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## Translation Process Operators in the Arabic Translation of Alice Munro's Narrative

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### ABSTRACT

Translating a literary text poses a challenging task for the translator due to the predominance of the expressive and aesthetic functions. To achieve a successful bilingual revision of the literary text, translators employ process operators. The Arabic translations of some of Alice Munro's short stories are used to exemplify various operations performed by translators during the transfer process. The principal impediments facing these processes include inter-lingual or intercultural inequality, translating Canadian culture-specific concepts or culturally-determined realia and allusions with foreign connotations. Various operators are utilized to locate culture-specific collocations for Canadian/Arabic community and to render the idiolect typifying characters. Excerpts are taken from some of Munro's narrative, including: *Something I've Been Meaning to Tell You*, *Royal Beatings*, *Carried Away*, *Chaddeleys and Flemings*, *Meneseteung*, *Dulse*, *Labour Day Dinner* and *Turkey Season*. An evaluation is offered of the stylistic adequacy, aesthetic or cultural acceptability, and verisimilitude, of these Arabic translations.

**Keywords:** *Translator Process Operators, Alice Munro, Intercultural Inequality, Foreign Connotations, Translation Shift*

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### 1. Introduction

The paper examines some of Alice Munro's short stories and their Arabic translation from a Translation Studies point of view. The aim of the paper is to highlight the translator process operators utilized, based on corpus, which are Munro's English texts and the Arabic texts. The Arabic translations of some of Alice Munro's short stories are used to exemplify various operations performed by translators during the transfer process. The principal impediments facing these processes include interlingual or intercultural inequality, translating Canadian culture-specific concepts or culturally-determined realia and allusions with foreign connotations. Excerpts are taken from some of Munro's narrative, including: *Something I've Been Meaning to Tell You*, *Royal Beatings*, *Wild Swans*, *Chaddeleys and Flemings*, *Meneseteung*, *Dulse*, and *Turkey Season*. The paper scrutinizes the types of translation shift and the principal process operators such as strategies, procedures and methods utilized for the transmission of the meaning and form of the original text into the TL. There is critical comparison and analyses of some Arabic translations of Munro's works

and an evaluation of the translators' process operators' success in producing the same or similar effect on the TT readers as those created by the original work on its readers. An assessment of these Arabic translations' stylistic adequacy, aesthetic or cultural acceptability, and verisimilitude, is offered, from the perspective of the functionalist approaches, especially the Skopos theory. The author's findings as well as recommendations for future research are finally submitted.

Literary texts, unlike pragmatic texts, aim to be aesthetically appealing, to trouble both sense and sensations, and to produce catharsis. A literary or expressive text allows readers an insight into the author's thought and style. Expressive texts are characterized by leitmotifs, rhetorical devices and figurative language. Literary texts display many linguistic peculiarities, as well as social and cultural aspects of our lives. Literary texts are hyper-informative since they have the capability to correlate with the reader's senses. The literary information conveyed can either be objective (linguistic and ecumenic information), or subjective information, which refers to the impact of the text on the reader conditioned by the

author's personal implication as well as by the reader's personal experience and imagination. A good literary translation is "a re-creation, not a reproduction" (Lattimore, 1959:55).

Translating a literary text where the expressive and aesthetic functions predominate, and which focuses on the author and his style, poses a problem for the translator. Newmark (1981) distinguishes primarily between two main types of translation; semantic translation, which "attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning", and communicative translation, which "attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original" (P.39). Semantic translation is more writer-oriented and source-language-oriented.

The hyper-informativity of literary texts raises problems when either their verbal carriers do not functionally coincide in the source and target language or judgements themselves do not meet the appropriate reaction, e.g. domestic and foreign perception of an event or phenomenon may differ fundamentally, in which case the emotive/evaluative message of the author is distorted or lost. There are numerous problematic factors involved in translating a literary text, such as form, meaning, style, proverbs and idioms. Translating culture-specific concepts is one of the most challenging tasks to be performed by a translator.

One of the troublesome problems of literary translation is the disparity among languages, because languages are not nomenclatures. Jacobson (1959/2012) explains that "languages differ essentially in what they must convey and not in what they may convey (P. 116). Kazakova found literary translation to be "a covertly regulated process, which is connected with a number of complications, i.e. personal nature of texts under translation (authorship); unspecified audience; interlingual and intercultural inequality" (P. 2846). Other difficulties are the stylistic (pragmatic, communicative) adequacy, imagery, aesthetic or cultural acceptability and verisimilitude. One way of overcoming such complications, is to transfer the meaning of the source language into the target language at the underlying level rather than the more elaborate expressive structures. Nida tagged this level "the kernel level of structure" (1969 39), since

according to Nida & Taber (1982), it is on this level of the kernels that languages agree most (P. 39).

