

Bridging Cultural Gaps in English-Arabic Translation

Perspectives on the Translation and Reception of D. H. Lawrence's

The Virgin and the Gipsy in Syria

by

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*To my mother,
who fills my life with love and happiness*

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Abstract

Literary translation is the result of the interaction of culture, ideology and translation. It is also considered to be one of the most interesting challenges within a specific literary system due to its special nature and the variation in the cultural environment between source and target. Researching such challenges entails investigating the different factors that govern the translation process and product alongside its reception by a specific readership.

This thesis is located within the framework of translation studies suggested by Holmes (1988) and developed by Toury (1995), as partly descriptive and partly process-reception oriented. It employs empirical interviews to investigate and describe the different economic, political, cultural and ideological factors that govern the translation process and product in Syria. Such a description provides the background for the assessment of the responses of groups of target readers to a specific text.

In this research, D. H. Lawrence's *The Virgin and the Gipsy* and two Arabic translations are used as a sample analysis of the translation procedures adopted to tackle culture-specific references. The manual analysis in Chapter 5 of the cultural references in *The Virgin and the Gipsy* leads to the conclusion that translation procedures adopted in the published translations are unsystematic and that the two translators may not be fully aware of the effects of the chosen procedures on their target readers.

The empirical methods are twofold. Interviews were carried out with Syrian publishers to explore the Syrian publishing conditions. The results yield a description of the socio-cultural context of translation in Syria. Within that context, the responses of particular groups of target readers (English Literature graduates) to certain translation procedures are examined and then used to investigate the acceptability of the procedures used mainly endnotes and interpolations based on the students' responses to them. Four questionnaires were conducted with forty Syrian students. The results show that endnotes and interpolations are acceptable translation procedures in translating certain culture-specific references, depending on the needs of target readers and the importance of the cultural reference in understanding the text.

This research demonstrates the potential of using reader-response theory and methods in analysing translation procedures that are adopted to deal with culture-specific references.

The results suggest that extensions and modifications of empirical models are necessary to gauge target readers' responses and to show how such enquiries can be used in translation studies.

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Arabic Transliteration System

The following transliteration system, used by the Library of Congress, has been employed in my research. All proper names and particular items that are quoted follow the transliteration system described. The system is illustrated in the following table:

Arabic	Transliteration	Arabic	Transliteration
ا	a	*ط	t
ب	b	*ظ	z
*ت	t	ع	'
*ث	th	غ	gh
ج	j	ف	f
ح	ḥ	ق	q
خ	kh	ك	k
*د	d	*ل	l
*ذ	dh	م	m
*ر	r	*ن	n
*ز	z	هـ - ء	h
*س	s	و	w
*ش	sh	ي	y
*ص	ṣ	ء	'
*ض	ḍ		

Vowels

Arabic (short vowels)	Transliteration	Arabic (long vowels)	Transliteration
—َ	a	إ	ā
—ُ	u	ؤ	ū
—ِ	i	ئ	ī

Notes

1. It is important to mention that the letter is doubled in the case of *shaddah* (ّ). The names of Arab authors whose works are translated into English are used without applying the transliteration system (e.g. Khaled Haddad and Muhammad al-Maghut).
2. The letters marked with an asterisk are called sun-letters. When following the definite article *al-*, the *shaddah* (ّ) is placed over the sun-letter, indicating that the consonant is doubled and should be stressed when pronounced. All the remaining letters are called moon-letters and when following *al-* the *sukūn* (◌ْ) is placed above them, indicating a non-vowel sound.
3. In general the transliteration system is applied according to the pronunciation and not the written form of the Arabic word.

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Abbreviations

KH: the translation of *The Virgin and the Gipsy* by Khaled Haddad (2003)

ZU: the translation of *The Virgin and the Gipsy* by Zaki al-Ustah (2004)

TS: Translation Studies

DTS: Descriptive Translation Studies

BT: back translation

SL: source language

ST: source text

TL: target language

TT: target text

KJV: King James Version of the Bible

CHAPTER 1

INTRODUCTION

Interest in the mutual relationship between culture and translation has increased in recent years motivated largely by the awareness of the need to develop human communication and the translation of texts across cultural and linguistic boundaries. Within the wide range of different disciplines, literary translation can reflect the interrelationship of culture, ideology and communication (Katan 1999/2004; Bassnett and Lefevere 1990). The influence of such translation on communication within a specific cultural and ideological context can also affect target readers' reception of a certain literary work. The focus of this study is on target readers' reception of translation procedures. That reception may be influenced by the socio-cultural and historical context of the work, including the publishing conditions under which translations are produced in the target culture (see Venuti 1995b/2008, 1998b).

It is important to stress that so many factors affect translation, hence the need to consider the socio-cultural context of both source text/author and target text/translator. The cultural and ideological norms (Toury 1995; Hermans 1999) controlling the Syrian Arab translation scene will be described. This description provides the context for the evaluation of target readers' responses to translation procedures used by Syrian translators to convey certain culture-specific references. Culture-oriented problems need special attention in English-Arabic translation. After focusing on macro conditions that govern the translation context in Syria (publishing industry), focus will be directed to micro issues (culture-oriented problems) and specifically allusions. A close examination will be made of the translation of allusions for three main reasons. Firstly, as culture-specific references by their very nature will tend to differ across cultures, allusions play a significant role in conveying a text from one language to another. Secondly, allusions require special attention from the translator since they are "selections from a variety of social, historical, cultural and literary systems" (Iser 2006: 60). The translator needs to access what particular words and expressions mean in specific cultural and contextual situations in order to maintain the text's flow and

produce a readable TT that is equivalent in some parts to the ST (Baker 1992). Thirdly, and most importantly, failing to recognize and explain allusions creates culture-oriented problems.

Culture-oriented problems can be divided into two categories: extralinguistic and intralinguistic (Leppihalme 1997: 2). Extralinguistic phenomena range from natural (winds, flora and fauna, etc.) to man-made phenomena (social institutions, buildings, markets, etc.). Whereas intralinguistic culture-oriented problems include metaphors, allusions, idioms, proverbs and ways of addressing a person, complimenting her/him or apologizing.

In this research, I address some of the problems posed by culture-specific references with the main focus on the translation of allusions. D.H. Lawrence's *The Virgin and the Gipsy* and its two different translations into Arabic by Khaled Haddad and Zaki al-Uṣṭāḥ are used as samples for analysis in my study. *The Virgin and the Gipsy* was written in 1925, and is the last novel completed by D. H. Lawrence and published posthumously after his death in 1930. This indicates a cultural distance in both time and place for Syrian target readers, and suggests that the text is likely to contain many culture-specific references (Leavis, 1955: 17-21; Leavis, 1976: 19-29). I will look at the procedures and strategies available to the translator which can help in the process of translation in terms of explaining those culture-specific references. Although a novel might be foreign in its settings and theme to target readers, nevertheless it is possible for them to appreciate and understand its aesthetic values if translated into a readable text in their own language.

The manual analysis of the cultural references in Lawrences' *The Virgin and the Gipsy* indicates the unsatisfactory treatment of allusions in the published TTs and highlights the potential and need of providing background information through other means. Two main procedures, overlooked by KH and ZU will be trialled: these are endnotes and interpolations. The objective of this test is both to measure reader response and to inform and improve future translation practice.

A pilot study of readers was first carried out (see Section 6.4). Based on the results of this study, further fieldwork was conducted in Syria: interviews with three Syrian publishing companies, three questionnaires with groups of target readers (Syrian translation students) followed by one further complementary questionnaire. The interviews were carried out to help investigate the cultural and ideological norms which are at play within

the Syrian translation context through focusing on the conditions under which translators work and the intentions behind translating a particular work. The questionnaires were then conducted to measure target readers' responses and how these can be used to test the acceptability of certain translation procedures. These questionnaires were designed to evaluate the strategy of the addition of explanatory endnotes in the translation of allusions.

I compare target readers' responses across three translation procedures for three allusions (literary, Biblical and mythological). Comparisons of the responses highlight the acceptability of adopting certain translation procedures. Furthermore, readers' comments could be of some help to future translators in revising their translation and reconsidering certain issues that they may have overlooked while translating.

This research makes use of reader response theory coupled with cultural and ideological norms in a study firmly based in translation studies. Using questionnaires to test the acceptability of certain translation procedures introduces reader-response criticism into translation theory. The objective is to provide a background for the analysis of readers' responses and then use those responses in evaluating the translation procedures adopted.

It is important to keep in mind that in real life reading situations, readers are affected by their own personal experiences and the social culture they are in direct contact with. As a result, their responses are likely to be subjective. However, subjectivism is an important part of any reading process and in any reading experience of a literary work there is always an interaction between the reader and the text to produce meaning (Iser 1980: 106). A rigorous, qualitative study of the response of a large number of readers to specific textual choices is one way of reducing the effect of the subjectivity of the individual.

1.1 Motivation

Differences between cultures play an important role in the process of conveying a text from one language into another, particularly when these languages do not have much in common. I aim to discuss in my thesis the cultural problems of translating English novels into Arabic and how these issues affect the translator's decisions and style. Translators should be aware of the smallest detail while conveying a novel from its source culture context into the target culture context as well as of the strategies available to them in order to produce the TT.

My interest in translating novels arises from a personal interest in literary works in general and my belief that translating a literary work is no less artistic than creating the work itself (see Loffredo and Perteghella 2006). In this respect, translators are not machines or dictionaries but ‘intervenient beings’ (Maier 2007: 2) who play a communicative role in bridging cultural gaps across different cultures. Translating such works might entertain typical TT readers and give them an insight into a literature and a culture different from their own. At the same time, it is important to bear in mind that the purpose for which a particular text is translated is crucial and that there are many different TT readerships. Literary translation might also have a role to play in helping to create less confusion in a world of so many different cultures.

In the process of translating, it is important to look deeply beyond the surface meanings of words and phrases. As Ritva Leppihalme puts it in her discussion of the translation of culture-specific items, “it is not enough to work out how best to render the words of the source text; it is much more important to work out what the words mean in a particular situational and cultural context” (Leppihalme 1997: viii). The cultural context plays an essential role in translating a novel like *The Virgin and the Gipsy* where considerable cultural distance is involved and is a main factor in producing culture-specific problems.

1.2 Research questions

The interviews with Syrian publishers in this research attempt to present a comprehensive picture of the cultural and ideological ‘norms’ (Toury 1995) that govern the Syrian translation context. They also aim to discuss previous studies that have dealt with the cultural and ideological aspects of translation such as Lefevere’s model (1992a) which investigates economic, political, and ideological factors that determine the translation process and product and ultimately affect translation quality. In addition, the study also includes an account of the different norms that are at work within the Syrian translation context. After identifying the publishing norms, an analysis of the translation procedures of culture-specific concepts will be presented. Then, responses of Syrian readers to those procedures will be examined along with investigating how target readers’ responses could be used to test the acceptability and applicability (Toury 1995) of certain translation procedures. As noted above, this research seeks to assess the use of reader-response theory

in accounting for specific translation procedures within a specific cultural context. Focus will be on the translation of culture-specific references particularly allusions. The research questions are stated as follows:

- What economic, political, and socio-cultural norms can be identified within the Syrian translation context? How do these affect the translation of specific texts?
- What are the translation procedures for culture-specific references in the two Arabic translations of Lawrence's *The Virgin and the Gipsy*?
- How far can target readers' responses within a specific context be used to test the acceptability and applicability of certain procedures to the translation of allusions?
- How far can reception theory and the narrative representation of translation account for the results?

1.3 Research focus

The primary focus of this research is to examine target readers' responses to procedures of the translation of cultural references within the cultural and ideological norms that are at play within the Syrian translation context and that govern the process of translation at every level, starting from the point of choosing an appropriate translation strategy to the reception of the translation by the target readership. I opted to study the network of cultural and ideological norms which affect the translation process and product through carrying out three interviews with Syrian publishing companies. Target readers' responses to specific translation procedures within a specific context are examined, highlighting how the intended purpose of the translation governs translation decisions, procedures and strategies. Reception theory (Iser 1974; Jauss 1982; Suleiman and Crosman 1980; Holub 1984/2003) is then used as a way of testing the applicability and acceptability of the different translation procedures. This research aims to bring together several disciplines into one field of study.

Through analysis of two Arabic translations of *The Virgin and the Gipsy* at the cultural level, my research will also concentrate on procedures available to the translator when translating allusions. Literary translators do not only deal with words but with ideas, concepts and cultures. In this sense, translators are "couriers of cultures" (Landers 2001: 72).

I adopt in this research Leppihalme's (1997) distinction between extralinguistic and intralinguistic culture-oriented problems, with special attention paid to the analysis of allusions. The extralinguistic problems will be analysed following Newmark's (1988b: 95) adaptation of Nida's model of cultural items. I also address how the translator's understanding and background knowledge of the literary genre of a specific text play an important role in bridging cultural gaps in translation.

1.4 Structure of the thesis

The overall progression of the chapters moves from higher-level socio-cultural context of translation in Syria to the micro-level procedures for dealing with cultural references. The thesis is organised as follows:

Chapter 2 presents a related background and literature review on translational concepts and some translation theories. This chapter locates the present study within the framework of translation studies suggested by Holmes (1988) as part descriptive and part process-reception oriented. Then, it reviews the descriptive approach and consideration of the socio-cultural context of translation. Here, the polysystem theory, the 'cultural perspective' and the norms of translation will be discussed. This chapter then moves to discuss literary translation as a text type and the problems of equivalence. Culture-specific references and solutions for translating them (particularly notes) will be discussed.

Chapter 3 presents relevant background and literature review on reader-response criticism and the narrative representation of translation. This chapter concludes with a discussion of the different readers of translated narratives. Chapters 2 and 3 form the basis on which the results of the fieldwork will be presented and discussed.

Chapter 4 this chapter presents in the first part a description of literary translation in Syria. The interviews with Syrian publishers are then discussed, resulting in a description of the socio-cultural context of the translation scene in Syria. The cultural and ideological issues within the Syrian translation context are identified and discussed. Identifying the socio-cultural norms that determine the Syrian publishing industry provides the context within which target-readers' responses to specific procedures to the translation of allusions will be presented and discussed. But before moving to discuss the results of the questionnaires, it is important to examine the procedures used to translate the cultural

references in the Arabic versions of *The Virgin and the Gipsy*. In the second part, a biography of D. H. Lawrence and his concept of the novel followed by a description of the translations of his works in Syria.

Chapter 5 presents a sample analysis of extralinguistic and intralinguistic culture-specific references in Lawrence's *The Virgin and the Gipsy*. The analysis of the translation procedures of the cultural references leads to the presentation of target readers' responses to specific procedures.

Chapter 6 presents the research methodology which was carried out in Syria. This chapter is divided into three parts: a) a description of the three questionnaires conducted (December 2007) with Syrian translation students, b) a description of the fourth questionnaire conducted (June 2009) to complement the data collected in the first three questionnaires; and c) a pilot study which was carried out initially to test the research methodology.

Chapter 7 The first part of chapter 7 presents the results from the four questionnaires. The second part discusses the results in the light of reception theory.

Chapter 8 discusses the results and implications of the study and presents limitations, conclusions, and ideas for future research.

CHAPTER 2

TRANSLATION LITERATURE REVIEW

2.1 Chapter overview

This chapter presents a review of important concepts and studies within the translation literature. This chapter aims to locate the present research within the framework of translation studies suggested by Holmes (1988). It presents a review of important concepts and studies within the translation literature, as they relate to my discussion of the translation of cultural concepts in fiction. It then continues to construct the descriptive approach within the socio-cultural context of translation. This chapter is organised as follows:

- 2.2: will set the research within the framework of translation studies suggested by Holmes (1988).
- 2.3: will outline the descriptive approach and higher level consideration of the socio-cultural context of translation that impacts on micro-level choices. Here, polysystem theory and the 'cultural perspective' (Lefevere, 1992a) will be discussed. Through this discussion, a relevant background will be provided for the assessment of the different cultural and ideological factors that govern the Syrian translation context.
- 2.4: will present the concepts of adequacy and acceptability. This review will form the background against which the different norms at play within the translation context in Syria will be presented and described.
- 2.5: will discuss translation as a text type.
- 2.6: will look at the different kinds of equivalence, the meaning of the intended purpose of translation, the concepts of translation loss and compensation. Such a discussion is presented because different types of equivalence are achieved by different translation procedures and strategies which are adopted by literary translators. As a result, examining the different types of equivalence is important

because of its immediate relevance to the analysis of the translations of the cultural references in Lawrence’s *The Virgin and the Gipsy*.

- 2.7: will consider problems of culture-specific references.
- 2.8: will discuss notes as a solution for cultural references.
- 2.9: Summary and discussion.

2.2 The Holmes ‘map’ of translation studies

In his paper ‘The Name and Nature of Translation Studies’, Holmes (1988: 67-80) emphasises that translation studies is ‘an empirical discipline’ and outlines the interdisciplinary ‘empirical’ framework of translation studies. Genzler (2001: 93) describes Holmes’s paper as ‘generally accepted as the founding statement for the field’ that outlines “the scope and structure for the new discipline”. Figure 2.1 illustrates Holmes’ framework as represented by Toury (1995: 10):

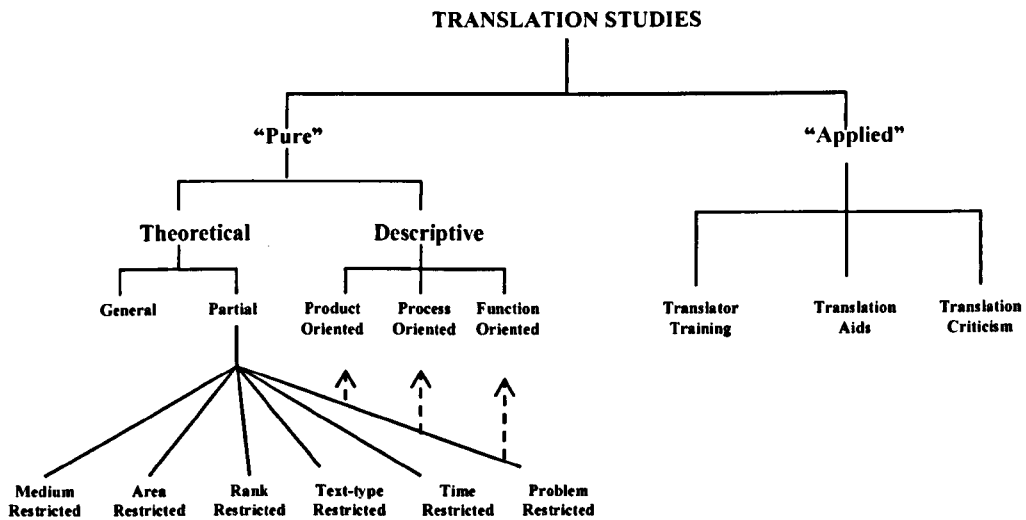


Figure 2.1: Holmes’ ‘map’ of translation studies

Holmes (1988: 71) explains that the ‘pure’ fields of translation studies attempt to describe the phenomena of translating and translations and to establish principles to explain these phenomena. Descriptive translation studies, for Holmes (1988: 72), can be categorised into:

- *Product-oriented* which describes existing translations

- *Function-oriented* which focuses on the function of translations within the target socio-cultural system.
- *Process-oriented* which is concerned with the act of translating itself.

According to Holmes (1988: 73), the results of descriptive translation studies can be used along with the information from other related disciplines to develop theories which will explain and predict the nature of translating and translations.

The ‘applied’ branch of translation studies, Holmes (1988: 77-8) argues, focuses on translator training, translation aids and translation criticism. Holmes (1988: 78) explains that although each of the areas of translation studies has been presented as a distinct branch of research, these different branches are in fact interconnected. Although the divisions in the map may be criticized as ‘artificial’ (e.g. Munday (2008a: 12), Toury (1995: 9), Holmes indicates that the main advantage of the divisions is that they allow a clarification and a division of labour between the various areas of translation studies which, in the past, have often been confused. Furthermore, Munday (2008a: 12) argues that the division is also flexible enough to include developments such as the technological advances of recent years.

The present study is located within the Holmes’s ‘map’ represented in Figure 2.1. As an interdisciplinary study, it fits under different related branches of the ‘map’, as follows. One of the objectives of this study is to describe the socio-cultural context of translation in contemporary Syria. This could be classified within the *descriptive* branch. Another objective is to test the applicability and acceptability of specific translation procedures on certain groups of target readership and this can be described as *process-reception oriented*. Both of these objectives involve the description of the *theoretical* framework within which the empirical research is undertaken. Additionally, the analysis of the cultural references in Lawrence’s *The Virgin and the Gypsy* is set in the *theoretical* branch, and is restricted to the geographical and cultural context. This analysis of cultural problems involves the description of the two Syrian translators’ decision-making processes.

It is important to bear in mind that the main aim of this study is to provide a methodology for the description of target readers’ reception of specific translation procedures within a particular socio-cultural context. This requires the use of a systematic methodology (see Chapters 4, 5 and 6) which involves empirical research methods to

describe the Syrian socio-cultural context of translation and reception. Furthermore, descriptive translation studies provide a systematic methodology for the description and identification of the different norms that govern the translation process and product.

2.3 The descriptive approach to translation

The descriptive approach to translation studies emphasises the view that translations occupy a position in the social literary system of the target culture, and this position determines the translation strategies that are employed (Toury 1995: 13) and builds on the concepts of adequacy and acceptability. Toury in his *Descriptive Translation Studies – And Beyond* sets out to establish a descriptive approach to translation studies. He calls for:

a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself. Only a branch of this kind can ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable.

(Toury 1995: 3)

Toury (1995: 36-9 and 102) presents a methodology for a systematic methodology for descriptive translation studies. His methodology consists of three stages:

- a) locating translations within the target culture system, and addressing questions of acceptability.
- b) comparisons of ST and TT pairs.
- c) draw generalisations for future translations.

To these stages, one more step could be added which is the possibility of repeating these pairs of similar texts in order to widen the corpus and to build up a descriptive profile of translations according to genre, period, author, etc (Munday 2008a: 111).

Toury (1995: 85) suggests that the decisions on which ST and TT segments to examine and what the relationships are between them is an apparatus which should be supplied by translation theory. However, Munday (2008a: 111) points out that “linguistic translation theory is far from reaching a consensus as to what that apparatus should be”. Studies of the socio-cultural context of translation were undertaken before Toury had represented his systematic methodology such as Inger Enkvist’s study (1993) which investigates the

translation and reception of Mario Vargas Llosa's novels and comprises comparisons of texts and interviews with publishers and target readers.

Identifying the norms that govern the Syrian translation context so as to consider factors that affect translation process such as the effect of ST patterning, the preference for clarity and avoiding ambiguity in TT and real-life considerations for the translator (Munday 2008a: 116) (while pointing out real conditions that regulate the translation process and product) is one of the aims of conducting the interviews with Syrian publishing companies.

Norms are the most important interdisciplinary constraints that govern the translation process and product. They are "sociocultural constraints specific to a culture, society and time" (Toury 1995: 54). Toury (2004b: 16) explains that there are a number of co-existing linguistic and socio-cultural factors that affect translational behaviour. These interconnected factors influence one another and at the same time govern translation activity at all levels (1995: 59-60). Since translation, as Toury (1995: 56) argues, is "a kind of activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level", it is important, before starting this section, to describe norms, their different categories, and how they govern translational behaviour. Toury defines norms as:

the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations.

