are mentioned at the end of the paper along with their equivalents in the original texts and the verses of the Holy Qur'an from which Zakaria borrows some expressions.

This study has revealed that the best translation should consider both contextual factors and cultural factors in SL and TL. Keeping a reader in mind should be the point of departure for translators. Besides, naturalness and readability of the target text should be given priority in literary translation. Untranslatable cultural specific items can be tackled in various ways such as paraphrasing, rewording, lexicalizing new concepts, and adapting them culturally as Zakaria has demonstrated in adding Quranic expressions in his translation of Hemingway. It is also recommended that translators have access to Arabic dictionaries for best choices of synonyms. Finally, there is always a possibility of creativity in literary translation provided that translators have literary competence and refined taste for style.

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