It can thus be concluded that literary translation is a creative process and a special type of bilingual revision of a literary text, which involves many kinds of processing, from comparative natural language processing to knowledge processing. Such process/revision needs special techniques and strategies that faithfully serve the original and at the same time stand as works of art within the linguistic and cultural context of the translation culture. These procedures, such as transfer between languages, cultures and contexts, fidelity, precision, inventiveness, require specific skills that fall into the domain of stylistic and poetic creativity. With this background, this study attempted to study some of Alice Munro's short stories and their Arabic translation from a Translation Studies point of view with the aim to highlight the translator process operators utilized, based on corpus, which are Munro's English texts and the Arabic texts.

## 2. Literature Review

### 2.1 Literary Translation Operators: Equivalence and Shifts:

Equivalence is the relationship between the source text and target text. According to Nida "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" (1969: 12). Nida's (1964a) theory differentiates between two types of equivalence: structural/ formal (rigid adherence to the form of the original language) equivalence and dynamic (complete disregard for the form (not the message) of the original language) equivalence (P. 159). Equivalence at the text level, as well as of the same effect, is the translator's goal.

It should be noted that the concept of equivalence is relative and translation loss is inevitable because of linguistic and cultural differences. Hence, the greater the linguistic and cultural distances between source and receptor codes, the more instances of defying equivalent rendering such as 'false friends'. Other examples of elements of the source message that are difficult to reproduce are puns, chiasmic orders of words, instances of assonance, or acrostic features of line-initial sounds. Henceforth, the code-units will necessarily be different since they belong to two different sign systems (languages).



Even though human cognitive experience is universal and conveyable in any existing language, linguistic relativity or determinism claims that differences in languages shape different conceptualizations of the world. Hence, there is bound to be cross-linguistic differences between source and target texts. This is especially true when dealing with literary texts and sophisticated structures of hyper-information. In such cases, the translator needs effective strategies of bilingual information processing to overcome such obstacles, as inter-lingual or intercultural inequality, and interpersonal discrepancies.

#### Shifts:

A shift is any linguistic change affected by translators during the translation process. Catford (1965) defines shifts as “departures from formal correspondence in the process of going from the SL to the TL” (P.79). Shifts can either be structural (grammatical), class (unit), or intra-system shifts (Hassan, 2014). They can be a departure from syntactic norms or word order.

While Klaudy (2003) terms such changes or shifts, transfer operation, Nida labels adjustment certain changes that are prompted by the different semantic setup of the source and the target languages. According to Nida (1964b), “A translation which aims at dynamic equivalence inevitably involves a number of formal adjustments, in general, this limitation involves three principal areas: (1) special literary forms, (2) semantically exocentric expressions, and (3) intra-organismic meanings” (P. 139). Nida is referring to these techniques that aim to ‘produce correct equivalents’, and whose function is to (1) allow for adjusting the form the message takes to the structural requirements of the receptor language; (2) produce semantically equivalent structures; (3) provide stylistically appropriate equivalents; and (4) allow for a communicative equivalence.

In this paper, these techniques of adjustment will be referred to as translation process operators. This means all the procedural knowledge, conscious or unconscious, automatic or controlled, heuristic or algorithmic, that makes up the transfer process occurring during translation. ‘Procedures’, ‘techniques’, ‘strategies’, ‘transfer processes’, ‘methods’, are some of the most common terms used to refer to this more general notion of ‘translator operative knowledge’, and which are employed by translators to achieve a successful bilingual

revision of the literary text. These overlapping and interrelated operators are the most important tools for the transmission of the meaning and form of the ST into the TT.

#### 2.2 Translation Procedures

Translation procedures are methods applied by translators to formulate an equivalence to transfer elements of meaning from the ST to the TT. Vinay and Darbelnet (1977) define translation procedures as “all those processes that come into play when shifting between two languages” (50). They offer one of the leading taxonomies categorizing translation procedures. Two methods, covering seven procedures, are named:

1. Direct translation, which covers borrowing, calque and literal translation, and
2. Oblique translation, which is transposition, modulation, equivalence and adaptation.

These procedures are applied on three levels of language:

- i. the lexicon.
- ii. the grammatical structures, and
- iii. the ‘message’, which is used to refer to the situational utterance and some of the higher text elements.

Other authors have reformulated and added new procedures or broken down the ones into distinct subcategories.<sup>1</sup> Both Nida (1964), as well Newmark (1988b) give a thorough depiction of translation procedures. To sum up, here is a list of the principal procedures, along with a concise explanation:

1. Adaptation: is used in cases of cultural gap, in which the type of situation being referred to by the SL message is unknown in the target culture and translators create a “situational equivalence” (Vinay and Darbelnet (1977: 52-53) by ‘domesticating’ the cultural terms.
2. Loan, borrowing or transference: taking a word or expression straight from another language, without translation. The procedure is normally used when a term does not exist in the TC, or when the translator tries to get some stylistic or exotic effect. It can be “pure”, or “naturalized”, تعريب. Closely related to it is transliteration or transcription.
3. Calque: preserving a foreign word or phrase intact, through a literal translation.
4. Compression / reduction / condensation / omission/ concentration, resulting in concision and economy.
5. Compensation, loss and gain; used to compensate for a semantic by adding a suitable element.