(Toury 1995: 55)

Discussing Toury, Hermans (1999: 85) explains that evidence of norms may be collected in a variety of places. For example, as well as in the translations themselves, norms can be identified in bibliographies of translations, paratexts (prefaces, footnotes and the like), metatexts (reviews and other critical works), statements and comments by translators, editors, publishers and readers and reviews and appraisals of translations. As we shall see in Chapter 4, the norms that are at play within the Syrian translation context are to be evidenced in similar places. Lawrence's *The Virgin and the Gipsy* has been translated twice in Syria. In this research, I shall compare two Arabic translations of *The Virgin and the Gipsy*, describing the procedures used in these translations and inferring the reasons for that use. The descriptive study of two TTs of the same ST allows more rigorous statements of

different attitudes towards the act of translation. Such a comparison may also reveal any distortion of the authorial voice that will remain unnoticed until and unless some element of the target text reveals the mediation or until the target text is compared to its source text (Munday 2008b: 14). This point will be discussed further in Chapter 3.

Interviews were conducted with major Syrian publishers to attempt to better understand the network of norms that govern the translation process and product in Syria. Most importantly, these interviews will give an indication of the social, cultural, political and economic conditions under which translators work in Syria and of their intentions when translating a particular work. In other words, the interviews will give some insight into the ideological structure which governs translation activity. Additionally, exploring the publishing conditions in Syria and the publication of Lawrence's translated works will also be important both in looking at the status of Lawrence within the target culture and in analysing the overall reception of his translated work. In addition, questionnaires are conducted to describe the way these translations are received by specific target readers within the Syrian culture and how different translation strategies and procedures (which are related to the purpose of the translation) affect the reception of the translated text. Then an examination of both paratexts (footnotes and prefaces) and metatexts (comments by translators, editors and publishers) will be presented.

The descriptive approaches to translation studies highlight the importance of 'contextualisation' of translation and placing it within the target-culture system (Hermans 1999: 159), even if this "placing within the target-culture context is inevitably limited" (Munday 2008a: 122). Hermans (1999: 159) stresses the need to look at translation as a cultural practice and at the translator's actual working environment in the context of dominant power hierarchies.

The interviews with publishers in my methodology aim to help describe the different norms governing translation within the cultural and ideological environment of the Syrian context. This methodology draws on models which describe these norms, such as Even-Zohar's polysystem theory and Lefevere's model (1992a) which shift the focus to the interaction of culture, ideology and text and brings to the forefront the influence of culture and ideology on the translation process and product.

2.3.1 Polysystem theory

Polysystem theory was developed in the 1970s by Itamar Even-Zohar. According to the polysystem theory, a literary work is not studied in isolation but as an integral part of the literary system. Even-Zohar (2004: 199-200) emphasises that translated literary works function as a system:

- a) in the way their source texts are selected by the target literature, the principles of selection will always correlate to some extent with the home co-systems of the target literature (to put it in the most cautious way);
- b) in the way they adopt specific norms, behaviours, and policies – in short, in their use of the literary repertoire – which results from their relations with the other home co-systems. (Even-Zohar 2004: 199-200)

For Even-Zohar, all these systems (of which translated literature is the most active) interact within what he calls polysystem. Even-Zohar's argument is that these systems interact within the polysystem at a particular moment of time and the hierarchy is shaped by the different levels of the polysystem. When an innovative literary type occupies the highest position, then conservative types come at the lower level. When conservative forms come at the top, innovation is likely to come from the lower levels. The relations between innovatory and conservative systems are not fixed but are in a dynamic state of change. As a result, the position of translated literature is not fixed. Thus, translated literature may become central or peripheral and this position can be connected with either innovatory ("primary") or conservative ("secondary") systems (Even-Zohar 2004: 200).

When it assumes a primary position, translated literature "participates actively in shaping the centre of the polysystem" (Even-Zohar 2004: 200). In this case, it is often connected to periods of great change in literary history. Thus, it contributes to the process of creating new innovative models in the target system, particularly when major writers produce important translations which have an impact on the formation of new models within the target culture.

For Even-Zohar (2004: 200-1) translated literature occupies the primary position in three major cases:

- a) when a polysystem has not yet been crystallized, that is to say, when a literature is "young," in the process of being established;

- b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both;
- c) when there are turning points, or literary vacuums in a literature.

When translated literature assumes a secondary position, it becomes a peripheral system within the polysystem. In such a case, it has no influence on the primary literary system and even becomes a “major factor of conservatism” adhering to the norms of the target system (Even-Zohar 2004: 202).

Even-Zohar argues that translated literature itself is “stratified” (2004: 202). In other words while one section of translated literature may assume a central position, another may remain quite peripheral.

Even-Zohar (2004: 203-4) claims that translation strategies are governed by the position of translated literature. When it is primary, it allows innovations and translators feel free to violate home conventions thus producing a target text that is close to the ST in terms of adequacy i.e. a reproduction of the dominant textual relations of the original (see Section 2.4.2). On the contrary, when translated literature occupies a secondary position, translators tend to use the target-culture’s ready-made models and produce ‘non-adequate translations’ or ‘a greater discrepancy between the equivalence achieved and the adequacy postulated’.

Literary genres such as drama and poetry were well-developed in Syria before the Islamic Empire had established its capital in Damascus during the Umayyad period. Afterwards, Syrian Arabic literature continued to crystallise. In the late 19th and early 20th centuries, new literary genres began to flourish (e.g. novels, short stories, children literature, essays, criticism etc) due to the spread of education and translation. In contemporary Syria, literature occupies a primary position while translated literature occupies a secondary position where target-culture’s models are imposed on translations (see Section 4.1). The ‘peripheral’ position of translated literature in Syria is also influenced by the socio-cultural, economic and political conditions that govern the translation context (see Chapter 4).

The perspective of polysystem theory that translated literature is an integral part of the socio-cultural framework is further discussed and developed by Lefevere (1992a) who examines the socio-cultural factors that govern the literary system.

2.3.2 A cultural perspective

For Lefevere, some rewritings (of which translation is ‘the most obviously recognizable’ form (Lefevere 1992a: 9) are inspired by ideological motivations or produced under ideological constraints, other rewritings are inspired by poetological motivations or produced under poetological constraints. Lefevere lists three factors which govern the literary system in which translation operates. These three factors are: (a) ideology, (b) patronage outside the literary system and (c) the dominant poetics. Lefevere (1992a: 14) explains that *professionals inside the literary system* are the critics, reviewers, teachers, translators. They will repress certain literary works that oppose the dominant poetics and ideology. Whereas *patronage outside the literary system* for Lefevere (1992a: 15) refers to “powers (persons, institutions) that can either develop or hinder the reading, writing, and rewriting of literature”. *The dominant poetics*, Lefevere (1992a: 26) argues, is divided into two components: 1) Literary devices which consist of genres, motifs, prototypical characters and situations, and symbols; and 2) The concept of the role of literature which concerns the role of literature in the social system as a whole.

Lefevere (1992a: 15) argues that patronage can be exerted by influential persons, groups of persons, a religious body, a political party, a social class, a royal court, publishers and the media including newspapers, magazines and television companies. He points out that patronage consists of three elements: 1) the ideological component which acts as a constraint on the choice and development of both form and subject matter. For Lefevere, ideology is not limited to the political sphere, 2) the economic component which guarantees that writers and rewriters are able to make a living, and 3) the status component which implies that the acceptance of patronage means integration into a certain support group and its way of life.

Patronage is undifferentiated (Lefevere 1992a: 17) when its three components, the ideological, the economic and the status components are dispensed by one and the same patron as is the case with an absolute ruler. Patronage is differentiated when the three components are relatively independent, for instance when economic success is independent of ideological factors and does not necessarily bring status with it.

The ideological consideration is very important in Lefevere’s view and it refers to the translator’s ideology or the ideology imposed on the translator by patronage. The

poetological consideration refers to the poetics of the target culture. The ideological and poetological considerations determine the main strategy the translator is going to use and therefore the solutions to certain problems concerning the context and language of the original (Lefevere 1992a: 41).

Lefevere's distinction between the ideology of the translator and the one imposed upon her/him by patronage is enlightening in terms of highlighting how ideology shapes the whole process of translation. My research methodology corresponds to this distinction as the interviews (see Section 4.5) aim to describe the cultural and ideological context determining the translation scene in Syria, including forms of patronage, and the reader questionnaires aim to describe the procedures adopted by specific translators to deal with culture-specific problems, evidence of the translators' poetics, and how these procedures influence and are influenced by target readers' reception within a specific context.

For Lefevere, translation is sanctioned by authority (1990: 23) and this authority draws the ideological parameters of what is acceptable, thus influencing the selection of texts for translating, as well as the ways in which texts are translated (1990: 19). Thus, Lefevere's concept of 'rewriting' of the source text and culture in the process of translation is 'firmly linked' to the interest of translation studies in ideology (Fawcett and Munday 2009: 138), and ideology, in Lefevere's view (1998: 48), consists of "opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts". For example, Said Faiq (2004) – working from within an ideological and sociological perspective in his *Cultural Encounters in Translation from Arabic* – emphasises the power relations that govern translations from Arabic. Citing examples from several orientalist commentaries, he focuses on power imbalance in translation direction between Arabic and English.

According to Munday (2008a: 137) research in translation from an ideological perspective focuses on uncovering manipulations in the TT that may refer to the translator's conscious 'ideology' or produced by 'ideological' elements of the translation environment, such as pressure from the publisher, editor or institutional/governmental circles. Hence, manipulations in the target text are manifested in the strategies consciously chosen by the translator or the strategies imposed upon the translator by 'patronage' or those who exert power within the target-culture system:

the ideological intervention in the case of translation is that the selections made during the translation process (not only by the translator but by all those involved, including those who decide the choice of texts to translate) are potentially determined by ideologically based strategies governed by those who wield power.

(Fawcett and Munday 2009: 137-8, emphasis in original)

The interest of translation in ideology is related to the inevitably ‘partial’ nature of translation, as Tymoczko and Gentzler (2002: xviii) explain. They suggest that this ‘partiality’ differentiates translation as an ‘exercise of power’ and ideology. This ideology is demonstrable in the paratextual material that surrounds translations, including introductions, prefaces, footnotes, reviews etc (Tymoczko and Gentzler 2002: xviii) and in “the policy choices of those who control the publication process” which includes “the decision whether to commission and publish a translation or not” (Fawcett and Munday 2009: 138).

These ‘policy choices’ are decided by governments, politically motivated institutions and the various players in the publishing industry as a whole (Venuti 1998a: 29). Munday (2008a: 143) points out that the ‘various players’ include:

publishers and editors who choose the works and commission the translations, pay the translators and often dictate the translation method. They also include the literary agents, marketing and sales teams and reviewers. The reviewers’ comments indicate and to some extent determine how translations are read and received in the target culture. Each of these players has a particular position and role within the dominant cultural and political agendas of their time and place. The translators themselves are part of that culture, which they can either accept or rebel against.

Ideology and power relations are central to the functioning of the publishing industry, and to the influence it exerts upon the translation process and product. Venuti (1992: 1-3, 2008: 9-10) points out that contracts of literary translators in UK/US are exploitative in terms of earnings, their translations are compensated by flat fees regardless of the potential income from the sale of books and subsidiary rights. Venuti speaks of publishers being unwilling to give translators copyright or a share of the royalties to translators. This repression exerted by the publishing industry is expected in a system in which translations are regarded as ‘derivative’ copies of original works.

Lefevere's work on ideology has since been developed. In literary translation, ideology is related to the exertion of power by institutions, publishers, editors, etc (see Chapter 4), and translators (in their textual choices, see Chapter 5). On the other hand, there is the question of power relations between translator and reader. This links to the attempt made in this study to evaluate and measure readers' responses to specific translation procedures: endnotes and interpolations (see Chapter 7). The reception of target readership will be examined within the socio-cultural context of translation in Syria. The Syrian socio-cultural context of translation is described through interviews with Syrian publishers. The interviews highlight the different socio-cultural, economic and political conditions that regulate translation including publishing strategies as well as translation strategies.

This leads us to consider two key strategies for the translation of cultural references: domestication and foreignisation.

2.3.2.1 Domestication and Foreignisation

In an influential lecture entitled "On the Different methods of Translating", Schleiermacher (1813/2004) distinguishes two types of translators: (1) the one who translates commercial texts, and (2) the one who translates scholarly and artistic texts. He then considers two methods of translating texts:

Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him.

(Schleiermacher 1813/2004: 49)

Schleiermacher's argument is in favour of moving the reader toward the writer where translators adopt an 'alienating' method of translation. In such a method, they must attempt to express in their own language the specific understanding reached through dealing with an author writing in a different language that exhibits a different experience and is being treated in a special individual manner (Hermans 2009: 131). This corresponds to Schleiermacher's distinction between two levels of hermeneutics: the 'grammatical' and the 'psychological' interpretation. Schleiermacher's hermeneutical ideas, Robinson (1998: 97) states, form the basis of the 'hermeneutic motion' in translation studies developed by Steiner in *After Babel* (1975). Steiner's 'hermeneutic motion' refers to "the act of elicitation and appropriative transfer of meaning" (1998: 312). It is important to note that the

hermeneutical philosophy informed reader response critics such as Hans Robert Jauss whose “horizon of expectations” was influenced by Hans-Georg Gadamer who developed an aesthetic theory based on Heidegger’s philosophical ideas (see Chapter 3). While some scholars – Jauss (1970/1982) and Iser (1974/1978) – were influenced by hermeneutical ideas and therefore focused on understanding the act of reading (see Section 3.1).

Schleiermacher’s ‘alienating’ and ‘naturalising’ methods of translation are later adopted by Venuti as ‘foreignisation’ and ‘domestication’. Venuti (1998b: 240-4) suggests these two translation strategies for the translation of culture-oriented problems. Domestication means reducing the foreignness of the source culture and making it closer to the target reader in the target culture, thus making the ST recognizable and even familiar. Here, domestication involves “an adherence to domestic literary canons both in choosing a foreign text and in developing a translation method” (1998b: 241). Foreignisation means transferring the reader to the foreign culture and making her/him aware of the linguistic and cultural differences of the foreign text. Thence, foreignisation entails “choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (1998b: 242).

Venuti (1998b: 240-4) suggests that foreignisation is a highly desirable strategy as it resists dominant target-language cultural values in order to signify the linguistic and cultural difference of the foreign text. Similarly, Paul Ricoeur (2006: 22-3) argues that the act of translation is motivated by the need both to test the foreign and to highlight the foreign in his strangeness and the reader in his desire for appropriation. Both Venuti and Ricoeur draw on the work of Antoine Berman (2004: 276) who speaks of translation as “the trial of the foreign” as it establishes the relationship between the target and source cultures by “aiming to open up the foreign work to us in its utter foreignness” (2004: 276). To illustrate this point, Berman (2004: 276-7) gives the example of Hölderlin’s version of Sophocles in which the source language “shakes” the target language and gives access to the Greek tragic Word. In this sense, Berman is emphasising a foreignisation strategy in translating literature particularly novels.

Translation, I believe, is a combination of domesticating and foreignising strategies; translated language and translated texts tend to “[steer] a middle course between any two extremes, converging towards the centre” (Baker 1996: 184). In translating novels, the

translator may adopt a combination of both strategies, at times keeping the text world as it is while explaining some details, at others adapting some features of the text world. It is worth noting that the decision to domesticate or foreignise a translation may not be entirely the translator's. Publishers often prefer producing 'readable' texts and thus conforming to the conventions of the target culture. Fawcett (1995: 189) observes that the expression of 'power play' in translation results in shaping the final product by editors and other translation revisers. This will result in a domesticating translation, Munday (2008a: 151) explains, as the main concern of publishers is that translations should 'read well' in the target language.

2.3.2.2 The 'invisibility' of the translator

Venuti (1995b: 1) uses the term 'invisibility' to refer to "the translator's situation and activity in contemporary Anglo-American culture". Venuti (1995b: 1) points out two phenomena determining this 'invisibility':

- a) the translators' tendency to produce 'readable' texts and create an illusionistic effect of transparency;
- b) the practice of reading and evaluating translations in the target culture:
a translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the "original".

(Venuti 1995b: 1)

Venuti (2008a: 1-34) attempts to make the translator more visible so as to change the conditions under which translations are viewed as a derivative, fake and potentially false copy of the original. This is ultimately an ethical question linked to strategic decisions by publishers (Venuti 2008b). Chesterman (1997a: 154), who refers to the argument that the translator should be invisible, "a window through which the original could shine unimpeded," explains that if trust is accepted as one of the essential notions of translation ethics, then visibility becomes more important than invisibility. Chesterman (1997a: 154) states that the name of the translator should be mentioned as "a minimum degree of

visibility”, an argument with which I fully agree as the translator is the human link across two different cultures. Chesterman also highlights the importance of the translator’s prefaces to longer literary translations particularly when the translator is seeking to challenge rather than to conform to readers’ expectations. However, it is worth noting that the choice of adding prefaces may depend on the status of the translator (e.g. leading translators can introduce prefaces to their translations), since the publisher has the power over how the target text is presented (see Section 4.6.3.2).

2.4 The concept of norms

The translation process and product within a certain context and at a given time is influenced by a variety of different norms. The descriptive approach to translation studies, as Hermans (1999: 73) explains, sets out to study and analyse the nature of norms and their operation as these affect the practice of translation, but it does not itself seek to lay down rules or guidelines for how translators should proceed. Furthermore, Toury (1995: 58) explains that norms can be expected to operate not only in translation of all kinds, but also at every stage of the translating event, and hence to be reflected on every level of its product. Hence, it is important to look at the norms that affect translation at all levels: from making the decision to translate and the choices translators make, to the position and reception of the translation by the target culture.

At this point, and before moving to look at the different norms that regulate translation, it is important to highlight how norms differ from convention.

2.4.1 Norms vs. conventions

Norms according to Chesterman (1997b: 55) fall half way between laws and conventions. Chesterman further argues that norms do not have the absoluteness nature of laws or the weaker nature of conventions. He explains the difference as:

Mandatory laws are absolute; objective; they are established by an authority and enforced by an authority; law breakers (when caught) are penalized by an authority... Conventions, on the other hand, represent practices that are “weaker” than norms: breaking a convention is merely “unconventional”, and does not provoke generally justified criticism. Conventions, in other words, are not binding: they do not necessarily have any external motivation. (Chesterman 1997b: 55)

Important as they are, norms governing translation process and product are divided and subdivided into different categories. In what follows, descriptions of these types of norms and how they influence translation will be presented to provide the background for describing and identifying the norms governing the translation context in Syria.

2.4.2 The initial norm

Toury (2004a: 217) refers to Itamar Even-Zohar (1975: 43) who defines an adequate translation as “a translation which realizes in the target language the textual relationships of a source text with no breach of its own [basic] linguistic system.” Even-Zohar’s concept of an adequate translation is ST-oriented. On the other hand, Toury (1995: 56) observes that translation is a norm-governed activity in which the translator may subject her/himself either to the original text, with the norms it has realized, or to the norms active in the target culture. According to Toury (1995: 56) translation is a “kind of activity which inevitably involves at least two languages and two cultural traditions”. The translator needs to acquire knowledge of norms that govern the two languages and cultures. Toury (2004a: 205) explains,

The acquisition of a set of norms for determining the suitability of that kind of behaviour, and for manoeuvring between all the factors which may constrain it, is therefore prerequisite for becoming a translator within a cultural environment.

To describe the choice made by a translator between conforming to the norms of the source culture or to the norms of the target culture, Toury (1995: 56-7) presents the concept of the initial norm. Then, Toury goes on to explain that this basic choice determines the *adequacy* or *acceptability* of a translation: “whereas adherence to source norms determines a translation’s **adequacy** as compared to the source text, subscription to norms originating in the target culture determines its **acceptability**” (1995: 56-7, emphasis in original).

In this sense adequacy and acceptability correlate to two translation strategies: domestication and foreignisation described in (Section 2.3.2.1). However, at a lower textual level Hatim and Mason (1990: 8) present a different concept of adequacy and explain that “adequacy of a given translation procedure can then be judged in terms of the specifications of the particular task to be performed and in terms of users’ needs.” It is important to keep

in mind that the purpose of the translation determines its adequacy to the linguistic features of the ST and its acceptability by TT readers. This will be further discussed in Chapter 7.

Hermans (1999: 76-7) criticises Toury's problematic polar alternatives adequacy/acceptability as being "hopelessly confusing" and that the problems are "conceptual and terminological". In Hermans' view, an "adequate translation" will be "a reconstruction of all the pertinent textual relationships of the source text" which is a "utopian enterprise" since "the only adequate 'adequate translation' would appear to be the original itself" (Hermans 1999: 76). In addition, for Hermans texts are invested with meaning by readers. It is the reader who establishes textual relations. Hermans (1999: 77) also suggests that if alternatives are required, it is possible to replace the pair 'acceptable' versus 'adequate' with 'target-oriented' versus 'source-oriented'. It is possible that this will shift the focus of the 'initial norm' from choosing between 'adequacy' and 'acceptability' towards placing translations within the target cultural context. Although it may be less confusing to describe the strategies used in a translation as 'target-/source-oriented', this is not necessarily so. Toury's initial norm can be enlightening if we consider adequacy/acceptability as relative concepts which are realised by the translator and/or publisher while selecting an appropriate translation policy.

Consequently, translation strategies influence target text readers – and ultimately the target culture in general – who might judge a translation as being acceptable or adequate (these are descriptive not evaluative terms for Toury) even if they do not know the original; however, their judgments are based on their expectations of what a translation should be and are probably influenced by the perception of translation as a text in its own right within the target culture (and this is what Toury considers translation to be).

Since translation is a socio-cultural activity, it would be more appropriate to consider the variety of norms – within both the source and target cultures – that influence translation. Hermans (1999: 77) proposes an alternative solution to the confusion caused by the initial norm:

A better solution would be not to think of the 'initial norm' as forcing a choice between two poles only, but as involving multiple factors, depending on how the source text is viewed, whether it or similar texts have been translated before, whether the translation is made for import or export, by a speaker of which language, for what audience or purpose, and so on.

For example, while carrying out questionnaires in Syria (see Chapters 6 and 7) to test the applicability of certain translation procedures, the questions of the intended purpose of the translation and the expected knowledge of the target audience came into focus. The aim was to place translations and their reception within the social system of the target culture instead of focusing on a single acceptability/adequacy initial norm that precedes translations. This will allow a particular translation to be viewed as being influenced at all levels by norms working in the target culture while examining the reasons behind selecting a certain text to be translated, for which purpose and what type of audience and how the translation strategies/procedures and the reception of the translation are going to be affected as a result.

2.4.2.1 Preliminary norms

Toury (1995: 58) states that preliminary norms are related to two main sets of considerations which are often interconnected: those regarding the existence and actual nature of a definite translation policy, and those related to the directness of translation. For Toury (1995: 58) '*translation policy*' refers to factors that govern the choice of text-types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time (e.g. the desire of one of the Syrian publishers to translate more modern novels into Arabic thus conforming to the translation policy of the publishing company, which considers translating novels as being one of the most profitable kinds of translations); whereas '*directness of translation*' involves the threshold of tolerance for translating from languages other than the original source language i.e. relay translation (see Sections 4.4.2 and 4.4.3).