6. Description, /explication/ paraphrase/ amplification/ illustration.
7. Equivalence: used to produce equivalent idioms and formulaic language, by using completely different stylistic or structural methods.
8. Generalization: using hypernyms or more general or neutral terms.
10. Literal translation, or word by word: transferring SL, without regard to connotative or contextual meaning.
11. Modulation: using a phrase that is different in the SL and TL to convey the same idea. There is usually a change in the point of view, focus, perspective or category of thought in relation to the SL
12. Particularisation or using hyponyms in TT.
13. Substitution (linguistic-paralinguistic-cultural).
14. Transposition: changing a grammatical category or replacing one part of the speech for another, without changing the meaning of the message.
15. Variation: changing several linguistic aspects, such as tone, style, social dialect, register, or geographical dialect.

Other Process Operators include:

- Neologism and circumlocutions.
- De-nominalization and recasting
- Translation by an unusual collocation.
- Componential analysis.
- Exoticism: tantamount to literal translation, and involves no cultural transposition
- Use of footnotes, endnotes, glosses, translator's notes and other explicit explanations.
- Stimulated familiarity or internal marking, or, the addition of intra-allusive allusion
- Re-creation, using a fusion of techniques: creative construction with hints at the connotations of the allusion.

### 2.3 Translating Culture-Specific Concepts or Realia:

Language is an expression of the speakers' culture and individuality. Realia is defined as the terms which "refer to concepts, institutions and personnel which are specific to the SL culture" (Graedler 2). These refer to objects, customs, habits, and other cultural and material aspects that have an impact in shaping a certain language. Examples of Realia:

Ecology- material culture-social culture-organizations-activities-procedures-gestures-environment- behaviour- capabilities -social values -hierarchy-identity-heritage- religious beliefs, historical events, characters, festivities, folklore, and conventions.

Translating realia or cultural terms involves numerous problems, especially when there is a lack of equivalence between two languages and cultures. When cultural differences exist between the two languages, it is extremely difficult to achieve a successful transfer. The translator can have recourse to several devices for solving the problem of bridging the gap across cultures, providing that s/he is culturally aware of those differences. The principal procedures, techniques or strategies that can be used to deal with realia are, as proposed by such theorists as Graedler (3) and Harvey (2-6) are: transcription or borrowing, neologism or coining a new word-adaptation, explanation, literal translation or preserving the SL realia term intact, relevance or functional equivalence, conceptual differences in a footnote or in the text itself, and descriptive through generic terms or self-explanatory translation.

#### Strategies:

A translation strategy is defined as a "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task" (Klings, 1986: 268). Strategic competence is the translator's way of approaching the task and ability to exercise conscious control over linguistic, cultural, field, and instrumental knowledge, to pinpoint and overcome challenges and problems and to compensate any losses of information. Unlike translation procedures which are used for sentences and smaller units of language within that text, a strategy is the translators' global approach or plan of action on a given text, according to their intention. Orudari (2007) considers cultural and historical allusions, as one of the most troublesome domains in the translation since they have connotations and implications in the SL and the foreign culture nonexistent in the TL and the domestic culture. Appearing abundantly in literary translations, allusions "are part of the prior cultural knowledge taken for granted by the author writing for a predominantly Moslem Arab [SL] audience" (Albakry (2004). Various strategies opted for by translators play a crucial role in the recognition and perception of connotations carried by them. Among these are the following nine strategies:

- i. Use of a standard translation,
- ii. Literal translation, without regard to connotative or contextual meaning,
- iii. Extra allusive guidance added in the text,
- iv. The use of footnotes, endnotes, translator's notes and other explicit explanations not supplied in



the text but explicitly given as additional information, v. Stimulated familiarity or internal marking, that is, the addition of intra-allusive allusion, vi. Replacement by a TL item, vii. Reduction of the allusion to sense by rephrasing, viii. Re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it, ix. Omission of the allusion. (Leppihalme (1997: 82)

Regarding Realia, a translator can either adopt a biased /helper strategy, whereby the reader is protected from the interlingual and intercultural complications, or an enlightener-strategy, whereby the reader is educated and supplied with additional information. Some of the helper-strategies are using more analogues or descriptions rather than transliterations (in the case of realia, making the syntax more comfortable for the reader; withdrawing some seemingly unintelligible or too specific units or formulations from the text).

#### Foreignization versus Domestication:

Two basic translation strategies that have a strong bearing on our examined corpus are foreignization and domestication, Domestication is reader-centered and TL culture-oriented, while foreignization is author-centered and SL culture-oriented. The former centers around nationalism, converting outlook of SL values to that of TL. Foreignizing or exoticizing translation retains the source culture setting of the story to create the impression of strangeness or cultural distance. People who advocate foreignization believe that, as a means of cultural communication, translation should introduce foreign culture and exoticness to readers. On the contrary, people who prefer domestication argue that translation should help overcome not only language barrier, but also cultural conflict. Those who attack domestication argue that it would neglect the foreign reality, remove the character of a foreign nation, assimilate it and as a result distort it.

Whether to use foreignizing or domesticating strategy depends on different factors such as the importance and the contextual factors of the SL text, the consideration of referential accuracy, the reader's acceptability and the "pragmatic economy" (Newmark,1988 110). Hence, both strategies are justified if used in suitable situations from the perspective of the functionalist theory.

#### 2.4 Translation Process Operators' Success Criteria:

The main criterion in measuring translation success is its ability to produce the closest natural equivalent to the ST. To achieve this goal, operators should be utilized in a manner that: (a) makes sense, (b) conveys the "manner and spirit" (Campbell, 1789: 445 ff ), or atmosphere of the ST, (c) expresses meaning naturally and easily and (d) generates as similar response as possible.

Additional accessories that might add to the successful utilization of the operators are: transferring the ST original ideas along with their structural and cultural features, producing a fluent and idiomatic TT, conveying the literary subtleties of the original, and reconstructing the stylistic structures and the cultural/historical context of the original text. A successful strategy for translating an allusion is one that does not sacrifice or minimize its in favor of preserving graphical or lexical forms of source language. In other words, a strategically competent translator should not deprive the TL reader of enjoying, or even recognizing, the full effect of allusions either in the name of fidelity or brevity.

#### 2.5 Functionality (Skopos)

No evaluation of the success of operators is complete without considering the Functionalist (Skopos) aspect, since the ultimate purpose of the translation, in terms of its impact upon its intended audience, is a fundamental factor. This reason underlies Forster's (1958) definition of a good translation as "one which fulfills the same purpose in the new language as the original did in the language in which it was written" (P. 6). Functionalists such as Reiss (1980), Reiss and Vermeer (1984), Chesterman (2010) and Nord (1997), relate the success of the product of a translation process to its achievement of the intended communicative function and the target context. Their notions of text types and of the Skopos could be useful for understanding translation scope, objectives and localization (Dunne & Dunne, 2011). Nord also surmises that the purpose or function of a translation determines the methods and strategies to be applied (1991)<sup>ii</sup>. In her article, Calvo examines the possible connection between functionalist theories of translation and actual operating procedures within the translation industry. Calvo (2015) also looks at possible relationships between the main concepts underlying these functionalist theories and real-life translation processes and standards (PP:18-19).

According to the Skopos theory, the operators to be adopted in translation must be compatible with the purpose the initiator or translator intends to fulfill. The adequacy of translation should be the translation criterion, and the translated version should be adequate to its Skopos.

### 2.6 Research Questions

Some of the questions investigated by this study are:

What are the common problems hindering literary translation, and how interlanguage constraints impact translating culturally-loaded, literary texts?

Which operators work best to produce literary translations that faithfully serve the original within the linguistic and cultural context of the translation?

How to define translation process quality criteria?

Do cultural familiarity and cultural schemata enhance translation of literary texts?

Were the operators selected by the translators successful in producing a faithful, effective and accurate Arabic representation of Munro's texts?

Is there a connection between functionalist theories of translation and actual operating procedures and real-life translation processes and standards?

Which is more important from the functionalist perspective: effectiveness or equivalence?

### 3. Methodology & Material:

The researcher adopted the combined paradigm or mixed research approach. Primary and secondary data collection methods have been used for this text-based, descriptive and comparative study. Various sources have supplied the material, such as collected scholarly literary manuscripts, multi-lingual reference books, journals and articles. Electronic sources such as online scholarly journal articles, websites and interviews were also used.

#### 3.1. Approach & Procedure

The procedure adopted is quantitative and qualitative analysis. Descriptive data analysis consists of the selection and discussion of theoretical and descriptive material. First, a corpus of materials (Alice Munro's short stories, and their Arabic translations) was compiled. Comparison of the texts aids in the investigation of the research questions. The approach of this theoretical study is critical, literature-based, partly contrastive and partly text-linguistic. The conclusions are built on the analysis of the data. a critical review of relevant studies

carried out; and an evaluation of the findings is presented.

The goal of this exploratory study is to structure and identify the translation operators that ensure the optimal transfer and most natural equivalent translation of literary texts. with the minimal translation loss or deficiency. The aim is to investigate the effectiveness of these operators, and to reach a conclusion of whether to defend or to alter the currently used translation operators practices.

### 4. Analysis and Discussion:

After discussing transfer operations and process operators, the taxonomy of which provides the theoretical foundations, a detailed analysis of some of the translation of Alice Munro's works provide examples.

The analysis of our corpus is divided into three stages: 1) pinpointing of translation process operators, 2) identification of the functions of these operators and 3) evaluation of these operators.

#### 4.1 Translation Process Operators in the Arabic translation of Munro's Stories

In this section, there is a comparison of the ST and TT, to explore what kinds of translations shifts are affected in the target text, and to reveal the type of process operators utilized in the target text. The category and function of the process operator are identified, and explanation is given of the examples in the ST and TT. The role these process operators have in reproducing certain pragmatic aspects of the source text, will be explained. There is emphasis on how culture-specific realia are treated in the text, how the short story specific vocabulary (if any) is translated and how idiolect typifying characters. The use of descriptive contrastive linguistic analysis sheds light on the operators used. The comparison of the features of both languages takes account of socio-cultural factors and the extra-textual and inter-textual factors.