It seems that these norms are shaped by the social, economic and political factors that are dominant at a particular point in time within a particular culture. They are therefore an integral part of other ideological factors that influence the pre-translating situation and ultimately the translation product. In this regard, Lefevere (1992a: 2) speaks of issues of "power, ideology, institution and manipulation". The people involved in those power relations are the 'rewriters' of literature. Hence, the general public read literature not as written by its writers but "as rewritten by its rewriters" (Lefevere 1992a: 4). Lefevere

(1992a: 9) regards translation as the most influential form of rewriting and describes the system in which translations function (see Section 2.3.2).

2.4.2.2 Operational norms

These preliminary norms, as Toury (1995: 59-60) observes, are interconnected with the operational ones which “may be conceived of as directing the decisions made during the act of translation itself” (1995: 58). He argues that these norms are divided into: ‘*matricial norms*’ which govern the target-language material that replaces the corresponding source-language material, its location in the text and as a result omissions, additions, changes of location in the translated text; and ‘*textual-linguistic norms*’ that govern the selection of material in which the TT is formulated, or with which the original textual and linguistic material is replaced.

These norms, I believe, are manipulated to a greater or lesser degree by translators and/or publishers. They also govern translation decisions and strategies used in the translation process, thus influencing the final product and its quality (see Section 4.5.2.1).

Although Toury’s norms influence the entire process of translation, including the decision to translate in the first place in preference to importing or exporting a text as it is (Hermans 1999:76), his concept is focused on their function as a descriptive category to identify translation patterns (Munday 2008a: 117). Another set of norms, covering a wider area than Toury’s, are presented by Chesterman (1997b: 64). These are: a) product or expectancy norms and b) process or professional norms.

2.4.3 Chesterman’s norms

Chesterman’s discussion of norms covers social, ethical and technical norms of translation (Hermans 1999: 77). Chesterman (1997b: 64-70) describes the norms that govern translation:

- a) *Product or expectancy norms* “are established by the expectations of readers of a translation (of a given type) concerning what a translation (of this type) should be like” (Chesterman 1997b: 64). These expectations are governed by the prevalent translation tradition in the target language, the form of similar text-types and by economic and ideological factors. Chesterman explains these norms:

- Expectancy norms allow evaluative judgements about translations, as readers within a specific culture have an idea about what is ‘appropriate’ or ‘acceptable’ and how translators can meet these expectations (Chesterman 1997b: 65). We can say that these expectancy norms are related to reader response theory particularly Jauss’ notion of the ‘horizon of expectations’ (1970) which refers to the cultural and literary expectations of the readers of a work “in the historical moment of its appearance” (see Section 3.2.3).
 - Expectancy norms are primarily “validated in terms of their very existence in the target language community” and sometimes they are “validated by a norm-authority of some kind” (Chesterman 1997b: 66). Chesterman (1997b: 66) observes that in some situations there may be a clash between the norm-authority (which can be validated by publishers, literary critics, etc.) and the society at large.
- b) *Process or professional norms*** “regulate the translation process itself” (Chesterman 1997b: 67). These norms are subordinate to and governed by the expectancy norms. Chesterman presents three kinds of process norms:
- The ***accountability norm*** is an ethical norm concerning professional standards of integrity and thoroughness (Chesterman 1997b: 68). According to this norm, translators accept responsibility for their translations.
 - The ***communication norm*** is a social norm specifying the translator’s role in the communication process, both as a mediator of the intentions of others and as a communicator in her/his own right. The translator as such “should act in such a way as to optimize communication, as required by the situation, between all the parties involved” (Chesterman 1997b: 69). However, it is worth noting here that the translator may sometimes be biased. This social norm accounts for the process of communication between the TT and its readers and influences as a result their responses.
 - The ***relation norm*** is a linguistic norm concerning the appropriate relation between the ST and TT (Chesterman 1997b: 69) (cf. Toury’s textual linguistic norms). The translator decides the appropriate relation in any given case

according to the text genre, the wishes of the commissioner, the intentions of the original writer, and the presupposed need of the prospective readers.

Hermans (1999: 79) notes that Chesterman's norms are a clear advance on Toury's norms list and "they bring other perspectives apart from the translator's into the picture". Hermans also argues that Chesterman's first two process norms (the accountability norm and the communication norm) apply to any form of communication, whereas the third (the relation norm) goes back to the question of what counts as a translation and what may be termed 'adaptation' or 'version', etc.

Different norms are therefore seen to regulate the selection of the text, the strategies used in the translation process and the linguistic formulation of the translation. Besides, all translation decisions and choices used to handle certain culture-specific problems are affected by a combination of norms (e.g. Toury's textual linguistic norm and Chesterman's expectancy norm regulate translation decisions). Chesterman's norms bring into the picture other factors which play a role in translation and affect the reception of it in the target culture. In this respect, the questionnaires (see Appendices I, II, III and IV) conducted with readers in Syria (December 2007) are very important in highlighting some of the conventions that influence the reception of a particular translation. All these norms discussed in 2.4 are insightful and bring into the scene the attempts of descriptive translation studies to determine models of translation behaviour, in our case relating to a specific text type – literary translation.

2.5 Literary translation as a text-type

According to the famous Czech translation scholar Jiří Levý (2000: 148) translation is "a process of communication: the objective of translating is to impart the knowledge of the original to the foreign reader", the knowledge – that the translator is trying to communicate to target readers – goes beyond the superficial meanings of words and comprises the experience of the original as a whole. Such a kind of communication, Levý (2000: 148) explains, involves:

a series of a certain number of consecutive situations – moves, as in a game – situations imposing on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives.

When translating, there are a number of options that the translator has to choose from depending on the nature and context of the translation. It is true that the objective of translation, as Levý explains (2000: 148), is to convey the knowledge of the original which depends on its function and status; however, it seems that in the case of literary translation, conveying the aesthetic and artistic essence is as important as conveying the message of the original [this is Levý's 'norm' of artistic translation (Levý 1969: 68) in Munday (2008a: 61-2)].

On the other hand, Popovic (1970: 78), working in the tradition of Czech writing on translation shifts, states that the purpose of translation is to convey the intellectual and aesthetic values of the ST. I agree with Popovic that the TT should impart the intellectual and aesthetic values of the original text because the main aim of literary translation is to communicate the message of the original and to influence target readers in a similar way to that in which the source text affected and influenced source readers.

As well as the aesthetic effect, the other central aspect of the novel is what E.M. Forster (1974: 17) calls its "story-telling aspect." From a translation point of view, Newmark (1988b: 171) explains that chief among the problems of translating novels is "the relative importance of the SL culture and the author's moral purpose to the reader". It is my view that an Arabic translation of an English novel should preserve the story-telling aspect and should convey the moral purpose of the author to target readers in addition to communicating the intellectual and aesthetic values of the original.

According to Lambert (1998: 130), it is difficult to provide a thorough definition of literary translation because neither the concept of 'literature' nor that of 'translation' is simple or well defined in most cultures. Distinguishing 'literary' from other types of translation, Olive Classe (2000: viii) uses 'translation' to refer to interlingual translation and 'literary' to imply "aesthetic purpose, together with a degree of durability and the presence of intended stylistic effects". Hermans (2007: 77-81) also considers the problematic definitions of both 'literature' and 'translation' and what comes to count as 'literary translation'. He argues that the changing attitude within literary theory towards the definition and role of literature as a historical and ideological category with a social and political function has brought about new approaches and perspectives to literary translation.

Literary translation is not simply a literal transformation of what is written in one language into another language. In literary translation, Biguenet and Schulte (1989: xii) argue, focus is directed to the discovery of the relationships between words and their etymological background, their cultural ambience, their historical traditions and context within a text. Weaver (1989: 117) also explains that literary translation is a creative activity where there cannot be “an absolute right or an absolute wrong” and the literary translator “must do more than convey information”.

Indeed, as Bush (1998: 127) argues, literary translation is “an original subjective activity at the centre of a complex network of social and cultural practices”. The translator, in literary translation, is not only dealing with two languages but with two cultures and makes decisions that are governed by economic, political, cultural and ideological norms (Lefevere 1992a, see Sections 2.3.2 and 4.5).

According to Gutt (1998: 46), working within relevance theory, text types can harmonize the intentions of the communicator (here the translator) with the expectations of the audience (TT readers). Further, as Gutt (1998: 46) clarifies, such labels can direct the readers in their search for meaning; for example, when given a *novel* to read, one would be looking for a plot, for the way characters are portrayed, for values, attitudes and so on. That is to say, text type is highly important as it helps in the series of decisions the translator will make during the process of translation.

A good understanding of the ST literary genre is essential to the translator in bridging some of the cultural gaps in English-Arabic translation. This background knowledge of the specific text and author will help the translator in choosing the best possible strategies/procedures available. The translation strategy should be suitable to the conventions of the text's literary genre. In this regard, Trosborg (1997: 18) emphasises that a particular genre is a greatly “structured and conventionalised communicative event”, and this structure and convention is of great importance to the translator. That is to say, text type is highly important to the translator as it helps in the series of decisions s/he will take during the process of translation (see Section 12.5). Furthermore, text type, as Sager (1997: 38) puts it, is “closely related to change of intention and choice of translation strategies” and they can be “highly effective in conveying information unambiguously because they

result from common social and knowledge relationships between writer and reader” (Sager 1997: 31).

Reiss (2000: 16-26) also discusses how translation strategies/procedures are affected by different text types and asserts that “the type of text is the primary factor influencing the translator’s choice of a proper translation method” (see Sections 7.1.1 and 7.2.1). In the case of literary translation, Reiss (2000: 18) argues, it is not only content which is important but also artistic form must be mastered and recreated in the target language. Hence, literary translators must be “creative writers” (Reiss 2000: 17). Reiss also stresses that appropriate translation methods depend not only on text type but also on different groups of target readers and the intended purpose of the translation (2000: 102).

2.5.1 The role of literary translators

Translators have contributed to enriching languages, encouraging the emergence of national literatures, disseminating technical and scientific knowledge, propagating religions and writing dictionaries (Delisle and Woodsworth 1995: xiv). Literary translators need to pay close attention to the cultural differences between the ST and the TT because ignoring such differences may alienate target readers. This goes against one of the main objective of most literary translators and publishers of translation: to communicate the message of the original and engage target readers who live in a different cultural environment. Here, it is important to acknowledge that some translators and theorists hold an opposite view, notably Venuti’s ‘foreignising’ translation tendency (1995b/2008; 1998a) which aims to resist and transform the dominant target cultural values and highlight the linguistic and cultural difference of the foreign text. In this sense, in Venuti’s view (1998a: 67), translation exert power in the representations of foreign cultures. However, Venuti admits that whether the effects of translation are the preservation or resistance of domestic values depend not only on the translator’s strategies but also on:

the various factors in their reception including the page design and cover art of the printed book, the advertising copy, the opinions of reviewers, and the uses made of the translation in cultural and social institutions, how it is read and taught.

(Venuti 1998a: 68)

Fawcett (1998: 54-5) argues that translation is not only a process of conveying meaning between two languages, but it is also a process by which “we replace a source-language meaning by a target-language meaning that can function in the same way in the situation being represented linguistically.” Since literary translators “deal with *cultures*” (Landers 2001: 72), their translation process and product are directed by cultural and ideological norms within a specific context at a particular point in time.

Let us consider the following example from Lawrence’s *The Virgin and the Gipsy* and its Arabic translations by Khaled Haddad (KH) and Zaki al-Uṣṭah (ZU) (see Sections 4.9.1.1.1 and 4.9.1.2.1). This example shows how translation is not only a linguistic process but a cultural one as well.

ST: The Vicarage family received decided modification, upon its transference into the rectory. (Lawrence 2005: 5)

KH: تعرضت أسرة الكاهن إلى تغيير واضح عند انتقالها إلى منزل الكاهن.

BT: The family of the priest was exposed to a clear change when it moved to the house of the priest.

ZU: وقد لاقت أسرة الأبرشية تغييراً حاسماً لدى انتقالها إلى المنصب الجديد.

BT: And the Parish family has found decisive change when it moved to the new position.

We notice that, by failing to make clear the distinction between *vicarage* and *rectory*, neither translation conveys to the TT readers the sense of the original. The difference is largely historical and has to do with the divisions of the Anglican Church in England. The rector receives tithes from the parish while the vicar does not, meaning that the rector is in a better financial position than the vicar. The translator in KH uses the same word, الكاهن (*al-kāhin*) [‘priest’], for both *vicar* and *rector*. In the TTs, this sentence is therefore incoherent and ambiguous as it does not show that the decisive change in the life of the vicar’s family is because the vicar’s position has changed into that of a rector. In ZU, al-Uṣṭah has translated *the Vicarage family* into أسرة الأبرشية (*ausrat al-abrashyyah*) [‘the parish family’] and the *rectory* into المنصب الجديد (*al-mansib al-jadīd*) [‘the new position’], thus changing the meaning of the sentence (this is a generalisation which corresponds to Toury’s law of standardization). Keeping in mind that they are translating this novel to a culture that lacked precise cultural and religious equivalents, the translators needed to show the difference between *vicar/rector* and *vicarage/rectory*. What needs to be indicated to the TT readers is that Arthur Saywell, the vicar, has been promoted to rector. Thus, explaining this

to target readers is important in order to convey the religious image that Lawrence uses in describing how God's providence tempered the intensity of the misfortunes of the vicar by giving him the position of the rector. A translation that captures the functional and pragmatic force of this sentence would be:

ST: وقد تحسنت ظروف أسرة الكاهن بشكل ملحوظ عند انتقاله إلى منصب أعلى كقس

BT: And the circumstances of the vicarage family have been improved decisively upon his transference to a higher position of rector.

In the above translation, explicitation, which is defined by Baker (1996: 180) as "an overall tendency to spell things out rather than leave them implicit in translation", is used to fill the cultural gap. Such a translation would enable TT readers to understand the idea that the position of Arthur Saywell has been improved and that the position of القس (*al-qass*) ['rector'] is higher than that of كاهن (*kāhin*) ['vicar'].

Creativity is an integral part of the work of literary translators. The new creation in a different language, Bush (1998: 129) emphasises, elicits "multiple readings and interpretations which will go beyond any intentions of either original author or translator" (see Section 3.3). Additionally, as creators of new works in the target culture, literary translators operate "at the frontiers of language and culture, where identity is flux, irreducible to everyday nationalist tags of 'Arab', 'English' or 'French'" (Bush 1998: 128). Literary translators play an important communicative role across cultures as they make foreign texts accessible to TT readers who do not know the language of the ST. In translating novels, literary translators need to have background knowledge of the novel as a genre and the novelist to provide their target readers with necessary information that might help them to understand the message of the novel and to appreciate its aesthetic values.

Literary translators, Boase-Beier (2006: 27) argues, need to reproduce not only the message of the source text but also its style. This is particularly because the style of a literary text involves the use of figurative devices (such as metaphor, imagery, symbolism and allusions), the translation of which requires great care (2006: 30). One of the reasons for attempting to capture the figurative force of the original, Boase-Beier (2006: 30) claims, "is to provide the possibility for such effects on the reader of the translated text". Therefore, it could be argued that increasing knowledge of as many cultural references as possible

would help in bridging the cultural gaps in English-Arabic translation and in minimizing any translation loss as much as possible.

2.5.1.1 Translation loss and compensation

The inability to achieve a complete equivalence on all levels of the text is natural because “source language and target language are fundamentally different, [so] the transfer from source text to target text inevitably entails difference – that is, loss” (Dickins, Hervey and Higgins 2002: 21). The relativity of the concept of equivalence means that in translation there is a degree of loss in one or more levels of the text. Translation loss happens because of a variety of reasons, such as the translation strategy of the translator when dealing with a culture-specific reference. For example the translator might opt for omitting the reference or adding an explanatory note (see Section 4.6.3.3). In both cases, a degree of loss occurs affecting the ST, the TT and target readers’ reception of the translation. Understanding the intended purpose of the translation and the expected knowledge of the readership affects the degree of translation loss. However, the translator’s decisions and translation strategies/procedures are influenced by other ideological and cultural factors (see Section 4.5).

It becomes important here to note that translation loss does not necessarily lead to the failure of the translation in communicating the text to the target readers. Wherever there is a possible translation loss, the translator needs to review the available translation strategies/procedures to compensate for that loss.

With the aim of constructing a systematic description of compensation, Keith Harvey (1995) presents a new descriptive structure for compensation which is based on three axes: typological, linguistic correspondence and topographical, each of which is further divided into other types of compensation. Harvey explains the different types of compensation through giving example from different translations, concluding that the framework he describes needs to be tested on different types of translations other than the ones he examined as well as on different ST-TT pairs.

Compensation, for Harvey (1995: 69), arises as a result of the mismatch between two language systems involved and is determined by the limits of those systems. Dickins, Hervey and Higgins (2002: 40) argue that compensation is absolutely crucial to successful

translation. Translators follow different strategies/procedures in order to minimize any possible translation loss. Dickins, Hervey and Higgins (2002: 41) state that compensation is not a matter of adding any elegant-sounding phrase into the TT but “of countering a specific, clearly defined, serious loss with a specific, clearly defined less serious one”. They go on to distinguish between three categories of compensation emphasizing that the translator should bear in mind that most cases of compensation belong to more than one category, and that the question of how to compensate can never be considered in isolation from other crucial factors: context, style, genre, the purpose of the ST and TT (2002: 44). These categories are:

- 1) *compensation in kind* which usually entails a difference in kind between the ST textual effect and the TT textual effect. This may involve, according to Dickins, Hervey and Higgins (2002: 44), the replacement of what is explicit with what is implicit or vice versa, denotative meaning with connotative meaning or vice versa, abstract structures with concrete structures or vice versa. Furthermore, these substitutions may happen on word, phrase, sentence or paragraph levels and they may affect a whole text. An example of this type of compensation is the substitution of a ST pun with another form of word play. Let us consider the following example of compensation in kind from Lawrence’s *The Virgin and the Gipsy* in which a connotative metaphorical use is substituted by a denotative translation:

ST: The mother cunningly **put beauty-spots** over his defects and deficiencies.
(Lawrence 2005: 8)

ZH: كانت "الأم" – بدهاء و مكر – **تجمل** عيوبه و نواقصه.

BT: The mother was – with cunning and craftiness – **beautifying** his defects and deficiencies.

In this example, ‘put beauty spots’ is translated into **تجمل** (*tujammil*) [‘beautify’]. Such a translation involves a loss on the lexical level, but there is compensation on the semantic level. It is important to note that this loss is not as serious as a literal translation **وضعت الشامات على عيوبه** (*waḍa ‘at ash-shāmāt ‘ala ‘ywbahī*) [‘put moles on his defects’] would have incurred.

- 2) *compensation in place* where compensation entails change of place, the TT textual effect occurring at a different place, relative to the other features in the TT, from the corresponding textual effect in the ST. Let us consider the following example:

ST: The whole party sat, as Bob expressed it, **like stuffed ducks**. (Lawrence 2005: 15).

ZU: و جلست المجموعة كالبطّ المحشو – على حد تعبير بوب.

BT: And the whole party sat **like stuffed ducks** – as Bob expressed it.

This example involves compensation in place. The ST clause ‘like stuffed ducks’ lost its position to take the place after the noun in the TT.

- 3) *compensation by splitting* which involves a change of ‘economy’, ST features being spread over a longer length of TT. Let us consider the following example from *The Virgin and the Gipsy*:

ST: The pure girl he had wedded and **worshipped**. (Lawrence 2005: 6)

KH: الفتاة الطاهرة التي تزوجها و أحبها حتى العبادة.

BT: The pure girl whom he had wedded and **loved to worship**.

In this example, ‘worshipped’ is translated into *أحبها حتى العبادة* (*aḥabbahā ḥatta al-‘ibadah*) [‘loved to worship’] instead of *عبدها* (*‘abadaha*) [‘worshipped’]. The translator chose to split the English verb ‘worshipped’ into the Arabic verb *أحبها* and the prepositional phrase *حتى العبادة*. The translator opted for natural collocation because these two forms collocate more appropriately in Arabic.

Dickins, Hervey and Higgins (2002: 49) observe that compensation is “a matter of conscious choice, and is unlikely to be successful if left purely to inspiration”. The translation strategies/procedures which literary translators adopt to solve a cultural reference influence the quality of the TT and ultimately the reception of target text readers. As a result, translators should study any possible translation loss carefully before choosing the way to compensate it. The available strategies/procedures are influenced by the norms which are at work within a particular culture at a particular point in time. These norms will be further investigated in the interviews with the Syrian publishing companies (Chapter 4).

2.6 Equivalence in translation

Translators try to produce appropriate translations for a specific readership. Throughout the translation process, literary translators try to achieve ‘equivalence’ at one or more levels of the translation. Although it should be recognised that this term is ambiguous and has always caused controversy among literary translators (Baker 1992: 6). Hatim and Mason (1990: 8), for instance, explain that a translator needs to take into consideration the problematic nature of the term and the fact that producing a totally equivalent translation of

a source text is not possible. Levý (1969: 65-9 in Munday 2008a: 62) sees literary translation as both a reproductive and creative labour but with the goal of equivalent *aesthetic* effect. 'Totally equivalent' translation is impossible because the shift from one language to another inevitably involves change. Also, the change of communicative context and readership prevents the creation of a totally equivalent effect (see below).

2.6.1 The relativity of equivalence

I think that it is a futile quest for literary translators to strive to achieve a perfect translation, particularly if a perfect translation is taken to mean a copy of the ST. Literary translators have to accept the fact that their "best efforts will never succeed in capturing in all its grandeur the richness of the original" (Landers 2001: 6).

The ultimate goal of most literary translators is to convey meaningful ideas and concepts and to make the translated material appeal to target readers. This could be done by trying to achieve a *similar* effect on target readers and create a target text which is *partially* equivalent to the source text and not to produce a completely equivalent replica of the ST. Baker (1992: 6) highlights the fact that although equivalence can usually be obtained to some extent, it is influenced by a variety of linguistic and cultural factors and is therefore always relative. Similarly, House (1998: 63) says that equivalence is never to be conceived as absolute but rather as inherently relative.

Consequently, I believe that talking about equivalence between a source language text and a target language text does not imply a specific and exact sameness between them. It rather means "counterpart" – something different, but with points of resemblance in relevant aspects" (Dickins, Hervey and Higgins 2002: 20). This is the meaning of equivalence on which my study of the Arabic translations of Lawrence's *The Virgin and the Gipsy* is based

2.6.2 Formal or dynamic equivalence

From the 1940s onwards, important work in translation studies was produced by Eugene Nida, who was extensively engaged in the translation of the Bible into non-European languages in Africa and the Americas. Nida introduced the concepts of 'formal' and 'dynamic' (later 'functional') equivalence (Nida 1964; Nida and Taber 1969). For Nida,

formal equivalence “focuses attention on the message itself, in both form and content... One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language” (Nida 2003: 159). Thus, formal equivalence is oriented towards the structure of the ST which has a great role in determining accuracy and correctness. In contrast dynamic equivalence is based on what Nida calls ‘the principle of equivalent effect’, where “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida 2003: 159). As a result, the success of a translation for Nida depends on evoking an equivalent response in target readers and if such an equivalent effect is to be achieved, correspondence in meaning must have priority over correspondence of style. To illustrate this point Nida (2003: 159) gives the example of “gloss translation” (such as the rendering of a French Medieval text into English directed for students of early French literature) where the translator tries to “reproduce as literally and meaningfully as possible the form and content of the original.” Let us consider the following example from Lawrence’s *The Virgin and the Gipsy* in which the rector is speaking to his daughter and quotes from the Bible. Khaled Haddad gives a dynamic translation of the Biblical allusion whereas Zaki al-Uṣṭah uses a formal literal translation:

ST: I am fined one guinea. And with that **I wash the ashes out of my hair.** (Lawrence 2005: 29)

KH: أتغرم جنيتها واحداً. و بذلك أكفر عن ذنوبي.