1. *Something I've Been Meaning to Tell You* (Munro, 1996: 61) (Shaikhoon, 2014:11 سر بيورقني)

The Arabic translator resorted to a total exchange of meaning, whereby the TT phrasing is entirely different from the ST phrasing. Despite the fact that the translator's use of modulation is inexplicable, there is, nevertheless, a logical connection of meanings between the two phrasings. Both portray two different perspectives of the same reality described.

**Back translation:** "A secret that is keeping me awake".. The accurate Arabic translation is: شيء كنت أنوي ان أخبرك به.



2. *Royal Beatings* (Munro, 1996:119) (Abdel Sadek and Al Reedi, 2014a: 9) ضرب ملكي

In "Royal Beatings," the word "royal" has the connotation of first-rate, or the best. In the *Oxford English Dictionary*, royal is defined as "splendid". When used as a modifier or intensifier with ironic force in English, as in "royal pain," the word "royal" means something more intense. The Arabic translator opted for a literal translation, or calque, in lieu of offering an equivalent Arabic modifier, for example: forceful beatings. It should be noted, however, that choosing the most direct literal translation of the title, eludes the symbolic use of the 'royal beatings' to mean the brutal and merciless reality of life.

3. took on trappings (Munro, 1996:119) (Abdel Sadek & Al Reedi, 2014: 9) معبرة عما توجي به هذه الكلمة

The translator opted for a more neutral and less expressive word, toning down the lush connotations of "trappings" which is meant to evoke caparison, ornamental or sumptuous image. **Back translation:** "expressive of what this word inspires".

4. "Oh, help, the woman said, my daughter (granddaughter) is sick, please somebody help me get her off." (Munro, 1996:143)

تصيح المرأة مُدعية أن ابنتها (حفيدتها) مريضة، وطالبة المساعدة في إنزالها من المركبة.

(Abdel Sadek & Al Reedi, 2014b: 73)

Here is an example of transposition, where the first subtype is the transposition of reporting phrases. The ST applies direct speech with the reporting verb in the middle of the speech. In contrast, the TT features indirect speech, with the reporting verb before the reported part of speech. In addition, there is omission in the TT, of interjections "Oh and help", due to the lack of equivalence in Arabic. There is also narrowing and contraction of meaning, where "please somebody help me" is transferred simply to "asking assistance".

5. "maiden ladies, they were called. Old maids was too thin a term, it would not cover them." (Munro, 1996: 214)

كن يوصفن جميعًا بالعوانس. فقد كان لقب أنسات أرق من أن يصفهن أبدًا

The first shift in this example is the inversion of syntax in the first clause. There is also the unnecessary addition in the TT of "all" and "ever". The most important shift, however, occurs in the puns on "thin" and "covers", intentionally used to connotate

the contrast between lavishness and austerity. The Arabic translator employed modulation of the source text, sacrificing the effect initiated by the allusion. Modulation and compensation were used due to the inadequacy of conventional Arabic terminology to affect the same comic suggestion of their corpulence.

**Back translation:** "Maids was too fine a term to ever describe them", failed to convey the rich connotations and implications in the original. A better choice would have been re-creating the passage in a way that hints at the connotations of the original allusion.

6. *Dulse*, Maritimes, commune, Tin Woodman, Marble -Mouth (Munro, 1996)

كنافة البحر، ماريتايمز كوميون الحطاب القصديري، اللسان الفصيح

(AlRoubi & Abdel Salam, 2014)

These examples demonstrate how culture-specific realia are treated in the text. Cultural phenomena may necessitate some adjustments in the TT. The title of story, *Dulse* is translated by using cultural substitution, or domestication, whereby an Atlantic and Pacific Oceans realia, is clarified and made easier for the ST reader to visualize by using the more familiar Arabic realia term (Kunafa). Adaptation is similarly utilized in translating Marble-Mouth as اللسان الفصيح، instead of using calque: الفم الرخامي. On the other hand, the translator opted for loan or borrowing in the cases of "Maritimes" (ماريتايمز) and 'commune' كوميون., and for calque in Tin Woodman الحطاب القصديري. The reason for electing these process operators is the nonexistence of an equivalent term in the target culture, and that, being culture-specific realia necessitates providing explanation and background information to achieve accuracy and to avoid loss of information in the transfer process.

**4.2 The Translation of Munro's Turkey Season Demonstrates how Operators are Employed to Render Idiolect Typifying Characters and Translate Exposing Social Differences**

7. I was a turkey gutter" (Munro, 1996: 273) (AlRoubi & Abdel Salam, 2014:87) كنت مسئولة عن استخراج أحشاء ديوك الحبش

The main operator used here is expansion, description or diffusion, where the source term or expression *turkey gutter* is replaced by an explanation or description of its function. The procedure used here is 'descriptive equivalent' (Newmark 1988: 83).