BT: I am fined one guinea. And thus **I atone for my sins.**

ZU: فأنا محكوم بغرامة جنيهه و بذلك أنفض الرماد عن شعري.

BT: I am fined one guinea and thus **I shake the ashes off my hair.**

In KH, Haddad translates the Biblical allusion “I wash the ashes out of my hair” into its dynamic equivalent [‘atone for my sins’]. It is true that his translation is a form of explicitation but it gives the meaning of the ST allusion (see Section 2.7.1). On the other hand, al-Uṣṭah translates the Biblical allusion literally into [‘I shake the ashes off my hair’].

2.6.3 Semantic or communicative translation

For Newmark (1988a: 38), however, the success of equivalent effect is ‘illusory’ and “the conflict of loyalties, the gap between emphasis on source and target language will always

remain as the overriding problem in translation theory and practice”. It is important to note that there is also a gap in culture, knowledge and time. If it is possible to achieve an ‘equivalent effect’, then there is a need to judge the effect on target readers. Different readers, of course, respond in different ways to the same text (see Chapter 3 and Section 7.3). Newmark (1988a: 38) states that this gap could be narrowed if the notions of formal and dynamic equivalence were replaced by ‘semantic’ and ‘communicative’ translation:

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

(Newmark 1988a: 39)

The communicative translation, Newmark (1988a: 39) argues, has to emphasise the ‘force’ rather than the ‘content’ of the message. Newmark (1988a: 38) gives the following example: ‘Bissiger Hund’ or ‘Chien Méchant’ where the communicative translation ‘Beware of the dog!’ is mandatory; whereas, the semantic translations ‘dog that bites’ and ‘savage dogs’ are more informative but less effective. Munday (2008a: 44) states that Newmark’s description of communicative translation resembles Nida’s dynamic equivalence in the effect it is trying to evoke in target readers, while semantic translation is similar to Nida’s formal equivalence. Newmark, as Munday explains, distances himself from the full principle of equivalent effect, as that effect “is inoperant if the text is out of TL space and time” (Newmark 1988a: 69) (cf. Bassnett’s (2002) example of modern translations of Homer). This may explain why, when the text involves distance of time and place and/or culture, the translator may add a preface to her/his translation in order to provide TT readers with information about the context and background against which the ST is set. Since Lawrence’s *The Virgin and the Gipsy* does involve difference in space, time and culture, I shall return to this point in Section 4.6.3.2.

2.6.4 Functional equivalence

Raymond van Broeck (1978: 40) and Munday (2008a: 43) consider equivalent effect or response to be impossible (how is the ‘effect’ to be measured and on whom? How can a text possibly have the same effect and elicit the same response in two different cultures and

times?). This is particularly difficult when the time and setting of the ST entails distance, hence the translator needs to be careful in conveying such a text into a cultural context that is remote from both the original and modern cultural ST context. Munday (2008a: 43) asserts that “the whole question of equivalence inevitably entails subjective judgment from the translator or analyst”. This consequently leads to the subjectivity of reader response. Readers depend on their own subjective experiences in interpreting texts and this inevitably creates a variety of different readings (see Chapters 3 and 7).

The above discussion brings into focus the controversial nature of ‘equivalence’ and yet its centrality in translation theory and practice. It is worth noting that there are no clear cut borders between the different concepts of equivalence. In other words, when setting out to translate a literary text, a translator does not usually consciously have in mind the achieving of one of these ‘*equivalences*’ as the main clearly defined objective of her/his translation. Furthermore, equivalence may be achieved on one or more levels of the text as explained by Dickins, Hervey and Higgins (2002: 18-21) when discussing functional equivalence.

House (1998: 63-4) claims that the most essential requirement for translation equivalence is that a translation have a function equivalent to that of its original and that *functional equivalence* in its different forms and types “can be established and evaluated by referring original and translation to the context of situation enveloping the two texts, and by examining the interplay of different contextual factors both reflected in the text and shaping it”.

In this regard, Nord (1997: 82) points out that the specific part of the function of a literary text is to produce a particular aesthetic or poetic effect on its readers. This effect gives the literary text a particular value of its own, influencing the interaction between writer and reader. Nord (1997: 84) explains that the specific effect of a literary text depends on both cultural and (culture-determined) individual factors.

It is possible to produce a satisfactory translation that is equivalent in function to the original ST through aiming at functional equivalence that might be achieved through formal or dynamic equivalence, semantic or communicative translation. It is important that an adequate translation should appeal to TT readers. However, it should be borne in mind that the principle of equivalent effect does not imply sameness. Dickins, Hervey and Higgins (2002: 20) suggest that it would be better in the translation process “to avoid an absolutist

ambition to *maximize sameness* between ST and TT, in favour of a relativist ambition to *minimize difference*: to look not for what is to be put into the TT, but for what one might save from the ST.” Translators should be realistic in accepting that a translation loss is inevitable while conveying a literary text from one language to another due to differences between the source culture and target culture. In order to do this, the concept of pragmatic equivalence is crucial.

2.6.4.1 Equivalent effect and the response of TT readers

Nida’s work is crucial in bringing the reader into translation theory (see Section 2.6). As we saw in Section 2.6.2, Nida’s concept of equivalent effect is to produce the same effect (or one as close as possible) on the readership of the translation as was obtained on the readership of the original (Newmark 1988a: 39). Hatim and Mason (1990: 92) explain that the translator plays the key role in producing an equivalent effect on TT readers, as both a reader and a writer:

The role of the translator as reader is then one of constructing a model of the probable impact of ST on intended receivers. As a text producer, the translator operates in a different socio-cultural environment, seeking to reproduce his or her interpretation of ‘speaker meaning’ in such a way as to achieve the intended effects on TT readers.

All these views about the importance of the reader and the reader’s response to a literary work give reason for the translator to identify the responses of the ST and TT readers. In this respect, it seems that a literary translation should convey the aesthetic values as well as the information of the original ST. The following example shows how the translator might achieve an equivalent effect on her/his target readers. This example is taken from a passage in which Lawrence is describing the character of the grandmother and how she benefits from the misfortunes of other members in her family:

ST: All this was **water on the Mater’s mill**. (Lawrence 2005: 6)

KH : كان هذا كله مفيداً لخطط الأم.

BT: All this was **helpful to the plans of the mother**.

ZU: كل ذلك كان ماءً في طاحونة "الأم".

BT: All this was **water in the mill of “the mother”**.

Haddad has paraphrased the idiom ‘water on the Mater’s mill’ [‘all this was helpful’] and his translation conveys the meaning and sense of the original which

is the grandmother's opportunist nature as a person who wants to use other's weaknesses and misfortunes to control them. According to Baker (1992: 74) translation by paraphrase is the most common way of translating idioms when a match cannot be found in the TL or when it seems inappropriate to use idioms in the TT because of differences in stylistic preferences between the source and target language. This example shows that although there is a translation loss at the stylistic level, yet there is a gain at the communicative level. It is true that Haddad did not translate the English idiom into an equivalent Arabic one, yet his translation is cohesive and coherent. His translation by paraphrase achieved the function of the idiom in the ST. In ZU, al-Uṣṭah unsuccessfully translated the sentence literally resulting in a meaning which is counter to the original. al-Uṣṭah's Arabic translation *kulu dhālika kāna mā'an fi ṭāḥūnati al-'um* ['all this was water in the mill of the 'mother'] means in the Arabic context that matters will not alter no matter how hard we try to change them. We can see here that al-Uṣṭah's literal translation resulted in an awkward and misleading translation. We shall return to this in Chapter 3.

2.6.4.2 Intended purpose of literary translation

Hans J. Vermeer uses the term 'skopos' to refer to the purpose of translation. In Vermeer's *skopostheorie*, Nord (2005: 27) argues, "the skopos of a translation is determined by the function which the target text is intended to fulfil". Skopos theory focuses on how the purpose of the translation determines the translation methods and strategies to produce 'a functionally adequate result'. One of the five rules of skopos theory is the 'coherence rule' emphasising that the target text "must be interpretable as coherent with the TT receiver's situation" (Reiss and Vermeer 1984: 113 in Munday 2008a: 79). This means that the translation strategies/procedures adopted need to produce a coherent target text for target readers based on their knowledge and circumstances.

2.6.5 Pragmatic equivalence

The concept of 'pragmatic equivalence' is "concerned with the way utterances are used in communicative situations and the way we interpret them in context" (Baker 1992: 217). This section considers some pragmatic issues which are related to translation theory. Baker (1992: 217) defines pragmatics as "the study of language in use. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants

in a communicative situation.” Working from within Relevance theory, Gutt (2000: 26-34, see Section 2.5) states that one of the major difficulties faced by the translator is a pragmatic one: the fact that in translation there is a difference, not only of language but also of context and, of course, of participants, including readers. The translator’s knowledge of pragmatic concepts – such as implicature, context, text type, politeness, coherence and cohesion – enables her/him to choose suitable translation strategies/procedures when facing a translation problem related to any issue whether stylistic, linguistic, semantic or cultural (my focus is on cultural issues). For example, when the translator is aware that implicature is a way of implying more than what is literally said, s/he has to try to convey that implicature (see Section 2.6.5.1) in an equivalent way in order to preserve the meaning of the original and avoid a possible translation loss.

The procedures that the translator chooses should be appropriate to the pragmatic issues involved in the process of translation in order to produce a TT that is pragmatically equivalent to the ST. This is the case in translating the word *Mater* in *The Virgin and the Gipsy*. This word has no equivalent in Arabic. Haddad translates this word into (أم) (*al-'um*) ‘the mother’ without adding an interpolation (additional explanatory information in the TT itself) or a footnote to convey the sense of the original. On the other hand, al-Uṣṭah translates the culture-specific reference *Mater* into (“أم”) (“*al-'um*”) ‘the mother’ adding the quotation marks to indicate the special use of the word. It seems that neither of the Syrian translators succeeds in transferring the communicative meaning and connotation of the original. The explanation of the word *Mater* does not suit an interpolation because an interpolation should normally be short (Landers 2001: 94). However, an endnote or footnote (see Section 4.6.3.3) that does not disrupt the flow of the novel could be added explaining that ‘*Mater*’ is the Latin for ‘mother’ which was used in the 19th and early 20th centuries as a middle-class indicator, often imitated in aspirational lower-class families (this is a note given in the critical edition of the English ST (2005: 260). *Mater* is a formal and a rather unemotional word. It is used by Lawrence throughout his novel to refer to the strict authority of Granny who becomes the central figure in the rector’s family.

2.6.5.1 Implicature

One of the important notions of pragmatics is the notion of implicature. In his seminal writing, Grice (1975) uses the term implicature to refer to what the speaker means or implies rather than what s/he literally says. Baker (1992: 223) explains that it is important not to confuse implicature with non-literal meaning such as idiomatic meaning which depends primarily on a well-constructed knowledge of the linguistic system and not on a successful interpretation of an implied meaning of a particular utterance in a given context. Thus, the context in which an utterance occurs is essential to the process of interpreting an implicature because “the context does much more than filter out inappropriate interpretations; it provides premises without which the implicature cannot be inferred at all” (Sperber and Wilson 1995: 37).

Thomas (1995: 61) observes that Grice introduced the Cooperative Principle (CP) and four conversational maxims in order to explain how people interpret conversational implicature. The CP, Grice (1975: 45) explains, runs as follows “make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”. Thomas (1995: 62) explains that Grice was not telling speakers how to behave but he was suggesting that in conversational interaction people work on the assumption that a certain set of rules is in operation, unless they receive indications to the contrary. Speakers follow the CP although their utterances only apparently observe it. The maxims show aspects of the CP and they were formulated as follows:¹

1. Quantity

- a) Make sure your contribution as informative as is required (for the current purposes of the exchange).
- b) Do not make your contribution more informative than is required.

2. Quality

‘Try to make our contribution one that is true’, specifically:

- a) Do not say what you believe to be false.
- b) Do not say that for which you lack adequate evidence.

¹ Baker (1992) also makes a similar assessment of Grice’s maxims.

3. Relevance

Make your contributions relevant to the current exchange.

4. Manner

Be perspicuous, specifically:

- a) Avoid obscurity of expression.
- b) Avoid ambiguity.
- c) Be brief (avoid unnecessary prolixity).
- d) Be orderly

(Grice 1975: 45-7)

Violating a maxim occurs when a speaker breaks one of the maxims in a covert manner. In this case the speaker does not want the hearer to realize that a rule is being broken. Whereas flouting a maxim happens when a speaker breaks one of the maxims in an overt manner: the speaker in this case intends to make the hearer understand that the CP has apparently been broken. However, it is important to remember that literary writers may sometimes make their message ambiguous or complicated in order to convey certain meanings and create particular impressions. The translator has to keep this in mind in order to recreate what s/he considers to be the intended impression of the original writer. Let us consider the following example from Lawrence's *The Virgin and the Gipsy* to see how the writer expresses certain messages and ideas through making a character flout one or more of the maxims. In this example, the rector is speaking to his daughter Yvette after discovering her relationship with Mrs Fawcett and her partner Mr Eastwood. He is reminding Yvette of her mother's flaws and threatening of sending her to a criminal asylum:

ST:

"... Have you got something worse than lying in your blood?"

"What have I got, worse than lying, in my blood?" She asked...

"You know best yourself, what you have got," he sneered. "But it is something you had best curb, and quickly, if you don't intend to finish in a criminal-lunacy asylum."

"Why?" she said, pale and muted, numbed with frozen fear. "Why criminal lunacy? What have I done?"

"That is between you and your Maker," he jeered.

(Lawrence 2005: 60)

KH:

... هل لديك شئ أسوأ من الكذب في دمك؟

فسألته: "ماذا لدي أسوأ من الكذب في دمي؟ ...

و قال ساخراً:

أنت تعرفين بشكل أفضل، ماذا لديك. لكنه شيء من الأفضل أن تسيطر عليه، و بسرعة، إذا كنت لا تعتزمين أن تنتهي في ملجأ للمجرمين المجانين.

قالت، و هي شاحبة بصوت ضعيف، و قد خدرها الخوف المجد.

لماذا؟ لماذا ملجأ المجرمين المجانين؟ ماذا فعلت؟

فقال ساخراً: "ذلك بينك و بين خالك." "

BT:

Do you have a thing worse than lying in your blood?

So she asked him: "What have I got worse than lying in my blood?"...

He said ironically:

You know in a better way, what you got. But it is something you had best control, and quickly, if you don't intend to finish in an asylum for crazy criminals.

She said, while she was pale and in a low voice, and frozen fear had numbed her.

Why? Why an asylum for crazy criminals? What have I done?

He said sarcastically: "that is between you and your Creator."

We notice that the rector (Yvette's father) flouts the maxim of quantity and manner when he does not make it clear to Yvette and the reader what he means by "Have you got something worse than lying in your blood?" This even frightens Yvette who asks her father in fear "What have I got, worse than lying, in my blood?" thus flouting the maxim of manner because she does not answer her father's question but responds with another question. Now, the rector's answer to this question "You know best yourself, what you have got," again flouts the maxim of manner. However, his answer is also an indirect answer to her question. This is Lawrence's indirect way of revealing the degraded nature of the rector and putting it in contrast with Yvette's pure and virgin nature. Haddad's literal translation succeeds in conveying Lawrence's indirect way of describing the rector's hint that Yvette has inherited her mother's wild unrestricted spirits. This conversation is extremely important in the process of Yvette's gradual acquiring of intention and will. After this conversation, Lawrence never refers to her virginity again.

2.6.5.2 Context

Gutt (1998: 41) states that communication not only requires encoding, transfer and decoding processes, but significantly involves inference as well. Hatim and Mason (1990:

95) suggest that if this inferential nature of communication is accepted, it will also be appreciated that relevance to a context is a matter of degree and, further, that what is relevant in one ST environment may be less or more so in another TT environment. For translation, this means that the translator has to assess relevance to intended receivers.

Context is an essential concept within the structure of relevance theory. It is defined by Sperber and Wilson as:

The set of premises used in interpreting [an] utterance... A context is a psychological construct, a subset of the hearer's assumptions about the world... A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a role in interpretation.

(1995: 15-6)

This definition of context, as Gutt (2000: 27) points out, includes the text surrounding an utterance. He also explains that context in relevance theory is assumed to be organized, and that this organization affects the accessibility of a certain piece of contextual information on a particular occasion.

2.6.5.3 Speech Acts

The ability of sentences to perform actions, to achieve some communicative function over and above the sense conveyed by the individual items which the sentence comprises was explored by Austin (1962). Hatim and Mason (1990: 59) explain that Austin distinguishes three kinds of actions which are performed when a language user produces an utterance:

1. Locutionary act: the action performed by uttering a well-formed, meaningful sentence. For example, saying "step back" or "do not smoke" is a locutionary act with phonetic, syntactic and semantic features.
2. Illocutionary act: the communicative force which accompanies the utterance, e.g. promising, warning, conceding, denying, etc.
3. Perlocutionary act: the effect of the utterance on the hearer/reader; i.e. the extent to which the receiver's state of mind/knowledge/attitude is altered by the utterance in question (Hatim and Mason 1990: 59-60). In the example given in 2.6.5.1, the illocutionary and perlocutionary acts are illustrated. In an attempt to control Yvette,

the rector tells her “it is something you had best curb, and quickly, if you don’t intend to finish in a criminal-lunacy asylum”. In KH, this sentence is translated into:

- لكنه شئ من الأفضل أن تسيطر عليه، و بسرعة، إذا كنت لا تعتزمين أن تنتهي في ملجأ
للمجرمين المجانين.

The translation communicates the illocutionary force of warning and produces a similar perlocutionary effect on Yvette who is “numbed” by “frozen fear”.

The translator should pay special attention when translating these acts in order to convey the intended meaning and the communicative force of an utterance; i.e. the illocutionary act. An illocutionary particle, according to Hervey and Higgins (1992: 251), is a discrete element which, when added to the sentence, tells the reader what affective force the utterance is intended to have; ‘eh’, ‘alas’ and ‘dammit’ are few examples of illocutionary particles. Let us consider the following example from Lawrence when the grandmother and her two sons are trying to play cross-word puzzles. The grandmother, who is almost deaf, repeatedly says ‘eh?’ when one of her sons speaks to her. Both Haddad and al-Ustah translated ‘eh?’ into *mādhā?* ‘what?’. The translators translated the illocutionary act of the word ‘eh?’ because translating the locutionary act; i.e. translating it into (alas) would make the whole conversation incoherent. Choosing to translate the illocutionary act is a suitable way to produce an adequate meaningful translation which has a similar perlocutionary effect.

2.6.5.4 Politeness

Baker (1992: 234) argues that politeness is a relative notion and there are different norms of polite behaviour across different cultures. Moreover, different cultures have different ideas about what is and what is not a ‘taboo’ area. Baker explains that sex and religion are taboo subjects in many cultures though not to the same degree within similar situations.

Baker (1992: 234) states that in certain translation processes being polite is far more important than being accurate. Sometimes, a translator takes the decision to omit whole parts of a particular text in order to give target readers a translation which conforms to their expectations without offending them. To illustrate this point, Baker gives the example of an Arabic translation of a passage from *Arab Political Humour* where all references to God and sexual organs are omitted in order not to offend the Arab average reader. As a result, translation decisions in such situations are not to account for the fidelity or infidelity of the

translator to a given source text. What matters more is the ability of the translator to handle a taboo subject in order to keep the translation acceptable to his/her target readers. Hence, Grice's 'be polite' maxim (see Section 2.6.5.1) can explain intelligent decisions undertaken by translators in the translating process that otherwise could seem risky and impolite.

However, it appears that respecting the target culture norms of politeness might not be appropriate in the case of literary translation. For instance, Landers (2001: 151) states that literary translators should not apply their own standards of decency and morality, or those of any hypothetical audience to their task of translation. The literary translator should not undertake the task of translating a literary work if s/he considers any word in either the SL or TL too offensive or too obscene to translate.

2.6.5.5 Coherence vs. cohesion

Halliday and Hasan (1976: 4) argue that cohesion refers to "relations of meaning within the text" and it occurs where "the interpretation of some element in the discourse is dependent on that of another". Baker (1992: 218) states that both cohesion and coherence are networks of relations which organize and create a text. The difference between these two notions is that coherence is the network of conceptual relations that underlie the surface text whereas cohesion is the network of surface relations which link words and expressions to other words and expressions in a text.

Baker (1992: 218) argues that the presence of cohesive markers in a certain text does not mean that the text is coherent. Sometimes, we cannot make sense of a text in spite of the presence of cohesive markers in it, which means that what gives texture to the text is not the presence of cohesive markers but "our ability to recognise underlying semantic relations which establish continuity of sense" (1992: 219). Hence, any interpretation of a certain text depends primarily on the reader's expectations, knowledge and experiences of the world. Different cultures and indeed different individuals within the same culture have different views of the world and on the way events and situations relate to each other. What makes sense to readers in a particular culture may not seem valid to readers in another culture. In fact, the process of making sense of a given text may differ from one reader to another within the same culture.

According to Baker (1992: 221) the coherence of a text does not depend on its plausibility as related to specific views of the world, but rather on whether the reader finds the presented material plausible, believable or relevant. Texts do not exist as coherent or incoherent entities by themselves. Thus, the coherence or incoherence of a text depends on the ability of the reader to make sense of it by relating it to a world of familiar experiences. Such ideas raised debates among linguists on the issue of whether meaning is an inherent property of the text or a property of a communicative situation shared by participants, settings and the text itself.

Blum-Kulka (1986: 18) distinguishes two types of shifts in cohesion in translation: a) shifts in the levels of explicitness where the general level of the TT's textual explicitness is higher or lower than that of the ST (or what Blum-Kulka terms the 'explicitation hypothesis', see Section 2.7.1), and b) shifts in text meaning(s) where the explicit and implicit meaning of the ST changes through translation. Blum-Kulka (1986: 17) sees meaning as a property of the text when she defines coherence as "a covert potential meaning relationship among parts of a text, made overt by the reader or listener through processes of interpretation". Furthermore, she assumes that texts may "lose their meaning potential through translation" (Blum-Kulka 1986: 23). On the level of coherence, Blum-Kulka (1986: 23) argues for a need to distinguish between *reader-focused* shifts, which happen as a result of a TT being read by culturally different audience, and *text-based* shifts which take place as a result of the translation process. Reader-oriented shifts are influenced to a lesser or greater degree by translation strategies and procedures chosen to deal with the different cultural references in the ST. The present study tests the potential of providing background information through specific translation procedures. Different translation procedures produce different reception shifts and positions (see Sections 3.4 and 7.3).