**Back Translation:** "I was responsible for extracting turkey guts".

8. "He and his son, Morgy, did the killing." (Munro, 1996: 273)

(AlRoubi & Abdel Salam, 2014: 201, 87)

وكان مسئولاً مع ابنه مورجي عن عملية الذبح

This is an interesting example of adaptation or domestication. The translator here created a "situational equivalence" (Vinay and Darbelnet, 1977: 52-53) to bridge the cultural gap and to adapt the translation to have a similar effect on the target reader by using the 'Halal' slaughtering term.

9. "All I could see when I closed my eyes, the first few nights after working there, was turkeys. I saw them hanging upside down, plucked and stiffened, pale and cold, with the heads and necks limp, the eyes and nostrils clotted with dark blood; the remaining bits of feathers-those dark and bloody too- seemed to form a crown". (Munro, 1996:273-4)

كل ما كنت أستطيع رؤيته عندما أغمض عيني — خلال الليالي القليلة الأولى من عملي في الحظيرة — هو ديوك الحبش. كنت أراها معلقة من أرجلها، منتوفة الريش متيبسة شاحبة باردة، برؤوسها ورقابها المرتخية وعيونها ومناخرها التي يملؤها الدم الأسود المتجلط. وبدا التخلص من بقايا الريش — السوداء والملطخة بالدماء أيضاً — وكأنه أهم المراحل على الإطلاق؛ (AlRoubi & Abdel Salam, 2014: 88)

The translator uses literal or close translation to transfer the ST graphic description and realistic details. There is modulation and particularization in translating "(H)anging upside down" as معلقة من أرجلها, where more precise or concrete terms are used.

**Back translation:** hanging by their legs". The final sentence, however, can be considered a deviation or subversion of the ST, where the meaning rendered in the TT is completely unrelated to the ST.

**Back translation:** "Getting rid of the remaining bits of feathers... seemed to be the most important stage".

10. A key sentence for the translation process, about identifying and maintaining the register is: "Language at the Turkey Barn was coarse and free" (Munro, 1996: 282). Examples of this are:

"Ups-a-daisy." "Don't you nick me, you old bugger!", "Aren't you the old crap factory!" "Yeah, fuckin' boats, I got sick of that" (Munro, 1996).

تلك "ألم تكن مستودعاً للغائط فيما مضى؟" "لا تجرحني أيها الشاذ! "القوارب اللعينة! لقد سئمتها "هيا"

(AlRoubi & Abdel Salam, 2014).

Munro employs these expressive jargons to emphasize the specific vocabulary and idiolect typifying characters of the small

Ontario town turkey gutting business. An obvious variation, however, occurred during the transfer process. By raising the register, the translator changed the tone, style and social dialect. This is an erroneous choice since it foiled Munro's skilfully depicted local color. Colloquialisms and low register idioms would have been a better choice.

11. "took it lying down", "it was the kids that ruled the roost" "His word was law,"(Munro, 1996: 280)

كان كلمته سيف " الأبناء هم المسيطرون على مجرى الأمور، "، "ويرضين بالمهانة،"

(AlRoubi & Abdel Salam, 2014: 95)

To produce equivalent texts for these idioms and allusions, equivalence and modulation are applied where different stylistic or structural methods are used.

12. "We Three Kings"? said Marjorie. "We Three Turkey Gutters"?"

"I'm Dreaming of a White Christmas." (Munro, 1996:289)

قالت مارجوري: "نحن الملوك الثلاثة؟ نحن مستخرجات أحشاء الحبش الثلاثة؟ ما رأيكن في أغنية "حلم بعيد ميلاد تلجي؟"

A typical area where translators choose not to find culturally deeply embedded Arabic equivalents is the translation of song titles, since it is futile to find a descriptive counterpart. Hence, the translator here settles for literal translation of the famous Christmas songs.

*Meneseteung* is an excellent example of how realia and proper names are handled during the transfer process.

**Realia:** *Meneseteung* abounds in Canadian realia; ecological, geographical, historical and cultural. Munro's stories "are translations into the next-door language of fiction of all those documentary details, those dazzling textures and surface, of remembered experiences" (Ross 112). Examples of these 'documentary details' of rural small-town south-western Ontario markers are:

14. "Swamp oaks, soft maples, tamarack, butternut (Munro, 1996: 498) (Canadian flora)

أشجار البلوط، والإسفندان اللينة، والتمرک، والجوز المر الخاصة بالمستنقع

bears, wolves, eagles, deer, waterfowl" (Munro 1996: 494) (Canadian Fauna)

الدببة، والذئاب، والغزلان، والطيور المائية

15. "Fall Fair", "Little jars of grape jelly will make fine Christmas presents" (Munro, 1996) (habits, social culture /folklore)



"معرض الخريف"- "ستكون الدوارق الصغيرة  
"من جيلي الكرم هدايا جميلة في الكريسماس"  
(Tantawy, 2014: 66)

16. "Champlain at the Mouth of the Meneseteung" .. the explorer sailed down the eastern shore of Lake Huron and landed at the mouth of the major river (Munro, 1996: 494) (historical/geographical)

"شامبلين عند مصب نهر مينسييتونج": ... أبحر في  
اتجاه الشاطئ الشرقي من بحيرة هورون و بلغ مصب  
النهر العظيم. (Tantawy, 2014: 57)

17. "The woodshed, the fence, the gate, the privy, the barn -.... Backyards, ..woodpiles, patchy sheds," (Munro 495) (ecological and local color)

سقيفة الحطب، السياج، البوابات، الحمام  
الخارجي، الإسطل أفنية خلفية، وحبال في غسل، وأكوام  
(Tantawy, 2014: 57)

**Names:** When translating proper nouns, three options are offered: "either the name can be taken over unchanged from the ST to the TT (exoticism), it can be adopted to conform to the phonic/graphic conventions of the TL (transliteration); or replaced by indigenous TL names". The naming process in Munro's narrative plays a pivotal role in the appreciation of the irreducible textual and linguistic dynamics of her stories. Names are not only used for positioning people or locations, they are "sites of negotiation for identity, and historical and cultural issues" (Francesconi & Higgins 2010). Names are questioned as performative and open textual units. Hence, most of the names used have various implications and symbolic references.

Initially, the name of the Meneseteung river is significant in this story. "Meneseteung" is the name of the river that Champlain is credited with exploring, and it is also associated with the onset of the menses (menstrual flow). Since one can neither find the name of the poetess Almeda Roth in historical books, nor the Meneseteung river on Ontario maps, only a philological analysis of these two names can be adopted. One source states that Meneseteung is the Chippewa term for the Maitland River, and it means "laughing water". Another document quotes the Ojibway word "menesetung", meaning "healing water". Captivated by these layers of signs, Munro negotiates the names, and performs a naming process by recovering the ancient, hidden name of the river, henceforth, making the Meneseteung river and name occupy the textual as well as the geographical ground. Munro (1974) explained this naming process thus:

I am still partly convinced that this river ... will provide whatever myths you want, whatever adventures. I name the plants, I name the fish, and every name seems to me triumphant, every leaf and quick fish remarkably valuable (P: 33).

In the story, Munro (1996) explains the mythopoetic function of the river, hence emphasizing the mutual, inextricable bond between landscape and textscape: "The name of the poem is the name of the river. No, in fact it is the river, the Meneseteung, that is the poem" (P:511). The metaphoric image of the (river) flux represents the physical, psychological, artistic experiences of the protagonist. An equivalence is set between the river and the protagonist and the river is presented as a metaphor for the self. The river flow symbolizes the writing of a poem, as well as "Meda's menstrual flow" (Redekop, 1992: 222). The sound of menace that reflects the threatening ambiance surrounding Almeda is another bond between the Meneseteung River and the poet.

Another significant name in the story is the nickname Meda, appearing in the poem "Children at Their Games". All three characters "Almeda Joynt Roth", "Almeda Roth", and "Meda" are one and the same. Instead of using naming to create boundaries or establish identity, Munro questions, deconstructs, defers names and naming to avoid fixing a conclusive identity aseptic for Almeda.

The symbolism of place in "Meneseteung" is another important factor affecting the translation process. The house is a symbol of the past that the narrator is trying to recover. It is important to examine how translation process handles this symbolism, and the impact of the shifts occurring during the transfer:

18. Almeda Roth was still living in the house at the corner of Pearl and Dufferin streets (Munro, 1996:495)

كانت الميدا روث لا تزال تعيش في المنزل  
(Tantawy, 2014:58)

The house's location has a strong symbolic significance. The intersection where Father Roth (Wrath?) has built his house is the conjunction between the respectable Dufferin Street, and the dissolute Pearl street of "the unrespectable and undeserving poor" (Munro, 1996: 497). The use of literal translation or exoticism of street names here, where the names transferred unchanged from the ST to the TT, wastes much of the symbolic connotations; for example, of the Freudian

intersection ("Joynt" = وصلة-قرن), of Roth = wrath (غضب) ( and Pearl = لؤلؤ. Glossing or adding footnotes or endnotes with explicit explanations would have enhanced and highlighted the symbolic references.

19. Almeda Roth's house faces on Dufferin Street, which is a street of considerable respectability. ... but Pearl street, which her back windows overlook, and her back gate opens to, is another story (Munro , 1996: 497).

يواجه منزل ألميدا روث شارع دوفرين، وهو شارع راق لكن شارع بيرل، الذي تطل عليه نوافذها الخلفية وتفتح البوابة الخلفية للمنزل عليه،

(Tantawy,2014: 60) يختلف تماما

The translator of *Meneseteung* adopted a foreignizing strategy to emphasize and intensify the "Canadianness" (Munro, 1996: 494) الطابع الكندي (Tantawy,2014: 59) of the story. This is evident in the preserving of the lexical and structural word or phrase intact, as for example the literal translation of common collocations, of realia and names of streets. Foreignizing or exoticizing translation retains the source culture setting of the story. This strategy succeeded in maintaining the story's bona fide Canadian reality and character. Attempting to domesticate, adapt or 'Egyptianize' the story would have distorted this reality and character.