Baker (1992: 222) on the other hand asserts that whether meaning resides in the text or in situations involving participants and settings, there remains the fact that the reader's cultural and intellectual background plays a great role in her/his ability to make sense of a certain text. A reader can make sense of a specific text only by analysing the linguistic system of the text against her/his own world of experience.

Hatim and Mason (1990: 195-7), following Beaugrande and Dressler (1981), explain that both coherence and cohesion are standards of textuality and need to be maintained if

communication is to be successful. They claim that once coherence has been retrieved from the ST, it can be easily re-established in the TT, but not by the same means. Each language favours coherent devices that are used to transfer meanings and impressions that are not literally expressed in the text. These devices are not necessarily the same in the source and target languages.

Hatim and Mason (1990: 195) assert that both coherence and cohesion are necessary to achieve successful communication. This emphasises the role of the literary translator as a TT producer. In this sense, the task of the literary translator involves a series of decisions such as understanding the literal meanings of the ST, trying to figure out the implications of certain expressions and literary techniques and devices, then starting the process of conveying the literal and the implied meaning into the TL using the literary means preferred by the TL system. In other words, it seems important for the translator to weigh her/his decisions carefully while translating implicatures or speech acts since they might be open to several possible interpretations. Choosing the satisfactory translation of an implicature or a speech act affects the coherence of the TT.

2.7 Problems of translating culture-specific references

The main items on which we shall focus our analysis are precisely the type of culture-specific references mentioned by Dickins et al. (2002: 49, see above). Culture-specific references may refer to names, history, geography, customs, habits, and administration within a particular culture (Newmark). Culture-oriented problems, Leppihalme (1997) explains may be divided into 'extralinguistic' problems and 'intralinguistic' ones. Leppihalme (1997: 2) explains that some researchers (Nida 1964) have focused mainly on extralinguistic phenomena ranging from natural (winds, flora and fauna, etc.) to man-made (social institutions, buildings, markets, etc.). Other researchers (Baker 1992; Leppihalme 1997) see culture-oriented problems as intralinguistic and pragmatic involving metaphors, allusions, idioms, proverbs and ways of addressing a person, complimenting her/him or apologizing. In a paper published in the influential volume *The Nature of Translation* (Holmes 1970), Gorjan discusses culture-specific problems he encountered while translating Joyce's *Ulysses* into Croatian, listing puns and idioms among the most difficult cultural references to translate (Gorjan 1970: 205-6). Leppihalme's distinction between the

extralinguistic and intralinguistic translation problems will be applied to the analysis of cultural references in Lawrence's *The Virgin and the Gipsy* (see Chapter 5). Additionally, Newmark's adaptation (1988b: 95) of Nida's model of cultural items will be applied to the extralinguistic problems (see Section 5.1).

The translation of literary works, Nida (2001: 75-9) argues, is always a problem not only because the process of translation entails a high degree of parallelism in both form and content but also because the differences between the two cultures create various culture-specific problems. Since language is the most distinctive feature of culture, Nida (2001: 13) explains, translating texts encounters culture-oriented problems and translators as such "must be sensitive to the broader contexts" of cultural references (Nida 2001: 66). Identifying cultural references is important for drawing inferences and for maintaining the coherence of the text (Baker 1992: 230). As a result, the coherence of the TT depends on the strategy that will be adopted by the translator in order to make the cultural reference clear to target readers and to preserve the meaning and style of the literary text (2006: 27). In contrast to translation strategies or methods which relate to the whole text, Newmark (1988b: 81) explains that translation procedures are used "for sentences and smaller units of language". Newmark (1988b: 81-91) proposes 13 different translation procedures for cultural references:

- Transference (transcription, transliteration): is the process of transferring a SL word to a TL word. This happens either because the TL does not have a correspondence or for stylistic and rhetorical reasons, e.g. proper names, newspapers, geographical and institutional names, etc (see Section 5.1).
- Naturalization: adapting a SL word to the pronunciation and then to the morphology of the TL, e.g. كمبيوتر (*kumbywtar*) 'computer'.
- Cultural equivalence: this involves the replacement of a cultural word with a TL one. 'Best regards' could be translated into one of its Arabic cultural equivalents, e.g:
 - والسلام عليكم ورحمة الله وبركاته.
 - ['may peace and the blessings of Allah be upon you']
 - و تفضلوا بقبول فائق الاحترام.
 - ['please accept our utmost respect']

- Functional equivalence: the use of a neutral cultural word (see Section 5.1.2.1).
- Descriptive equivalence: this involves the generalisation of a SL word by using a description (see Section 5.1.2.4).
- Componential equivalence: this requires splitting the SL word into its sense components, e.g. ‘smog’ is translated into four words in Arabic ضباب مخلوط بدخان (*dabāb makhlūṭ bidukhān*) which literally means [‘fog mixed with smoke’].
- Synonymy: using a near TL equivalent when there is no clear one-to-one equivalent, e.g. Halloween is translated into Arabic as “عشية عيد جميع القديسين”, literally: the evening of the Holyday of All Saints.
- Through-translation: this is the literal translation of common collocations, organisations and the components of compound, e.g. the names of international organisations which are often known by their acronyms that may remain English.
- Shifts or transposition: this involves a change in the grammar from SL to TL (singular to plural, verb to noun, the position of adjectives etc...), e.g. the white house البيت الأبيض (*al-bayt al-abyḍ*).
- Recognized translation: this involves the use of “the official or generally accepted translation of any institutional term” (Newmark 1988b: 89)
- Compensation: this occurs when the loss of one part of a sentence is compensated in another part (see Section 2.5.1.1).
- Paraphrase: the explanation of meaning of a part of the SL text (e.g. Haddad’s translation of the Biblical allusion “I wash the ashes out of my hair” into “I atone for my sins”).
- Notes: these are additional information in a translation (see Sections 2.8 and 4.6.3.3).

The decision of which procedures to use is not completely dependent on the translator’s choice. It is influenced by the socio-cultural, economic and political conditions that govern the translation process as well as the publishing strategies within a specific cultural system (see Section 4.6.2).

2.7.1 Explicitation

The concept of explicitation was introduced by Vinay and Darbelnet (1958) as a stylistic translation technique of making explicit in the target text information which is present implicitly in the source text (1958/1995: 242). The results of explicitation are often discussed, Klaudy (2009: 104) argues, in terms of gains and losses (see Section 2.5.1.1) in textual volume either in the form of interpolations, footnotes or glossary.

The explicitation hypothesis, developed by Blum-Kulka (1986), relates explicitation to shifts of cohesion and coherence and emphasises that explicitation is inherent in the process of translation itself (see Section 2.6.5.5). Furthermore, Klaudy (2009: 106) suggests that explicitation methods lead to translated texts in a given genre being more explicit than texts of that genre originally written in the same language. She (2009: 106-7) distinguishes three types of explicitation:

- **Obligatory explicitation:** this is caused by differences in the syntactic and semantic structure of languages. It is obligatory, Klaudy argues (2009: 106), because without it TL sentences would be ungrammatical. In this regard, Al-Qinai (1999: 250) refers to cases of obligatory explicitation in English-Arabic translation. English has past, present and future tenses. However, the Arabic verb is not sufficient by itself to denote the same relation expressed by the English tense. Both the perfect (الماضي) and the imperfect (المضارع) in Arabic may be used to express any of the three temporal stages: past, present and future. For example, to denote the limited duration in the past, the auxiliary verb 'be' (كان) is used:
 - كان المطر يهطل طوال يوم أمس -
 - It rained all day yesterday.
- **Optional explicitation:** this is dictated by differences in text-building strategies and stylistic preferences between languages. Such types of explicitation are optional because sentences can be grammatically constructed without using explicitation in the TL. An example of optional explicitation is the addition of conjunctions in Arabic which are used to strengthen cohesive links.
- **Pragmatic explicitation:** this is related to differences between cultures. Here explanations are included in translations because members of the TL cultural community may not share aspects of what is considered general knowledge within

the SL culture (Klaudy 2009: 106-7). Klaudy gives the example of names of villages and rivers (e.g. the translator might write ‘the river Maros’ for *Maros*) or items of food and drink which are known to the SL community but may mean nothing to TL audience (see Section 5.1).

Cases of pragmatic explicitation in English-Arabic translation abound. One of the causes of pragmatic explicitation in Arabic, Al-Qinai (1999: 237-40) explains, is the absence of one-word equivalents where Arabic shows a preference for paraphrase, e.g. religious terms: ‘transubstantiation’ has no one-word equivalent and is translated into استحالة خبز القربان و خمره إلى جسد المسيح و دمه (al-Ba‘albaki 2005: 985) [literally: the change of Eucharist bread and wine into Christ’s body and blood]. The inadequacy of literal translation, Al-Qinai (1999: 237-40) states, is another reason for explicitation where information can be added in interpolations or footnotes or glosses. Furthermore, in literary works, Al-Qinai (1999: 239) argues, translators may find themselves obliged to add explanatory interpolations or notes for culture-specific references and attitudes that are unfamiliar to target audience. Al-Qinai gives an example from *Hamlet* where the illicit marriage of Gertrude and Claudius is perfectly normal (apart from the murder) in other cultures (e.g. Islam and the Arab World). Examples of pragmatic explicitation are particularly important in the translation of Lawrence’s *The Virgin and the Gipsy* and are discussed in depth in Chapter 5.

2.8 Notes as a solution

It is important to note that translation procedures adopted to deal with cultural references vary: interpolations, paraphrase, omission, footnotes, endnotes, commentaries, etc. Footnotes, endnotes and commentaries are paratexts² (Genette 1997). Such paratexts are forms of explicitation and they, Genette (1997: 2) argues, have an influence on the reader which is presupposed to enhance the reception of the text. In the case of translation, some of these paratexts – particularly notes (endnotes/footnotes) – play an important role in providing the source of reference and explaining its meaning and consequently influence the responses of target readers

Notes are a solution suggested by Newmark as well as Klaudy for bridging cultural gaps. According to Genette in his detailed study of paratexts, a note, is “a statement of variable

² ‘Paratext’ is a word used by Genette (1997) to refer to additional devices both within and outside a text.

length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment” (1997: 319). The use of notes, Genette (1997: 319-22) states, goes back to the Middle Ages when a text, placed in the middle of the page, was surrounded by explanations. The place of notes within a text has changed over time from everywhere around the text to the side of the text (marginal notes), the bottom of the page (footnotes) or the end of a book (endnotes). In addition, notes have a variety of types and functions depending on their senders and addressees, e.g. authorial, editorial. Notes, Genette (1997: 324) argues, are optional for the reader in the sense that the text may be read without reference to them. They:

may consequently be addressed only to certain readers: to those who will be interested in one or another supplementary or digressive consideration, the incidental nature of which justifies its being bumped, precisely into a note.

(1997: 324)

This debate concerning the nature of notes – whether they provide useful supplementary information or whether they interrupt the narrative flow because they are digressions – also applies to translation (see Chapter 7). Discussing his translation of Pushkin’s *Eugene Onegin*, Nabokov (2004) emphasises that the addition of footnotes is necessary to describe certain ideas and concepts. Furthermore, Nabokov (2004: 127), who is rather eccentric in his view, argues that the translator’s only mission is to reproduce the text with absolute exactitude and to achieve this it is possible to add notes to explain the biography of the author, the culture in which her/his writings were nourished as well as any other literary, political, historical, and philosophical influence. It is often difficult to decide, Schäffner (1998: 11) claims, how much information to give target readers. Is a short paraphrase enough or should translators add a sentence in brackets or even insert a footnote? In addition, it is also difficult to decide what information is to be added in notes. The kind of information added will often decide the kind of notes (see Section 4.6.3). In a study of the paratexts (preface, stage directions, endnotes) in Moratin’s translation of *Hamlet*, Zaro (1999: 125) argues that the purpose of notes was ‘didactic’ because they express the tension between the translator’s decisions and his theoretical beliefs about the concept of drama. Furthermore, it is important to bear in mind that in the case of translation the decision of adding endnotes/footnotes does not lie solely in the translator’s hands; other external socio-

cultural factors may determine such a decision (see Section 4.6.3.3) and are also related to the literary system in which they function. It is important to indicate that notes as a means of bridging cultural gaps will be central to the empirical part of this study.

2.9 Summary and Conclusion

This chapter has located the present study within the framework of translation studies suggested by Holmes's map (1988) as part descriptive and part process-reception oriented. It continued with the discussion of the descriptive approach and high-level consideration of the socio-cultural context of translation. This will help in the description of the cultural and ideological norms at work within the Syrian translation context, the culture-specific references of English-Arabic translation as well as the responses of target readers to specific translation procedures.

Translation concepts such as the intended purpose of translation, adequacy, and compensation together with problems of equivalence, translation loss and cultural references were also presented to help in the examination of the translation procedures adopted by the Syrian translators and how those procedures affected readers' responses to the translations.

Translation loss and the strategies/procedures to compensate it are determined by a variety of factors such as: the intended purpose of the translation (see Section 2.6.4.2), the literary genre of the text (see Section 2.5), and the economic, political, cultural and ideological norms at play within a particular translation context at a particular point in time (in my research, the Syrian translation context, see Chapter 4).

From the literature review, it seems that questions of translation loss, compensation, equivalence will always play a pivotal role in translation studies. It also seems that translation "will always be an instance of intercultural communication" and the translator "will have to bridge the gap, small or large, between two cultures" (Schäffner and Adab 1997: 328-9). Therefore, the translator plays an important role in compensating for translation loss and bridging cultural gaps while translating a novel from one language to another.

This chapter forms the basis for a descriptive model of the Syrian translation context. That is the context within which target readers' responses will be used to test procedures

adopted by Syrian translators in the translation of culture-specific references, mainly allusions. The following chapter will present the theoretical setting underpinning the study of the responses of target readers.

CHAPTER 3

THE ACT OF READING THE NARRATIVE PROCESS: READER-RESPONSE THEORY

Chapter 2 examined the central problems of literary translation and considered procedures adopted by translators to tackle these. Chapter 3 now moves on to study the process from the perspective of the reader, and presents background and a literature review of relevant key concepts in reader response and narrative theory. The aim is to provide the theoretical framework within which the responses of the target readers who participated in the fieldwork will be analysed and discussed in Chapter 7. Chapter 3 will describe:

- **3.1:** the concept of the act of reading;
- **3.2:** how the act of reading, and interaction between reader and text, fits within the narrative process;
- **3.3:** narrative representation in translation; and
- **3.4:** the different kinds of readers.

Throughout this chapter, these concepts will be related to the role the translator plays in mediating and communicating the meaning of the text through the act of translation. In particular, it will consider how the translation procedures used affect readers' responses to a text and how these responses can be used to test certain translation procedures.

3.1 The act of reading

The analysis of readers' responses entails describing the act of reading since "responses are properties neither of the text nor of the reader; the text represents a potential effect that is realised in the reading process" (Iser 1978: ix). The text and the reader interact together, producing a form of communication throughout reading which consists of, as Suleiman (1980: 8) argues, "a process of decoding what has by various means been encoded in the text". In this regard, Rimmon-Kenan (2002: 122) explains that reading can be seen as "a

continuous process of forming hypotheses, reinforcing them, developing them, modifying them, and sometimes replacing them by others or dropping them altogether”. Thus, the text comes into existence when a reader decodes the encoded meaning in the text, developing hypotheses while filling in the gaps in the text.

Iser (1974: 274) explains that a literary text has two poles that he calls the “artistic” and the “aesthetic”: “the artistic refers to the text created by the author, and the aesthetic to the realization accomplished by the reader.” Two points of intersection are involved: the interface between text and context and that between text and reader (Iser 2006: 60). Meaning for Iser, Holub (2003: 155) argues, is not to be found in the text or concluded based on textual clues, but rather is reached by a constant interaction between the reader and the text. Iser (1980: 107) contends that describing the text and the reader is easier than describing the communication that takes place between them because literary criticism does not account comprehensively for text-reader interaction. Iser (1980: 107) then goes on to explain that certain conditions that govern human interaction generally also apply to the text-reader relationship. He (1980: 108-19) states that there are always gaps in our knowledge, therefore communication “depends upon our continually filling in a central gap in our experience”. However, reading, Iser explains, is different from other forms of social communication as it does not involve “face-to-face” interaction with back-channelling and feedback from an interlocutor. As a result, the reader, working alone with the text, “can never learn from the text how accurate or inaccurate are his views of it”. Interaction, for Iser (1980: 111), begins when the reader bridges the gaps on which the text-reader relationship is structured (see Section 3.3.1).

The interaction between these two poles (text and reader) governs the process of reading a narrative text. However, in the case of translation, there are other participants who also take part in the creation of meaning: the translator and the target readers. These new key participants (along with the ST author) play a major role in investing a translated text with meaning. All these new participants are governed by linguistic, cultural and ideological factors that are different from those affecting the ST. As a result reading a translation is significantly different from reading a ST (see Sections 3.3 and 3.4).

It is crucial to note that in reception theory the text has meaning only through the reader and the reader’s interpretation of it. In other words, the text is invested with meaning in

every reading resulting in a spectrum of different interpretations. Prince (1980: 229-30) observes that “the variety of interpretations to which a narrative text lends itself and the variety of reader responses to that text result in an indefinitely large number of possible readings”. However, the process of making sense of a text is determined at every level by the text itself and the author who has a particular implied reader in mind whose task is to interact with the text to create meaning throughout the narrative process. As a result, communication, Iser (1980: 111) explains, is programmed by the ongoing interaction between what is revealed and what is concealed within the text.

To describe the process of interaction between the text and the reader, Iser (1980: 112-3) explains that blanks are always present in the text and these blanks “induce the reader to perform basic operations *within* the text”. These blanks represent what is concealed in the text, the space where the reader can step in to make connections (Iser 1971: 18-22). In other words, a narrative text as Iser (1980: 112-3) indicates, consists of different perspectives (see Section 3.2). It is the task of the reader to bring the variety of perspectives together throughout the process of reading. The role of the reader is thus central in the process of creating the meaning of the text through filling in the blanks and joining together the different perspectives. The centrality of the reader in the reading process and in the creation of the meaning of the narrative text is important to the understanding of the role of the translator as a reader in the source text and a producer of the target text.

3.2 The place of the reader in the narrative process

Iser (1980: 113) considers that there are four perspectives in the narrative process: those of the narrator, the characters, the plot, and the fictitious reader. None of these on its own is identical to the meaning of the text, which is to be brought about by their constant intertwining through the reader in the reading process. Throughout the reading process, the reader connects the different perspectives together by filling in the blanks which guide the reader eventually to “adopt a position *in relation* to the text” (1980: 112). The translator as a reader in the source text adopts a position and develops an interpretation while filling in the ST blanks, as a result either implicitly or explicitly influencing the reception of target readers by the subsequent choices realised in the TT.

Other traditional descriptive models of the narrative process include additional perspectives in narration. Chatman (1978: 151) and Rimmon-Kenan (2002: 87) depict the narrative process as follows:

Real author – Implied author – Narrator – Text – Narratee – Implied reader – Real reader

Figure 3.1: The traditional narratological representation of the narrative process

So, the construction of meaning, in a ST, moves through various stages from real author to real reader. The concepts of real author, implied author, narrator, narratee, implied reader and real reader will help in looking at what other ‘voices’ (such as that of the translator) appear in translated narratives.

3.2.1 The real author/the implied author

The ‘real author’ is the biographical author (e.g. D. H. Lawrence), and the ‘implied author’ or the author’s “second self” is a concept introduced by Booth (1961: 71-6) to describe the image of the author and his or her beliefs constructed by the reader from reading the narrative. Chatman (1978: 148) argues that:

[t]he implied author can tell us nothing. He, or better, it, has no voice, no direct means of communicating. It instructs us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn.

Rimmon-Kenan (2002: 88) agrees with Chatman that the implied author is “voiceless and silent”; therefore, it must be seen as “a construct inferred and assembled by the reader from all the components of the text”. The construct of the implied author is thus realised by the reader through reading. In this regard, Kindt and Müller (2006: 8) argue that the implied author can be either an ‘intentional product’ of the real author or ‘an inference’ constructed by the reader depending on the work. Kindt and Müller (2006: 8) criticise Booth’s concept for not providing an explanation to the question of whether the ‘implied author’ represents a faithful or distorted image of the real author, but they acknowledge that this concept makes the reader a key and active player in the constitution of the meaning of the text.

3.2.2 The Narrator/the narratee

The narrator, Rimmon-Kenan (2002: 88) explains, is the ‘narrative voice’ or ‘speaker’ of a text. The narrator is the “agent which at the very least narrates or engages in some activity serving the needs of narration” (2002: 90). In other words, the narrator is “the teller of the

tale (Schiavi 1996)' sometimes addressed to a specific narratee in the text. For example, in Lawrence's *The Virgin and the Gipsy* the narrator is an omniscient third-person who knows and comments on all incidents and characters of the narrative. As a result the reader observes the story through the narrator's overbearing perspective. Rimmon-Kenan (2002: 89) observes that this 'teller of the tale' is always present at least in the sense that any utterance presupposes someone who has uttered it. The narratee, according to Rimmon-Kenan (2002: 90) is the "agent which is at the very least implicitly addressed by the narrator". For example, in certain parts of Emily Brontë's *Wuthering Heights*, Mr Lockwood assumes the role of the narratee who is addressed by Nelly Dean – one of the narrators of the story in the novel.

However, in translated texts it is not only the narrator's voice that can be distinguished. There are cases where the translator's voice is more visible. In translating culture-specific references, for instance, the translator's presence becomes discernable. This, however, depends on the translation strategy used. For example, using explicit end/footnotes to explain a cultural reference is one of the cases where the translator's presence is at its highest (see Section 7.3). In such situations, Hermans (1996: 32) states that the translator's discursive presence reminds target readers that what they are reading is a translated text by "breaking through the narrative voice ostensibly established by the discourse". This is developed further in Section 3.3.

3.2.3 The implied reader/the real reader

As indicated in 3.1 above, in reception theory the reader is given a pivotal role in the process of interpreting the text.³ It is important to note that, in recent years, reader-response theory has not enjoyed so much popularity mainly because of its emphasis on the subjective role of readers and failure to account objectively for the status and role of the text in developing readers' interpretations. However, as an operational model and a theory of the literary text, reception theory has helped to explain "why and how the same literary text can

³ Barthes (1977, 148) gives the reader a unique position when he says that the reader is "that someone who holds together in a single field all the traces by which the written text is constituted". For Barthes, the reader becomes "the space on which all the quotations that make up a writing are inscribed without any of them being lost".

mean different things to different people at different times” by taking into consideration that a literary work can be interpreted artistically as an authorial creation and aesthetically as a realisation accomplished by the reader (Iser 2006: 68, see Section 3.1).

Reception theorists have used a variety of different terms to describe their concepts of the different kinds of readers and the process through which they make sense of a literary text: the implied reader, the actual reader, the informed reader, ideal reader, and the ‘horizon of expectations’.

The actual reader is any reader who reads a text and may or may not conform to the image the author creates of his/her reader. Suleiman (1980: 8) argues that the implied reader differs from an actual reader in that the implied reader is created by the work itself and acts as “the work’s ideal interpreter”. The most successful reading, according to Booth (1961: 138), is the one in which a “complete agreement” is achieved between the images the author creates of himself and of his reader (see Section 3.2.1), that is when the implied reader interprets the text in a way which satisfies the implied author’s views and beliefs.

For Stanley Fish (1980a: 48), the “informed reader” is someone who has linguistic competence as well as syntactic and semantic knowledge. The “informed reader” also has knowledge of literary conventions within a specific era or what Fish calls “literary competence”. But it is the text which, for Fish (1980a: 49), controls the reader throughout the process of reading. Fish (1980a: 171) introduces the notion of ‘interpretive communities’ to clarify certain questions regarding the process of interpretation:

[I]nterpretive communities are made up of those who share interpretive strategies not for reading (in the conventional sense) but for writing texts, for constituting their properties and assigning their intentions. In other words, these strategies exist prior to the act of reading and therefore determine the shape of what is read rather than, as is usually assumed, the other way around.

The application of different interpretive strategies by different readers, Fish (1980b: 77-82) argues, results in different interpretations of a specific text. Furthermore, as Bennett argues (1997: 40), such interpretive communities are not stable but represent different interpretive strategies held by different literary cultures at different times. It is important to note that cultural assumptions and context change over time and play a role in constricting meaning. In translation, interpretive communities are different because both the processes

of translation as well as that of reading are dictated by different interpretive strategies which are specific to the target-culture system (see Chapter 4).

On the other hand, Culler's ideal reader (1975: 144) is a theoretical construct that must implicitly know how to read and interpret a work in ways that are considered 'acceptable' in literature by influential individuals and institutions (see the discussion of Lefevere's poetics and patronage in Section 2.3.2). However, Culler (1975: 144) contends that there are no fully objective procedures for determining what is acceptable and what is available to test a work is its readers' subjective judgement of it. Reading, for Culler (1980a: 116), is not an 'innocent activity'. It consists of an organised series of operations. He illustrates this point by looking at several readings of the poem "London" by William Blake, concluding that interpretation is not a "random process" and is based on a complex series of referential and rhetorical operations which differ according to the nature of the text (Culler 1980b: 64-6).

The horizon of expectations is a notion used by Jauss (1970: 14) to describe the cultural and literary expectations of the readers of a work "in the historical moment of its appearance". These expectations, according to Jauss (1970: 14-5), establish how a literary work is produced and received. For example, the 'horizon of expectations' for the reception and interpretation of Shakespearean tragedy is different from that of Aristotelian tragedy because the literary conventions and expectations that governed Elizabethan and Medieval tragedies are different. In other words, the interpretation of a literary work is related to the prevailing definitions and conventions of art and is subject to historical change which means that readers at different historical moments may interpret a literary work in different ways (Jauss 1982: 22-5). The way a literary work influences its first readers in the historical moment of its appearance determines its aesthetic value (1970: 14-5). The interpretation of a particular work changes over time because the horizon of expectations changes, e.g. Lawrence's *Lady Chatterley's Lover*. This novel was first published in Italy, 1928. Published in the UK in 1960, it was censored and prosecuted under the Obscene Publications Act 1959. The Act was described as being against "freedom of expression" (Rembar 1968: 13). *Lady Chatterley's Lover*, according to Rembar (1968: 159), was prosecuted based on the issue of morality and not on whether it communicates ideas and because it is literature. The definition of "obscene" according to Section 2 of this Act is:

The book is to be deemed to be obscene if its effect... if taken as a whole. [is] such as to tend to deprave and corrupt persons who are likely, having regard to all relevant circumstances, to read... the matter contained... in it.

(Rolph 1961: 10)

The themes the novel dealt with were considered obscene during that time because the literary and cultural expectations of readers in the 1960s England were different. Attempts were made to introduce amendments to the Obscene Publications Act. *Lady Chatterley's Lover* is later on considered one of Lawrence's major novels of "high literary merit" (Rolph 1961: 112) due to the change of the horizon of expectations within the English culture and literature.

All these notions contribute to the understanding of the reader and the process of reading, that the reader is central to the interpretation of a literary work. Iser (1974/1978) highlights the importance of the interactive communication between text and reader. However crucial the role of the reader is, it is the text which triggers the process of interpretation which happens through the constant interaction between the reader and the text. Thus, the text initiates the process of interaction and allows readers to play a role in the process of interpretation through filling in the blanks in the text (see Section 3.1). This potentially creates variation in interpretation because different readers tend to fill the blanks in different ways which are shaped by their personal experiences, cultural background and social context, by their own horizon of expectations. A text as such cannot create the same effect on different readers even when the text and its readers are within the same cultural context at a particular point in time. In the case of translation, a TT is addressed to a readership within a different cultural context which results in the 'impossibility' of creating an 'equivalent effect' (Nida 1964/2003, see Section 2.6.4.1).

Whereas the real reader is the flesh and blood reader who finally reads the text, the implied reader (Iser 1974) is the counterpart of the implied author (Chatman 1978: 149). For Iser (1974: xii), the concept of the 'implied reader' refers to a hypothetical reader to whom a text is addressed. This concept involves the reader's actualization of the meaning of the text through the process of reading, thus emphasising a process of interaction between text and reader.

Of all these concepts which have contributed to the development of reader response theory, I will describe the concept of the implied reader in Sections 3.2.4 and 3.2.5 because of its immediate relevance to the understanding of readers' reactions in the questionnaires conducted (Chapter 7).

3.2.4 Text-reader interaction

The interaction between the implied reader and the text brings the text meaning into existence. Iser (1974: 280) states that there are gaps in narrative texts that are left for the reader to fill in and these gaps can be filled in different ways. In Iser's words:

one text is potentially capable of several different realisations, and no reading can ever exhaust the full potential, for each individual reader will fill in the gaps in his own way, thereby excluding the various other possibilities; as he reads, he will make his own decision as to how the gap is to be filled.

(1974: 280)

However, not all of a work's possible readings are feasible or even meant by the author. Sometimes, Prince (1980: 239) observes, these readings could be misreadings when performed by an ignorant or ill-intentioned narrator and could mislead the implied reader. It is important to emphasise that in translation such misreadings might set the target reader on the wrong track particularly due to the fact that the narrative process passes through different agents and the filling in the gaps is influenced by and filtered through voices other than those of the author, implied author and narrator, for example the voice of the translator.

According to Iser (1974: 275), reading is an act of creativity where the "unwritten" parts of the texts always spur the reader into action. He illustrates this point through an analysis of Henry Fielding's *Joseph Andrews* and *Tom Jones*. In these novels, Iser observes, the reader is not simply told a story, rather he has continuously to observe and deduce. Iser (1974: 50-1) points out that Fielding himself explains at the beginning of *Tom Jones* that he has not stretched his story out to its fullest extent, but he has limited it to important events to give the reader "opportunity of employing that wonderful sagacity, of which he is master, by filling up these vacant spaces of time with his own conjectures" (Fielding 1882: 87, first published 1749).

Furthermore, Iser discusses the role of these vacant spaces or blanks in the process of text-reader interaction. He gives examples from Dickens's novels, explaining how they "use the technique of strategic interruption" for "purely commercial purposes" (1978: 192) because they were originally serialised. In this regard, Bennett (1997: 44-5) considers these strategies and their influence on readers similar to breaks in a theatrical performance. Breaks denoted in a theatrical performance by curtains or blackouts indicate "a change in perspective and permit the audience some time for the juggling of expectations and memories" (Bennett 1997: 44).

After the heyday of reception theory in the 1970s and 1980s, Bennett's work on theatre audiences introduces valuable new theoretical perspectives which, I would argue, are transferable to the analysis of translation. For Bennett, the focus is on the needs, impulses and subjective experience of the theatre audience. This approach criticises reader-response theory for its failure to situate reading explicitly as social and political action (Bennett 1997: 58). In other words, reader-response theory focuses mainly on the reader, the text and the text-reader interaction and ignores the fact that reading takes place within a specific socio-cultural context and the very choice of the text to be read is influenced by the socio-cultural surroundings let alone the process of reading itself. Theatre is a performance, just as, for us, translation is. In translation, the focus needs to be also directed to target readers' needs and subjective experience. To more fully understand translation process and product and communicative act, attempts must be made to situate translations within the socio-cultural context of the target system (see Toury's call for the necessity of placing translations within the target system context discussed in Section 2.3 and Even-Zohar's polysystem theory discussed in Section 2.3.1. See also Sections 4.3, 4.4, 4.5, and 4.6 for a discussion of the socio-cultural context of translation in Syria).

Other attempts (e.g. Naumann (1976), Eco (1979) etc.) have been made to place the production and reception of literature within socially and culturally determined contexts. From Eco's perspective (1992: 67), a text is produced within a specific socio-cultural context and will be interpreted according to a multifaceted network of interactions which includes the readers and their competence in language as a "social treasury". This social treasury, according to Eco, consists of the grammatical rules of a given language as well as

the cultural conventions which are produced by the language besides the history of the previous interpretations of texts. In Eco's words:

[e]very act of reading is a difficult transaction between the competence of the reader (the reader's world knowledge) and the kind of competence that a given text postulates.

(1992: 68)

All texts, Eco (1979: 21) argues, are read depending on the reader's experience of other texts. The reader's "intertextual competence" is thus central to the process of reading a text and consequently to communication (Eco 1979: 4). The "intertextual competence" of the reader is central in this study too. Readers will always resort to their "intertextual storage" since all texts are "intertexts" (Eco 1979: 21). These intertextual relations, Venuti (2009) states, are expressed in a variety of forms, for example quotations, allusions and parody, which will be central to the present study. In Venuti's view (2009: 157), intertextuality presupposes "the existence of a linguistic, literary, or cultural tradition, a continuity of pre-existing forms and practices" in which reception is a crucial factor. As a result, the reader, according to Venuti, should have not only the literary or cultural knowledge to distinguish the presence of one text in another, but also the critical competence – or, using Eco's words, the "intertextual competence" – to understand the importance of the intertextual relation. Intertextuality, Venuti explains, refers to the cultural and social conditions of reception, demanding the competence and knowledge upon which tradition (linguistic, literary or cultural) relies, or depicting their absence and replacement by other forms of reception. Translation, for Venuti (2009: 158), represents a special case of intertextuality where different sets of intertextual relations are involved presupposing a unique type of reader (see Section 3.4). Describing the thought process and communication in literature, Nigel Fabb (2002: 60-5) argues that the relationship between the reader and the text determine the literary form of the text which itself is a kind of meaning, thus literary form and meaning will vary between different readers of the same text. In the process of making deductions and inferences to interpret texts, Fabb (2002: 65) claims, readers depend on their "pre-existing encyclopaedia of background knowledge".

Textual conclusiveness is also challenged by Hall in a seminal article describing the communication process in mass media entitled "Encoding/decoding" (1980a: 128-31). Hall gives an all important role to the receiver/decoder as well as the encoder of the message. He

criticises the traditional conceptualisation of the communication process – sender/message/receiver – and refers to the “circuit of communication” in terms of distinct moments of “production, circulation, distribution/consumption, reproduction” (1980a: 128).

These moments are defined by Corner (1983: 266-7) as:

1. The moment of encoding: this refers to “the institutional practices and organisational conditions and practices of production”.
2. The moment of the text: indicates “the form and content of what is published or broadcast”.
3. The moment of decoding: this is the moment of reception or more specifically “consumption” or “construction”.

Like Eco above, Hall (1980a: 136-8) relates the whole communication and interpretation process to the surrounding socio-cultural context, including the broadcast medium and organization. Despite the influence of this context, Hall (1980a: 136-8) points out that there is no deterministic relation, that “decodings do not follow inevitably from encodings”. He suggests three possible positions for the reader of a text:

1. The dominant-hegemonic position: this is the typical case of “transparent communication” where the reader takes the encoded message in the text and reproduces meaning which conforms to the preferred expected reading.
2. The negotiated position: this is where the reader’s personal experiences come to take part in the process of decoding and constructing the text’s meaning.
3. The oppositional position: here, the reader understands the expected reading of a given text but does not accept it and instead interprets it using an alternative frame of reference.

Hall’s discussion of the communication process therefore places the reader at the centre of the process of the construction of meaning, allowing the reader some freedom in response to the text. These three positions suggested by Hall correspond to Pym’s (1992) distinction between three different kinds of translation readers (which we shall discuss further in Section 3.4).

To summarise, a text creates an image of the world which is embedded in the culture in which it has been produced. Reading a text is thus an interaction between the world of the text and that of its readership within a specific culture. Studying the production and

reception of a particular text cannot therefore be separated from its socio-cultural context. This of course applies to translated texts too. They are produced within a different cultural context “at a given historical moment in a given cultural milieu” (Eco 2003: 26). Since translations are produced and received in a different culture, they are inevitably influenced by the socio-cultural conventions of the target cultures. Translations use different strategies/procedures to reflect the world of the original text and create as such their ‘own’ readership (see Sections 4.4, 4.5 and 4.6).

3.2.5 Author and translator ‘voice’

In *The Death and Return of the Author* (1992), Seán Burke justifiably criticizes reception theory for overemphasising the reader’s role in the creation of meaning and for its marginalising the authorial presence. In his discussion of the anti-authorial approaches of Barthes, Foucault and Derrida, Burke (1992: 89-94) calls for the ‘return of the author’ as an inevitable step towards understanding the creation of narrative meaning since a narrative has value because it is the work of a specific author. In Burke’s view (1992: 142), the text consists of two layers: (1) a declarative layer which is related to what the author set out to say, and (2) a descriptive one which refers to what the text ends up saying. These two layers are interconnected because “what the author meant is everything the text means” and thus the authorial voice is always present (1992: 139). The consideration of translation as a creative act, as we propose, means that the translator’s voice is also always present. The translator, Holman and Boase-Beier (1999: 9) argue, is “always in the text, for the text always has to pass through the translator who is ever present as the constraining and enabling filter” (see Sections 3.3 and 3.3.1).

‘Voice’, in narratology, refers to the ‘narrative voice’ or speaker of a text (Rimmon-Kenan 2002: 87-9). According to Booth (1961: 18), ‘voice’ points to the author’s presence or “many voices” throughout the act of narration. For Booth, the author’s voice is “a manipulating presence” which directs the act of narration. Furthermore, Booth (1961: 20) explains, the author can choose his disguises to some degree but he cannot “disappear”. In other words, the authorial voice is present in the different dramatised narrations used by the author to present the story. Booth (1961: 3-20) gives various examples of the ways in which the author’s voice manifests itself: from classical works such as Homer’s *Iliad* and

Odyssey where the author is “constantly at our elbow”, and Boccaccio’s *Decameron* where the author uses different forms of telling to present his story to twentieth-century novels such as Joyce’s *Ulysses* and Faulkner’s *As I Lay Dying* where the novelist is impersonal and trying to hide but is never completely “silenced” (1961: 60). Moreover, Rimmon-Kenan (2002: 89) explains that the author’s judgement is always present and in narrative texts there is, in addition to the speakers or writers of discourse, “a ‘higher’ narratorial authority responsible for ‘quoting’ the dialogue or ‘transcribing’ the written records”. Lawrence in *The Virgin and the Gipsy* uses narrative, description and dialogue to comment on the incidents, the characters and their inner reactions. For example, after the grandmother insults Lucille by saying “we don’t come of half-depraved stock” (pp.33-4), an indirect description follows:

Yvette could hardly believe her ears. Had she heard right? Was it possible! Or was Granny, at her age, just telling a barefaced lie? Yvette knew the old woman was telling a cool, barefaced lie. But already, so quickly, Granny believed her own statement.

Other voices appear in the narratological representation of the narrative process in translated narratives. In this regard, Munday (2008b: 14) observes that “if the author’s judgement is always present, then in translation so is the translator’s”. Yet the translator is likely to bring different voices together, reducing their variation, meaning that the translator who seems to have “less authorship” over the text will actually assert more authority while substituting “a fluid narrating voice with one more authoritative” (May 1994: 4-5). In her study of the translation of Russian literature, May (1994: 115) argues that the translator is therefore in a powerful position to reconstitute the relations in and around the text – between character and narrator as well as between author and text or text and reader. According to May (1994: 5), the translator has authority over the words of the original author and, throughout the translation process, the translator “reevaluates” them as her/his own. These ST words, which are rewritten in the target language, are assumed by most target readers to be transparent and that the original author’s voice is to be discerned throughout the translation. The translator’s voice, May (1994: 4) argues, may overshadow the transparency of words thus influencing the original author’s presence. This is observed in cases where translators supplement their translations with paratextual elements such as comments, prefaces and explanatory end/footnotes (see Section 2.8). However important

these paratextual apparatus are for target readers to understand certain culture-specific references, they “change the text’s relationship to its readers” (1994: 4, see Section 7.3). Paratextual devices play an important role in the explanation of cultural references and hence in highlighting intertextuality within the text. Without paratexts, target readers may not have access to understand the intertextual relations inherent in the text and consequently may fail in relating them to the overall meaning of the text.

Hermans (1996: 27-8) identifies three cases where the translator’s voice manifests itself in translated narratives:

1. Cases where the text is “culturally embedded” and requires a shared context between sender and receiver. Hermans gives the example of allusions where the translator’s voice intrudes into the discourse to provide target readers with the necessary information thus guaranteeing “adequate communication” (see Section 5.2.5).
2. Cases of “self-reflexiveness” and “self-referentiality” where texts establish their being written in a specific language through using polysemy, wordplay and other similar techniques. Hermans (1996: 29) illustrates this point by giving an example of the English translations of the French puns in Derrida’s essays. In many instances, the English translations use square brackets to prove the translatability of the text by displaying the “translator’s hand” (see Section 5.2).
3. Cases of “contextual overdetermination” where the specific nature and context of the ST is untranslatable.

These are cases in which the translator’s presence becomes “visible” (Venuti 1995b/2008). As for case (1), Hermans (1996: 28-9) explains that all texts are culturally embedded and require a shared context between sender and receiver. Since translations operate within a new context, the achievement of adequate communication with the new target readership requires the intervention of the translator to provide information and thus the translator’s voice intrudes into the discourse. In case (2), Hermans (1996: 28-9) argues, the translator’s voice becomes visible through the use of brackets or notes which will continuously remind the reader the read text is a translation in which different voices appear. Case (3), according to Hermans (1996: 40-1), refers to complex pragmatic contexts (e.g. the translation of initials which are linked to historical persons or cultural proverbs)

which reduce the translator's room for manipulation and thus entail a loss on the textual level. Cases (1) and (2) are relevant to the study presented in this thesis. Translating a culturally-embedded text as Lawrence's *The Virgin and the Gipsy* to a contemporary Syrian readership requires the creation of a shared context between sender and receiver. This involves the use of paratextual apparatus to create the shared context and communicate the particular language of the text which is characterised by the use of allusions, idioms, proverbs, etc (see Chapters 4 and 5).

However, the narrative approaches have ignored the translator's voice. The explanation, Hermans (1996: 43-4) argues, lies in the cultural and ideological nature of translation. This is related to the false concept that translation is a transparent activity which is "as good as" the original only when it is identical with the original. In Hermans' view, it is essential to regard translation as a creative activity and translators' voice and presence in translated narratives need to be acknowledged. In this respect, Hermans (1996: 44-5) stresses the need for a narrative model of translation which calls for the recognition of "target-culture implied reader", positioning an "implied translator", discerning the translator's discursive presence (see Section 3.3).

Although emphasizing narratology and reader response, this thesis also attempts to study the role that translators play in the translation process and how their "voices" and "presence" affect target readers' responses and how these responses in turn can be used to test the acceptability of different translation procedures. The following section will focus on the narrative representation in translation and how the translator's voice is present in certain situations, as well as the different kinds of readers of translations. This will be followed by a discussion of how acceptable and helpful the translator's presence is to target readers and how target readers' responses can be used to test certain translation procedures.

3.3 The narrative representation of translation

This study hypothesises that the translator's intervention in explaining an allusion, using for example an endnote, is potentially useful in bridging certain culture-specific concepts in target readers' expected knowledge (see Chapter 5). In such cases of intervention, the translator's voice becomes very evident. Munday (2008b: 15), looking at Latin American writing in English, explains that where the translator is more 'visible', the translator's voice

becomes loudest. He highlights omissions, rewriting or summarizing, and shifts of linguistic style, the latter being “the most subtle and least immediately visible”. In explaining this point, Munday (2008b: 15) gives the example of Carmen Millán-Varela’s investigation of the translator’s voice in the Galician translation of James Joyce’s “The Dead” where there is “a hidden mediating presence” of a Spanish TT, a translation by the Cuban author Guillermo Cabrera Infante, which is likely to have provided a syntactic and lexical model for the Galician TT. Such ‘relay’ translation through an intermediate language, is far from unusual. Genette (1997) states that the author’s ‘presence’ is also ‘visible’ in paratexts ranging from the author’s name to prefaces, critical introductions, evaluative foot/endnotes, book cover and other commentaries and illustrations (see Section 4.6.3). The translator’s presence can also be “visible” and traceable in such paratextual apparatus. An example of such paratexts is the preface which translator Khaled Haddad adds to his translation of *The Virgin and the Gipsy* in which he provides a short biography of Lawrence and his writings, a brief analysis of each of the characters and the plot. Khaled Haddad (2003: xxx) concludes the preface with a note saying “تحليله [للورانس] [‘his [Lawrence’s] analysis of the sex drive was possibly the most characteristic feature of his work’].”

Narratology, Hermans (1996: 27) argues in a seminal paper in *Target*, discusses the narrative representation of fiction in general without distinguishing between original and translated fiction, thus ignoring a “presence in the narrative text that cannot be fully suppressed”. Before discussing the narrative representation of translated narrative, it is important to describe the narratological model of fiction in general and to see how this model alters when applied to translated narratives, in which the readers’ position is highlighted. Hermans (1996: 27) argues that translated narrative “always implies more than one voice in the text, more than one discursive presence”. In other words, in translations – in addition to the original author’s voice – the translator’s voice is more or less overtly present. The translator’s presence, according to Hermans (1996: 43), seems to be ignored by target readers due to the very cultural and ideological constructs within which translation is regarded as an activity of transparency and reproduction with an absent translator. For Hermans (1996: 45) (see Section 3.2.5), the translator’s presence should be recognised in order to be able to point out how translation changes the original narrative

representation through the existence of an implied translator who addresses a new target-culture implied reader while implementing procedures that will transform the textual and intertextual relations of the original text (see Section 3.4). In the present study, the procedures (mainly endnotes) used to convey allusions in the Arabic translations of Lawrence's *The Virgin and the Gipsy* will be analysed to see how the translator's presence affects the responses of the target readership (see Chapters 5 and 7).

In a companion paper to Hermans', Schiavi (1996: 3) similarly argues that a translation is different from an original in that it also "contains the translator's voice which is in part standing in for the author's and in part autonomous. This voice creates a privileged relationship with the readers of translation, part mediational, part straightforward". For that reason, the translator's mediational semi-autonomous role might account for the variation in her/his visibility in the target text. This mediational role is related to the recognition of translation as a creative activity where the translator manipulates different strategies and procedures in order to achieve communication with target readers. The relationship between translator and reader is affected by the strategies/procedures that the translator adopts. Based on the specific needs of the target readership – and on the objectives of the translator – the translator has space to manifest her/his voice in the translated text, as for example where the translator opts to use an explicit translation strategy such as a foot/endnote to translate a cultural reference (see Section 5.2) or when the translator adds a preface to provide target readers with information s/he considers necessary to understand the translation. This space is influenced by a network of interconnected political, economic, cultural and ideological factors such as the issues of copyright, editing, and censorship, as will be shown when studying the norms (see Section 2.4.2) that govern the process and product of translation (see Section 4.5). Accordingly, the translator plays the role of the implied reader of the source text who is "aware of the kind of implied reader presupposed by a given narrative", i.e. the kind of implied reader who possesses not only the linguistic competence but also the ability to recognise what is presupposed by the implied author (Schiavi 1996: 15).