#### Quality Assessment

Evaluating and assessing the quality of a literary text is complex since literary texts responds to a specific and unique Skopos. Measuring literary translation quality requires a distinctive yardstick, that has hermeneutical implications for the concepts of equivalence and quality, bearing in mind that the translation's Skopos and function(s) may differ from those of the source text, particularly when there is a lack of cultural equivalence between the source and the target contexts.

#### 5. Findings & Evaluation:

A final evaluation of the offered examples of the Arabic translation of Munro's stories demonstrate a plethora of relevant inconsistencies. The translators were successful in the instance when the appropriate translation process operators were utilized to decode the original (English) semantic signs and then recoded into the target receiver's language (Arabic), when the 'recoding' was faithful to the matter, approximated the form of the original; as well as possessed a life of its own. This is evident in the examples when the translators reflected and exploited the total idiomatic capacities and special genius

of the SL, as for examples when adopting the foreignizing strategy, and retaining the Canadian linguistic and cultural flavor, hence signifying "the linguistic and cultural difference of the foreign text" (Venuti, 2000: 23).

In other instances, the translators were unsuccessful in applying the pertinent operators, hence failing to render the exact contextual meaning and distorting the nuances of meaning. The examples of deviations from the source text, when the effects of allusions were sacrificed or minimized, are considered marks of ineptitude. The use of localization, hypernyms, hyponyms, transposition, modulations and register-alteration were an unwelcome interference of the translator into the impact of the text on the reader and deviation from the SL cultural term. They are taken as an act of subversion against the culture and reality, and lead to a change of emotive or evaluative colouring of the information. By sacrificing faithfulness, accuracy and expressiveness, the operators used, in these specific contexts, failed in producing an equivalent impact or response as the reader of the original, which renders them inadequate and unsuccessful from the 'Skopos' perspective.

#### 6. Conclusion and Implications

The study commenced by identifying types of translation shift and a survey of the principal process operators utilized for the transmission of the meaning and form of the original text into the target language. There is critical comparison and analyses of some Arabic translations of Munro's works and an evaluation of the translators' process operators' success. The conclusion reached from this assessment is that the success of the process operators in translating literary texts is interconnected with the Skopos, the local colour, the scope and depends on maintaining the specific expected level of literalism or creativity. With literary texts, the purpose, which is producing the same or similar effect on the TT readers as those created by the ST on its readers, precedes equivalence as the factor determining translation methods and strategies as well as determines translation processes and quality. As the study concludes, the researcher deems it still a work in progress. The reflections offered pave the way for future research focused on subordinating factors in literary translation process and quality assurance systems. Ideas addressed could also help integrate theory and practice.

#### 6.1 Recommendations and Future Research:



It is difficult to gauge the appropriacy of choosing a specific process operator in a specific context, mainly due to the lack of contextualized, homogenised and objectified standard criteria. It is infeasible to apply national and international translation standard reference norms and certifications provided by standard-setting bodies, such as EN 15038 (European Committee for Standardization, 2006), or the ISO 17100 (International Organization for Standardization, 2015) when translating literary texts.

The writer surmises that, for the sake of effectiveness, specifications should be developed coherently and globally, encompassing linguistic, technological, terminological, functional considerations and taking into account the impositions and functional constraints. Generating a standard schema for literary translation will help overcome interlanguage constraints that hinder an effective translation of culturally loaded literary texts. Specifications can have a positive impact on the workflows, quality of the translation and the translator's productivity. It will also provide framework for future endeavours.

It is recommended to design consistent and efficient multi-layered system of global, function-oriented quality regulating standards/ specifications. These translation industry normalization instruments will be based on functionalist concepts as well as the cultural familiarity and cultural schemata. These specifications will take into account such highly important factors such as: style guides, language choice, terminology, register glossaries, translation memories. For complex ST that require multi-layered information, the writer agrees with Esselink's proposal of preparing what he coins: "translation kit" (Esselink, 2002)<sup>iii</sup>, that include helpful and value-added services which address peripheral translation-related services that require a specific understanding of the desired functionality for a specific text, such as, internationalization, transcreation, globalization, post-editing, subtitling and back-translation, text revision and language/culture consultancy.

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<sup>i</sup> For additional taxonomy and reformulations see: Vázquez Ayora (251-383), Hurtado (36-37), Harvey (2-6), Graedler (3) and Mur Duenas (74-79) .

<sup>ii</sup> For the Functionalist proposed theoretical hypotheses summarising the main functionalist assumptions, see Reiss and Vermeer (1978; 1996; 2004), Nord (1991; 2012

<sup>iii</sup> Also referred to as localization kit or lockit and described by authors like Roturier (2015) or De la Cova (2016