As a result of the intervention of the translator, the traditional descriptive model of the narrative process (discussed in 3.2) undergoes some changes. Schiavi represents translated narrative with a different scheme:

R.A..|.I.A. - -Nr-Ne-I.R./real translator- -implied translator-Nr-Ne-I.R. of translation..|.R.R.

R.A. = real author

Ne = narratee

I.A. = implied author

I.R. = implied reader

Nr = narrator

R.R. = real reader

(Schiavi 1996: 14)

Figure 3.2: Schiavi’s narratological representation of translation

Schiavi (1996: 15) explains that the box in Figure 3.2 points to the isolation of the role of the implied reader and to the transformation of the translator into the receptor of the set of beliefs assumed by the implied author. The role of the translator should be to “detect all standards, conventions, norms and narrative strategies, and of course s/he knows the language” (Schiavi 1996: 14). The boxed space refers to the translator’s “negotiation” of all the patterns in the text (Schiavi 1996: 15). Such a negotiation means that the translator interrupts, reprocesses and then conveys communication to a new readership. It also reveals that the translator is a creative reader and not only the ‘implied reader’ presupposed by the text. Communication, in Schiavi’s words (1996: 15) starts from this point of “negotiation” when the translator captures the communication and conveys it “re-processed” to the new readership who will receive the message. The need for the concept of an “implied translator” becomes persistent, Schiavi (1996: 15) argues, who has a set of presuppositions regarding norms and standards in the target culture. The existence of an “implied translator” also requires that of an “implied reader of translation” described by Schiavi (1996: 15) as:

the recipient of a set of presuppositions regarding translational norms and standards activated by the implied translator, as well as of the set of presuppositions regarding the fictional world activated by the original implied author and mediated by the implied translator.

Building on Schiavi, Munday (2008b: 11) discusses how the role of the translator relates to that of the author since the presence of the translator “upsets” the more conventional narratological representation of the narrative process (see Section 3.2). Schiavi’s concept of “implied translator” may reflect that a TT is the product of collaborative work of translator, copy editor, and editor (2008b: 12). In other words, the concept of the “implied translator”

justifies the fact that in every translation there is a ‘translation intent’ which obeys the norms within the target culture in order to produce a new text (1996: 15). However, despite this addition, Munday (2008b: 12) argues that Schiavi’s model is not enormously beneficial in understanding what is happening in the translation process because it does not highlight the links between the different theoretical constructs in her model and thus fails to account for any manipulation and distortion in translation. Hence, he proposes the production of two parallel narratological lines connected by the real translator as a real reader of the ST:

For ST

author – implied author – narrator – narratee – implied reader – ST reader

For TT

ST reader/real translator–implied translator–TT narrator–TT narratee–TT implied reader–TT reader

Figure 3.3: Munday’s parallel narratological lines of translation (2008b: 12)

In Figure 3.3, the real translator is identified with the real ST reader and the parallelism stresses the links between

1. the author (of the ST) and the translator (of the TT)
2. the implied author (of the ST) and implied translator (of the TT)

In other words, in the creative activity of translation the implied translator and translator to some degree take over the role of the ST implied author and ST author. The outcome in translation is that:

[t]he reader of translation will receive a sort of split message coming from two different addressers, both original although in two different senses: one originating from the author which is elaborated and mediated by the translator, and one (the language of the translation itself) originating directly from the translator.

(2008b: 12)

This point is vital for any suggestion of manipulation and distortion in translation since translation is a “mix of source and target” and the outcome of “the translator’s conscious and unconscious decision-making” (2008b: 13). More importantly, this “split message” is related to the issue of authority over the text. This message coming from the translation, according to Munday (2008b: 13) is “relayed in a different code that bears the translator’s print” which sometimes appears explicitly, such as in the translator’s commentaries, prefaces, and foot/endnotes, or, more often, implicitly in stylistic choices. In the latter case, the problematic question in what Malmkjær (1994/2003) calls ‘translational stylistics’, is

how to determine “the pieces that are characteristic of the style of the particular translator and those that are visible signs from the ST underneath” (Munday 2008b: 13). Boase-Beier also highlights the centrality of ‘style’ in translation studies (2004a). In an article entitled “Knowing and not knowing: Style, Intention and the Translation of a Holocaust Poem”, she (2004b: 28-34) argues that the translator’s efforts should concentrate on style rather than content not only because style “carries the original author’s attitude, which may be ironical, judgemental, affirmative, or questioning, towards the material” but also because it has profound effects on readers.

From the translator’s perspective, stylistic choices are linked to the selection of ‘voice’. Mossop (2007: 18-9) argues that there are at most three voice-types available for translators with the possibility of adding a fourth voice which can sometimes intervene, e.g. when the commissioner of the translation job directs the translator to adopt a style that is not associated with one of the voices (2007: 30). The selection of one of these voices, Mossop (2007: 23) explains, depends on the imagined readership to whom the text is being communicated. In addition, it is possible for the translator to switch voices while translating a single text and this can be traced in the translator’s stylistic choices. Munday (2008b: 19-24) also relates the concept of voice to that of style, explaining that voice refers to the “abstract concept of authorial, narratorial or translational presence” whereas style is “the linguistic manifestation of that presence in the text”. Therefore, through the analysis of the translator’s stylistic choices, the voice(s) present in the discourse can be identified (Munday 2008b: 19).

It seems that such an understanding of the role of the translator might explain how translators might become more visible while bridging culture-specific gaps particularly when translators are aware what kind of target readers they address. This corresponds to Munday’s assertion that:

the translator will be aware of the possible or likely audience of the text and will be able to compensate (or otherwise) for any lacunae in their sociocultural knowledge of the source language or culture. This awareness is expressed in the linguistic choices made in the translated text.

(Munday 2008b: 11)

3.3.1 The translator as reader

Iser (1980: 111) gives a central role to the relation of explicitness and implicitness:

Communication in literature... is a process set in motion and regulated, not by a given code, but by a mutually restrictive and magnifying interaction between the explicit and the implicit, between revelation and concealment. What is concealed spurs the reader into action, but this action is also controlled by what is revealed; the explicit in its turn is transformed when the implicit has been brought to light.

Certainly, greater visibility of the translator's voice in the translated text implies the obscuring of certain effects intended by the original author or the explanation of some points that the author left ambiguous for specific purposes. For example, symbolism is one of the important literary techniques Lawrence uses to enhance the rich imagery in *The Virgin and the Gipsy* (see Section 5.2.3), intensify suspense, and expand readers' expectations and imagination. Symbolism is inherent in the title itself and Lawrence does not reveal the name of the gipsy till the end of the novel. Lawrence purposefully does this to emphasise to his readers the basic characteristics of the gipsy as envisaged by Yvette such as his wild free nature, masculinity and sexuality. The detailed analysis of characters in the preface Haddad adds to his translation influences the effect intended by Lawrence. Thus the delayed revelation intended to be revealed gradually throughout the narrative is made explicit too early in the Haddad's translation. There are some gaps which are left on purpose by the author for readers to fill in. Iser (1974: 280) claims that whenever the narrative flow breaks off and turns into unexpected directions, readers are given the opportunity to step in and fill in the gaps. These gaps influence anticipation and retrospection in the process of reading because they may be filled in different ways resulting in the capacity of the text to generate a variety of different interpretations because each reader makes her/his own decisions as to how the gaps are to be filled in.

Iser's description of the communication process (1980: 111) relates to original narrative; however, in translation it is possible to discern similar interaction between target text and target reader. The translator's adoption of the position of the implied reader of the translation does not mean taking over the role of the translation's real reader. Filling in the gaps in the target text and creating meaning depends on the linguistic and cultural competence of the real readers of the translation, as well as their intertextual competence

(see Section 7.3). Even though target readers do not enjoy the same intertextual competence as a source reader, they are capable of investing a text with meaning due to the translator's replacement of the original intertextual relations with parallel ones in the target language (Venuti 2009: 172) (see Sections 3.4 and 7.3). While translating, the translator might bridge some of these gaps because of her/his understanding of the nature of the target readership and the gaps in their expected knowledge. Such bridging is sometimes essential for interpretation and understanding; at other times it is overdone and culture-specific references as a result are over-explicated which overly guide the target readers, such as Nabokov's literal translation of Pushkin's *Eugene Onegin* which is loaded with commentaries and footnotes (Fawcett 1995: 180). The aim of Nabokov's translation, Coates (1999: 104) claims, was to take English readers out of the comfort of stereotypical equivalence and bring them towards the foreign. This also highlights the conflict inherent in translation between loyalty to the source culture and the demands of the target culture (see Section 2.3.2.1).

Holub (2003: 149) observes that in reception theory the text lives only through the reader and the history of the reader's involvement with it; as a result the meaning of the text is partially dependent on the reader's interpretation of it. However, a narrative text is open to a variety of different interpretations by different readers, although not all of these may appear to be plausible or acceptable. Further, there may be misinterpretations even in spite of the presence of endnotes which are supposed to guide interpretations (see Section 7.1.3).

Therefore, according to reception theorists, the reader is not only a passive recipient of the text. The reader plays an important active role in the formulation of meaning of the text through the reading process. The reader fills in the gaps in the text seeking coherence and thus colouring the text with her/his own disposition. However, in a TT the reader's role will inevitably be influenced by the role played by the translator in the communication of meaning. The translator as a ST reader assumes the role of the implied reader and fills in not only the gaps in the text but also the presumed gaps in the knowledge of the target readership. The translator's intervention to bridge culture-specific concepts may therefore prevent the target reader from participating in the construction of meaning as is the case where the translator provides a long explanation to make clear a particular cultural reference.

It is essential to keep in mind that, while the translator's adoption of the role of the implied reader is important to fill in the gaps in the text by adding a note or any other form of paratexts to explain a culture-specific concept, over-loading the text with paratextual devices can prevent the target reader from fully participating in constructing the meaning of the text. Thus, Fawcett (1995: 178) argues that in translation the target reader might be excluded from some aspects of translation when the elements of the original are transcribed rather than translated, and therefore the reader "has no way of recovering, or rather participating in constructing, the original meaning" (see Section 3.4). An example of excluding target readers from meaning is when sentences are left in the original language without being translated such as German sentences in Muṣṭafā Māhir's Arabic translation of Hermann Hesse's *Das Glasperlenspiel* (Hesse 1998: 114). In other cases, Fawcett (1995: 178) observes, the target reader may be "called upon not to participate directly in the text but to observe it through the spectacles of the translator's augmentation, explanation and rewriting of the original".

The translator, according to Bassnett (2002: 83), is first a reader and then a writer and in the process of reading s/he must take a position. Furthermore, the translator is a creative reader. A creative reading, according to Attridge (2004: 80-3), is obliged to go beyond existing conventions in its striving to do full justice to the work. As a result, reading is an 'unfaithful' activity since it is not completely determined by the work and the context in which it is read. A 'translatorly reading', according to Bush (2006: 25), is also a creative reading. Describing his own emotional and intellectual involvement through the multiple readings and translation of Juan Goytisolo's *Carajicomedia (A Cock-Eyed Comedy)* into English, Bush (2006: 27-32) stresses that a translator's readings develop within the context of a rewriting of the text in another language and culture where it will be published as an original and validated by target readers.

In light of reading and reception theory concepts, it seems that translators as ST readers participate in the formulation of the meaning of the text by filling in the gaps and when they translate into another language, bridging the culture-specific gaps through certain translation strategies/procedures becomes inevitable. However, it is important for the translator as a reader of the ST to become the kind of reader who "has to make all kinds of allowances, linguistic, social, moral, for the reader whom the author is addressing." (Leech

and Short 1981: 260). This role seems to help translators in choosing the appropriate strategies/procedures while translating a text. The choice of end/footnotes, for example, presupposes a different kind of reader who will read supplementary background information to understand the text. Target readers are therefore different from the implied readers presupposed by the original text. As a result, translators assume target readers' needs to be different and therefore address them in a different way.

It is important to point out that there is some contradiction between the theoretical concept of an implied reader and the role of the real reader. The implied reader functions within a single context and is assumed to receive the presuppositions of the implied author thus arriving at the interpretation presupposed by the text, while meaning is generated by real readers, and there are multiple readings and hence interpretations of a given text.

Thus, the translator's role in the process of translation affects translation strategies/procedures which in turn have an impact on the way target readers respond to a certain text. In this regard, Fawcett (1995: 179) explains that it is only by classifying the target reader from the point of view of the possible or permitted degree of involvement in the text that we can account satisfactorily for the wide variety of translation strategies/procedures that exist in practice. In other words, translation decisions and strategies/procedures are closely linked to the translator's realisation of the type of readers intended by a specific text. For example, if the translation of a certain text (e.g. a historical document such as an ancient manuscript) is meant to address 'observational readers' (see Hall 1980a), foot/endnotes, commentaries and other glosses are used in translating the text. These types of paratextual devices can also be suitable for 'participative readers' where they can highlight information of particular importance to understanding the text. In the case of translating literary texts, it is hard to judge which types of readers are addressed by the text and hence different strategies/procedures may be appropriate to deal with the different translation problems. Additionally, Fawcett (1995: 179) argues, linking translation strategy to the intended reader provides plausible solutions for translating culture-specific texts (cf. skopos theory which links translation purpose to the translation strategy adopted, see Sections 2.6.4.2 and 6.1.2, see also Reiss's text-type model discussed in Section 2.5 which links text-type to translation strategies). Realising this link, Fawcett (1995: 179-80) also challenges the idea of the "untranslatability" of literary texts, since definition,

paraphrase, explanations, and commentaries are all completely valid and common translation procedures. Importantly however, translators read in different ways, and their strategies/procedures to overcome cultural gaps vary accordingly.

3.4 Readers of translation

Pym (1992), drawing on the work of Stuart Hall (1980a) (see Section 3.2.4) makes a distinction between three different kinds of readers of translations: excluded, observational and participative readers. The excluded reader is the one who is excluded from some features of a translation because some elements of the original have been transliterated rather than translated, such a reader therefore has no way of recovering, or rather participating in creating and building the original meaning. Transliteration is an example of exclusion where some target readers might not know the meaning of transliterated words and are thus excluded from participating in the construction of meaning. In a different example, Pym (1992: 174-6) gives the example of *Le Monde*, a French newspaper, publishing a Kuwaiti tender written in English and explicitly directed to English-speakers and implicitly excluding non-English-speakers. Pym (1992: 179-84) relates such an exclusion to economic conditions where the sender of the message (the Kuwaiti State in this example) controls the form of presentation, translation and consequently reception. The observational reader, Pym argues, is invited to observe the text through the translator's comments, glosses and interpretations whereas the participative reader is called upon to take part in the process of constructing meaning.

Pym (1992: 176) explains that shifts between these types of "receptive positions" are possible in translation where the choice of the kind of reception is determined not only by the text and the translator's strategies/procedures but also by factors beyond the translator's direct control such as the reasons for the translation, the profile of the appropriate implied reader and the form of presentation (1992: 178). For Pym (1992: 178), these factors are mostly beyond the translator's immediate control and are determined by real world conditions such as "monied clients, principled or unprincipled editors, potential contractors, and other agents wielding rather more social power than do those who merely translate".

3.4.1 The translation of allusions

Fawcett (1995: 187) relates the issue of exclusion or inclusion of a particular readership to the literal vs. free debate and gives the example of translating two French allusions into English: the first allusion is *l'aventure du radeau de la Méduse* ['the incident of the Medusa raft'] from a philosophical discussion of cannibalism, and the other *Il meurt 'sans jeter un cri' comme le loup d'Alfred de Vigny* 'he [the villain presented as heroic] dies without uttering a cry, like Alfred de Vigny's wolf' from a text on violence in films. Of course, there will always be translators who will insist on a literal translation without any paratext which will result in the exclusion of readers who did not know or did not have access to search for their meanings. Such an attitude, Fawcett (1995: 187) argues, fails to consider two important issues: 1) the majority of (in this case) English readers do not understand these allusions; 2) the fact that it is not clear where such readers should look for an explanation.

Allusions indicate the intertextual relations in the text (see Section 3.2.4). Target readers may not be able to understand allusions and may not have access to their explanations. The literary allusion, Susan Stewart (1980: 1151) argues, "articulates levels of readership, levels of accessibility to knowledge" which leads Venuti to claim that intertextuality refers to the socio-cultural conditions of reception (2009: 158). Translation, for Venuti (2009: 158), involves three sets of intertextual relations:

1. between the foreign text and other texts, whether written in the foreign language or in a different one,
2. between the foreign text and the translation, which have been considered in terms of equivalence,
3. between the translation and other texts, whether written in the translating language or in a different one.

Trying to create equivalent intertextual relations in the target language, the translator dismantles, reorders and displaces the chain of foreign relations (Venuti 2009: 158-9). Hence a manifold loss of contexts in translation is inevitable and this consequently points out the impossibility of creating an equivalent effect (see the discussion of allusions in Section 5.2.6).

Furthermore, Venuti explains that in compensating for the loss of intertextuality, the translator might use paratexts such as introductions, prefaces, foot/endnotes. These paratexts might be useful in restoring the foreign cultural context and in pointing out the cultural importance of an intertextual relation. However, Venuti claims that:

in making such additions the translator's work ceases to be translating and becomes commentary. Moreover, not only does the translation acquire a typically academic form, potentially restricting its audience, but it fails to have the immediate impact on its reader that the foreign text produced on the foreign reader. An equivalent effect is again pre-empted.

(2009: 159)

So, in spite of their significance for communicating an allusion for target readers, paratexts potentially cause a genre shift into an academic text and thus limit the audience of a translated text. However, the status and preference of such additions depends on the conventions of the TL, e.g. Chinese tends to prefer footnotes, even in translations of literary works. This paradoxical nature of paratexts reveals the fact that wherever there is a loss at one of the translation levels (the stylistic level), there may be a gain at another. It is true that the use of paratextual devices influences the presentation of translation and prevents the achievement of an equivalent effect; however, such paratexts accordingly affect the reception of target readers through revealing the significance of an intertextual relation (see Section 7.3). Furthermore, the use of paratexts is immediately affected not only by the purpose of translation but also by the socio-cultural conditions within the target culture system (see Sections 4.5 and 4.6).

Fawcett (1995: 187-90) contends that the decisions made when choosing between translation strategies are a form of power that is exerted against target readers. It is essential to note that translation is facilitative for readers who do not know the source language. In translation, Fawcett describes other forms of power that are exercised against the author and the translator such as the power exerted by publishers, editors and copy editors which controls the production of translations. Some of these power relations that occur within the Syrian translation context are described in Sections 4.5 and 4.6.

Readers of translation, according to Fawcett (1995: 179), are often moved away from the position of participation towards exclusion or observation. It seems that strategies/procedures adopted by translators play a role in determining the type of

reception. In this respect, Pym (1992: 185) explains that paratexts play a role in situating a ST culturally close to or far from target readers and their addition also depend on what is expected in the target culture. In other words, paratexts determine the participative and observational reception positions because participative reception can be blocked by excessive or intrusive paratextual elements, whereas moderate use of such elements appears to elicit observational reception (Pym 1992: 185).

It is possible to note how paratextual elements – whether endnotes or interpolations – affect the way target readers respond to and interpret different passages. The use of endnotes and interpolations can result in a greater inclusion of target readers in the interpretation of allusions but at the same time they place them as observational readers. This is an important issue in the present study and will be further examined in the discussion of results (see Section 7.3).

On the other hand, paratexts interfere in the transparency of the ST and make the translator's presence more visible. Pym (1992: 185) considers such interference as leading to an “ethical problem” because such paratexts allow TTs to be received as if they were STs, or, in other words, as if there had been no translation (but it is important to note that paratexts may also emphasise translation). On the other hand, paratexts, Pym suggests, should be regarded as an eclipse of intercultural distance and hence as a dangerous threat to cultural homogeneity as they increase the domestication and assimilation of foreign cultural references within the target culture and allow translations to be regarded as target-culture products. However, I would argue that paratexts seem to be helpful in increasing the understanding of the meaning of cultural references and consequently in relating these references to the theme of the literary work. Without such paratexts, target readers may be excluded from observing these meanings and participating in creating the text because of “some ideology of textual purity, or perhaps intellectual arrogance” (Fawcett 1995: 187 see Fawcett's example of the literal English translations of the two French allusions discussed above).

3.5 The use of questionnaires and interviews in TS reception research

Analysis of reading processes is an underdeveloped area in translation studies research. In this section, three previous studies will be discussed which are most relevant for the present project since they employ similar data collection procedures to those proposed here. The first is Enkvist's (1993) book-length study of Vargas Llosa's translated works into English, French and Swedish which highlights points of strength and weakness in the translations from target readers' perspectives. The way Enkvist studied the different translations of Vargas Llosa's works helps in revealing some of the differences between the original texts and their translations. Enkvist's methodology comprised three stages: 1) examination of the English, French and Swedish translations of Vargas Llosa's *Historia de Mayta*; 2) assessment of several target readers' responses to specific passages in those translations; and 3) examination of Swedish reviews of four works of Vargas Llosa, these are *Historia de Mayta*, *La ciudad y los perros*, *Pantaleón y las visitadoras* and *Los Cachorros*. After interviewing two non-expert Swedish and French adults who considered *Historia de Mayta* as a heavy book with uninteresting characters, Enkvist decided to choose her readers with a University degree who were interested in languages and literature. Her readers of *Historia de Mayta* were an upper secondary school Swedish student, a French woman, a French-speaking Swiss woman, an American man and a British woman. The readers of *La Guerra del fin del mundo* were another French-speaking Swiss woman and an American woman. The interviews Enkvist conducted with these target readers focused on whether the difficulties encountered were because of the Latin American environment, the Spanish names and expressions, the author's/translator's narrative technique or the subject of the novel. The interviews elucidated where the different translators succeeded or failed in communicating the original sense. She went through the details of the translated text explaining how it differs from the original with each one of the target readers, so she may have primed them to give her responses that she was seeking. Enkvist was trying to gauge translation quality. The interviews focused on points Enkvist finds of note because they distort the original meaning in some way such as vocabulary, neologisms, style and erroneous translations. Through these interviews Enkvist attempted to clarify the main

difficulties that target readers (who are not familiar with the original) face when reading translations of works belonging to a different culture. These interviews also focused on the role the reader plays in the interpretation of a certain text.

A second study, by Graham Low (2002) in an article entitled “Evaluating Translations of Surrealist Poetry: Adding Note Down Protocols to Close Reading”, suggests that the assessment of literary translation requires empirical research of target readers’ responses (this is in line with the empirical research conducted in this study). In an experiment that aims to test readers’ responses to André Breton’s “L’Union libre”, Low (2002: 20-3) develops a ‘Note-Down’ method. In this method a number of written questions were given to four groups. The French group was given the original French poem and the other three English groups were given three different published English translations: those by David Antin (1982), by Jean-Pierre Cauvin and Mary Anne Caws (1982) and by Richard Howard (1968). Then the written responses of the students were compared to evaluate the imagery and translation techniques of the English translations. The results, Low (2002: 34) argues, emphasise that the ‘Note-down’ method is a straightforward way of checking the evaluation of translations by ‘Close Reading’. Additionally, this method allows the researcher to establish the degree of gain or loss involved in the translator’s choice of a particular translation procedure because it facilitates examination and comparison of the effects produced by translators’ stylistic choices on readers’ responses.

In a recent article entitled “Translator Moves and Reader Response: the Impact of Discoursal Shifts in Translation” (2009), Ian Mason presents empirical research on how readers respond differently to translational shifts. In this regard, Mason (2009: 64) claims that one source of evidence of the reception of translations is to design and conduct experiments to gauge readers’ responses to texts. To investigate this point further, Mason (2009: 65) conducts a pilot study using a speech of an Irish Member of the European Parliament who contrasts public services and utilities in cities and in rural areas in the EU. Two English-language versions of the speech were given to two groups of twenty (non-expert) undergraduate students each. In version 1, the key agency of ‘we’, apparent in the actual English source text, was generalised across the text to include not only those of the source but also some other clauses e.g. “we should concentrate and develop”, “we tend to live [...] overuse [...] while neglecting [...]”, “we need to protect”. In version 2, the modality

and transitivity of the target-language version (French in Mason's example) were extended to some other clauses, e.g. "public services are not supported and are withdrawn [...]", "villages being wiped out", "utilities are not used". Then informants were asked to respond in writing to the following question: "How would you sum up what the speaker is warning about?" Finally, respondents were asked two multiple choice questions: "According to the speaker, who is responsible for the state of affairs described?" and "according to the speaker, who is to blame for what happened 50 years ago?" The choices offered were:

- The speaker himself
- Others
- Himself and others
- No-one is responsible: it just happened.

Readers' responses, Mason (2009: 65-6) suggests, are influenced by formal features (transitivity, modality) selected by the producer of the text. The experiment shows that different forms of texts may elicit different responses (Mason 2009: 67).

Importantly, Mason (2009: 63) suggests that translators are not 'typical' readers of texts and they are likely to produce new sets of cues (see Sections 2.5 and 2.6.5) in their translations which are "open for inferencing processes of target-language readers". Moreover, since translators, like any other text users, are subject to prevalent discourses (e.g. the discourse practices of the European Parliament), Mason (2009: 67) argues that "traces of such discourses may surface at any time in (spontaneous) translation practice". However, Mason indicates that this point needs further empirical research. Carrying out empirical research on how Syrian translators are influenced by the prevalent discourses within the Syrian socio-cultural context and how these discourses affect their translation could be useful to develop the description of what other influences affect Syrian translators and consequently their translations.

3.6 Summary and conclusion

In this chapter I have presented the theoretical framework within which the results of the four questionnaires in my research methodology will be presented and analysed. The reading process of narratives is discussed while highlighting the role of the reader in the construction of meaning through interaction with the text (see Section 3.1). Then the

traditional representation of original narratives was presented to bring into focus the different voices that weave the story within a particular narrative (see Section 3.2) as well as to pave the way for examining the narrative representation of translation (see Section 3.3). These issues are discussed in order to examine how the translator's presence affects the narrative representation of translated texts and consequently the reading process of translations and the reception position of target readers (see Section 3.4). Target readers' responses are affected by the procedures translators use to deal with cultural references. For example, the use of paratexts influences the way a TT is communicated to a target audience. Paratexts are signs of the translator's voice and the decision of how to communicate with target audience. It is however crucial to keep in mind that the decision to use paratexts is influenced by cultural and ideological factors in the target system: thus, concerned with economics, publishers might control the addition of paratexts because such additions can increase the length of texts (see Section 4.5.1). Moreover, the addition of paratexts can sometimes be determined by political factors such as editing and censorship (see Section 4.5.2). This assumption that paratexts – in this research, endnotes and interpolations – are determined by cultural and ideological factors within a specific literary system will be studied further in Chapter 4. Target readers' responses to specific translation procedures will be examined and discussed in Chapter 7.

Syrian publishers were interviewed with the aim of exploring the publishing conditions within the Syrian context. The interviews provide the background against which a descriptive model of the Syrian translation context will be constructed through describing the variety of norms that determine the translation process and product. Then, in the light of this descriptive model and within the Syrian translation context, the responses of a particular group of target readers (Syrian students) will be explored in Chapter 7.

In the interviews, important issues were discussed such as economic, political and cultural conditions which determine the translation context in Syria as well as particular points related to translation strategies/procedures in the light of specific publishing policies. The next chapter will first present the methodology of interviews which was used as part of the empirical study of paratexts in this research. Then the results of the interviews with the Syrian publishers will be presented with the aim of providing a description of the socio-cultural context of translation in Syria.

CHAPTER 4

LITERARY TRANSLATION IN SYRIA: THE SOCIO-CULTURAL CONTEXT AND THE CASE OF D. H. LAWRENCE

This chapter presents and discusses the results of the interviews with Syrian publishers and their implications. These yield a description of the socio-cultural context of translation (see Section 2.3.2) and the different norms (see Section 2.4) that determine the translation process and product in Syria. It is true that translation is influenced by different socio-cultural conditions, but it is important to bear in mind that translators also have a key role in influencing the process and product of translation. In Sections 4.8 and 4.9, this chapter presents a short biography of D. H. Lawrence, his concept of the novel and his translated works in Syria.

Translation is a socio-cultural practice in which translators play an important role. Pierre Bourdieu (1990) presents the concept of 'habitus' which is a key concept in his reflexive sociology. Inghilleri (2005: 125-9) argues that all social practices in Bourdieu's view are constituted by and constitutive of the relationships of power where the social shapes the individual, and the individual is always viewed through his or her membership in some collective history. Other translation researchers such as Sela-Sheffy (2005) have pointed out the attempts made to integrate the Bourdieusian concept of 'habitus' into translation studies. Sela-Sheffy (2005) claims that one of the major contributions of those attempts was approaching translation as a "social activity" in which translators can no longer be transparent entities. In other words, the translator in light of Bourdieu's concept of 'habitus' performs a social activity in which shared patterns of action are reproduced conforming to socio-cultural norms. In this sense, culture imposes its available norms and models on translation process and product. Of course, translation strategies/procedures are not only

determined by individual translators' actions and decisions but also by other external cultural and ideological factors. The intended purpose of the translation is also an important factor in the choice of appropriate translation strategies/procedures that will satisfy the needs of the target readers. However, it should be noted that the choice of these strategies/procedures is sometimes beyond the translator's control and can be determined by external factors which can be economic, political, cultural or ideological (see Section 4.5).

It is important to emphasise the fact that the reading process is not only influenced by the author, the text, the reader and the reader's involvement with it, but also by a variety of poetological and ideological factors within the culture (Lefevere 1992a, see Section 2.3.2). In the case of translation, the translator, as a ST reader and TT producer, is affected by poetological factors and ideological factors working within both the source and target cultures. For example, one of the poetological factors within the Syrian cultural context is the canonization of the literary works of renowned Syrian authors such as Hanna Mina (novelist 1924-), Saadallah Wannous (playwright 1941-1997), Muhammad al-Maghut (poet 1934-2006) and Adonis (poet 1930-) which led to the canonization of the novel, drama and poetry. Literary works which are produced within the Syrian cultural context are assumed by the audience (publishers as well as the general public) to follow the example of those authors. Censorship is one of the cultural and ideological factors that govern the literary works of Syrian authors as well as of translated ones. Institutional censorship in Syria plays an important role in regulating all kinds of expression whether through the mass media, cinema, arts or literary works (cf. Billiani 2009). It is important to note that what makes censorship so problematic in Syria is that it has no specific rules and regulations. In the case of translations, political and religious texts are always subjected to censorship and such translated texts may be banned even after their publication. The topics of such texts are thought by the censorship authority to be opposed to the values of the Syrian audience (see Section 4.5.2.2).

In addition to their personal experiences and the influence of their reading history (which they bring to reading the literary text), target readers are influenced by a range of cultural and ideological factors (Lefevere 1992: 15-9, see Section 2.3.2). There is a network of interconnected linguistic and socio-cultural norms that govern translation activity at all

levels (see Sections 2.3 and 2.4). In this research, I am interested in the influence of economic, political, cultural and ideological norms. I make the assumption that these norms: a) play a major role in determining the process and product of translation; b) affect the translation procedures and editing strategies employed; and consequently c) influence and guide TT readers' explanations.

I will first provide a view of literary translation in Syria and then a description of the interviews with Syrian publishers will be presented. The aim of these interviews is to gather information on the socio-cultural context and the norms of literary translation in contemporary Syria. Then, I will move on to describe the publishing strategies of the Syrian publishing companies (see Sections 4.3 and 4.4), the economic, political, cultural and ideological conditions within which translators work (see Section 4.5), and then move on to discuss the translation strategies preferred and adopted by the publishers (see Section 4.6). This description will help in constructing an understanding of the network of norms that functions within the Syrian cultural context. The socio-cultural context of translation in Syria will be described using the data collected in the interviews with the two Syrian publishers (Dar Al Fikr and Dar Kanaan, see Sections 4.2, 4.2.1 and 4.2.2) and will explain how translation is not only a transformation of the text from one language to another but also a cultural process in which so many key factors play a part. The first interview at Dar Al Fikr was conducted with Mr Suhyb Asharyf, who holds the position of Media and Quality Manager. The second interview was conducted with Mr Said Albarghouthi, the General Manager of Dar Kanaan.

4.1 Literary translation in Syria

Baker and Hanna (2009: 328-37) describe the activity and status of translation in the Arab World history, starting from when a manuscript (listing among other things the names of men involved in building the church where it was found) dating back to A.D. 513 and written in Greek, Syriac and Arabic was found near Aleppo (Syria), through the Islamic Empire, the Umayyad period, the Abbasid period to the present day. Salama-Carr (2006a: 122) refers to the importance of the translation movement for the Arabo-Muslim system of thought and for the development of the Arabic language associated with it. It is worth noting that Arabs in the time of the Islamic Empire to the Abbasid period had a powerful

literary tradition whereas literary translation occupied a peripheral position (see Section 2.3.1) and focus was directed to other genres: science, medicine etc. Jacquemond (2004: 119) states that public policy support for translation began to flourish in the 19th century, in Egypt the *alf kitaab* (1000 book) project launched in 1955 by Taha Hussein; in Lebanon the Lebanese Commission for the translation of great works, in Iraq, Syria, etc (Jacquemond 2004: 249).

Literary translation flourished in *nahḍah* (the Renaissance) in early 19th century because literary genres were lacking in Arabic culture. During that time “the shortage of verifiable data about translation ... makes it difficult to draw a clear picture of the realities of translation” in the second half of the 20th century (Baker and Hanna 2009: 337). Discussing the introduction of European drama into Arabic in 19th century Egypt, Salama-Carr (2006b: 314) claims that translation activity in *nahḍah* was an indirect product of the translations of religious texts by Christian missionaries in Syria and Lebanon. Additionally, literary translation in the second half of the 20th century was dominated by a literal mode of expression. This is related, Jacquemond (2004: 125) explains, to the decline in the material and symbolic status of the translator and more generally to the limited professionalism of Arab publishing. Furthermore, Baker and Hanna (2009: 337) refer to the Next Page Foundation (2004) report which states that a total of only twenty-two books were translated into Arabic between 1951 and 1998 as part of a UNESCO project, an astonishingly low figure. Western authors translated in this project included Aristotle, Descartes, Leibniz, Durkheim, Montesquieu and Voltaire. In a reaction to this report, several Arab countries launched translation projects sponsored by Arab governments such as the Emeriti project *Kalima* (Tonkin 2007). Similarly, in Syria, the lack of verifiable data about translation makes it difficult to provide a description of the reality of translation (though see the discussion below of the interviews carried out with two Syrian publishers). In a report published by Asharq Alawsat in 2007 (Jarrūs 2007), Tha’ir Dīb – the translation manager of the General Syrian Book Organisation in the Ministry of Culture – points out that the Organisation annually publishes 120 translated titles in different fields of knowledge mainly from English, French, Spanish, German, and Russian.

In another report published on the 4th of January 2010 by Althawra newspaper – one of the three major governmental newspapers in Syria – some statistics about the number of

published books and copies are provided (Hasan 2010). The statistics indicate that in 2007, the number of published titles was 200 and the number of copies was 277,000. These published titles are shared by five governmental Directorates: Writing and Translation, Heritage Revival, the Syrian Film Organisation, Archaeology and Museums, and Folk Heritage. The number of published titles in 2008 decreased to 170 and the number of copies to 225,000 where the share of the Directorate of Writing and Translation went from 132 in 2007 to 120 in 2008. Then, in 2009, the number of published titles increased again to 200 and the number of copies reached 364,500. In the same report, the Althawra newspaper also refers to the statistics provided by the first Arab Human Development Report and published by the Arab Association of Intellect. This report provides statistics of new titles published in a number of Arab countries for the year 2009:

Arab Country	Published titles	Citizens per each new title
Egypt	16030	4678
Saudi Arabia	2425	11134
Syria	2164	8145
Tunisia	1199	7506
Morocco	835	38323
Algeria	795	40251
Jordan	723	7607
Sudan	711	45007
Libya	692	10115
Lebanon	630	5449
Kuwait	487	1642
UAE	315	2222
Qatar	255	2980
Iraq	83	n/a
Bahrain	71	9825
Mauritania	34	88235
Oman	26	86538

Table 4.1: Arab Human Development Report of published titles in the Arab countries

Additionally, the UNESCO ‘index translationum’⁴ database provides more specific statistics about translation in Syria. It is important to mention that this database is not comprehensive but it is the best available. For example, the top ten translated authors into Syrian Arabic are:

Author	Title
Honoré de Balzac	21
Aziz Nesin	20
Agatha Christie	13
Lev Nikolayevich Tolstoy	12
Tahar Ben Jelloun	9
Noam Chomsky	9
William Shakespeare	8
Hermann Hesse	7
Charles Dickens	7
Gabriel García Márquez	7

Table 4.2: Top ten authors translated into Syrian Arabic

Looking at Table 4.2, it is clear that the translated authors into Syrian Arabic are mainly ‘classics’: Balzac, Tolstoy, Shakespeare, Dickens. The top ten source languages translated into Syrian Arabic are:

⁴ <http://databases.unesco.org/xtrans/stat/xTransList.a>.

Language	Title
English	838
French	434
Russian	187
German	79
Spanish	78
Not Supplied	74
Turkish	42
Italian	31
Arabic	15
Farsi, Western, Persian	13

Table 4.3: Top ten source languages translated into Syrian Arabic

It is possible to note that English is by far the most translated language, hence influential over other languages.

4.2 The interviews with Syrian publishing companies

To construct a view of the network of norms (see Section 2.4) that is at work within the Arabic-Syrian cultural and linguistic context, it is important to explain some points about the tradition of translation in Syria. It is also essential to develop an understanding of the conditions under which translators work and their intention in translating a particular work. Such an understanding will be enhanced by describing the following issues:

- a) the historical relations between Arabic and English;
- b) the image of what I term the “Other English” in Syria and the English-speaking world that translations communicate, the way these translations fit within the target literary system and to what extent they are typical;
- c) the publishing conditions in Syria and the publication of Lawrence’s translated works. This will be important both in looking at the status of Lawrence within the target culture and in analysing the reception of his translated work.

Interviews were carried out in Syria with three publishing companies in order to help develop a descriptive model of the Syrian translation context and the norms which are at play within this context (see Sections 4.3, 4.4, 4.5 and 4.6). The data collected in the

interviews with Syrian publishers will be used in describing the economic, political, cultural, and ideological norms at work within the Syrian translation context. The norms (see Sections 2.3 and 2.3.2) that will be identified based on the interviews with the Syrian publishers will be used to build a descriptive model of the Syrian translation context, supported by background research on publishing in Syria and the Arab World.

The current section presents the first part of my research methodology. Three interviews were carried out in Syria with three publishing companies, although only two of them ultimately gave permission to use the data in the research: Dar Al Fikr and Dar Kanaan. Before moving on to describe the two interviewed publishers, it is important to provide some information about the publishing industry in Syria.

4.2.1 Syrian publishing companies

There are 250 publishing companies in Syria according to the website of the Syrian Publishers Association.⁵ Interviews were conducted with three publishers. The first two publishing companies – Dar Al Fikr⁶ and Dar Kanaan⁷ – allowed the interviews to be recorded.⁸ These companies were chosen because they are three of the major publishing companies in Syria, in addition to the fact that the three of them have published translations of D. H. Lawrence's novels. Dar Al Fikr and Dar Kanaan are representative of Syrian publishing and are in a unique position to give a detailed insight into the publishing industry and norms in operation in a country where no systematic study seems to have been conducted to date.

I will describe in this Chapter the socio-cultural context of translation in Syria using the data collected in the interviews and explaining how translation is not only a transformation of the text from one language to another but also a cultural process in which so many key factors play a part.

⁵ <http://www.syrianpublishers.com/>.

⁶ The interview with Dar Al Fikr was carried out on 16/09/2008 and lasted for 32 minutes.

⁷ The interview with Dar Kanaan was carried out on 18/09/2008 and lasted for 47 minutes.

⁸ I could only take notes in the third interview but the publishing company later withdrew permission to use the information in my research. It appears that this later withdrawal of permission came as a result of the fact that the executive manager gave his initial permission to use the information without consulting the general manager of the publishing company.

4.2.2 Interviews

The structured interviews were carried out using a prepared set of questions (see Appendix V) with the objective of describing various factors of the socio-cultural context of translation in Syria. The first interview at Dar Al Fikr was conducted with Mr Suhyb Asharyf, who holds the position of Media and Quality Manager. Here, Asharyf explains that he is responsible for checking the quality of the final product in terms of its linguistic correctness and readability before publishing and how to advertise and market the product. The second interview was conducted with Mr Said Albarghouthi, the General Manager of Dar Kanaan. Both interviews were recorded and then transcribed in Arabic, and specific extracts that are related to the discussion of the different norms that influence the translation context in Syria were translated into English (by myself).

The results of the interviews with the publishers will be presented in the following sections. The results will provide a background within which to describe the economic, political, cultural and ideological norms that govern the Syrian translation scene. These norms will be identified through an analysis of the circumstances under which Syrian translators work, along with the conditions and the publishing strategies of the publishing companies interviewed.

4.2.2.1 Dar Al Fikr

Dar Al Fikr is one of the major publishing companies in Syria. It was established in 1957 by Muḥammad ‘adnān Sālim, Muḥammad az-Zu‘bī and Aḥmad az-Zu‘bī with the aim of “fulfilling the society’s needs for knowledge according to the criteria of creativity, science, modernism, innovation, dialogue, predicting trends and spreading universal and human thoughts” (*Horizons of Knowledge* 2004: 8). By 2001, it had produced more than 1500 published books (Arabic and translated) in various fields of knowledge. The percentage of translated books was 60 per cent, amounting to around 900 titles (approximately 20 a year). Dar Al Fikr translates texts from English, French, German, Spanish, Italian, and recently from Japanese and Chinese. According to the Dar Al Fikr booklet *Horizons of Knowledge* (*Horizons of Knowledge* 2004), it has twice been awarded the *Best Translated Book into Arabic* prize, given by the Foundation for Scientific Progress for the titles *Laparoscopic Surgery* (translated as *al-Jirāḥah at-Tanzryyyah* by Marwān aj-Jabbān, 2002), and Ali

Ezzat Begovic's *My Escape to Freedom* (translated as *Hurwbī ilā al-Ḥuryyah* by Ismā'īl Abu al-Banadwrah, 2003). In the 1990s, Dar Al Fikr published Arabic translations of Lawrence's *Women in Love* and *Lady Chatterley's Lover*.

4.2.2.2 Dar Kanaan

Dar Kanaan was established by Said Albarghouthi in 1989. Since that date it has published about 300 (thus around 15 per year) titles in all fields of knowledge: literary, scientific, cultural, political etc. including translations from French, Hebrew, English, Spanish and German with almost 500 copies of each translated book. Albarghouthi emphasises that Dar Kanaan gives special attention to translation in order to “enlighten the Arab reader, open up new horizons of knowledge and dialogue, and bridge cultural and human relations”. In 2000, Dar Kanaan, under governmental supervision, started a translation project from Hebrew with the aim of highlighting some of the ‘brave Jewish voices’ that had the courage to criticise and contradict Zionist plans, as Albarghouthi explained. This seems to be a clear example of systematic translation policy. More than 15 translations of Hebrew books have appeared in this series. According to Albarghouthi, some of these books were directly translated from Hebrew, such as *Taboo Memories* by Ella Shohat; others were translated from English, such as *Flowers of Galilee* by Israel Shamir. Dar Kanaan was awarded the *Best Arab Publishing Company* prize in the Alsharjah World Book Fair 2008. It is important to note that Arab Book Fairs are organised annually by most Arab countries including Syria (e.g. Alassad Library Book Fair) and are attended by publishers from different countries around the world. Most of the book fairs offer prizes such as the best author, the best book and the best publisher. These prizes are important as they bring to the spotlight the achievements of authors as well as publishers.

Although each of these publishers has its own objectives and publishing policy, both Dar Al Fikr and Dar Kanaan have a social mission which is embodied in their aims to “fulfil society's need for knowledge” alongside achieving some profits as Albarghouthi declares. This seems to be a general trend in Syrian publishing. Through satisfying this need, publishers try to enhance their cultural mission which aspires to improve human relations and bridge communications with different cultures.

4.3 Publishing strategies

Terry Hale (2009: 217) explains that:

the term ‘publishing strategies’ refers to the speculative process by which books are chosen to be translated and published in other languages: despite their cultural significance, the production of books is generally regulated by entirely commercial forces.

Publishing strategies are indicative of Toury’s ‘preliminary norms’ that govern translation policy and the directness of translation. Toury’s preliminary norms, which encompass two sets of norms 1) translation policy and 2) the directness of translation, are functional within the target culture system and govern certain translational decisions such as the choice of which texts to translate at a particular point in time, which text types and from which source/relay languages (see Section 2.4.2.1). On the other hand, translation strategies discussed in Section 4.6 are indicative of Toury’s operational norms which are related to the strategies and decisions throughout the translation practice itself, sometimes determined by preliminary norms.

As we shall see in the following discussion, and in an analysis of the interviews conducted with Syrian publishers, this generally (but not entirely) applies to the translation process in Syria too. Although both publishing companies interviewed (see Sections 4.2, 4.2.1 and 4.2.2) focus on translating and publishing books of intellectual and cultural importance, they always study the commercial and financial feasibility of a volume before undertaking any translation project. Commercial factors appear to play a vital role in the process of translation, including the selection of which texts to translate and how many copies such texts might sell.

4.4 Translation rate, category and flow

When describing the publishing strategies in any country, Hale (2009: 217) explains, it is important to examine the ‘translation rate’ which refers to the number of books published every year in translation in a particular country. ‘Translation rate’ may indicate the cultural acceptance of translation in a certain country: there is a relationship between the number of books a country translates and how far translation is culturally accepted; however, it is possible to note that economic conditions play a major role in determining how many books are translated in a particular country (see Sections 4.1, 4.4.1 and 4.5.1). Hale (2009:

217) also states that two additional sets of statistics are required before it is possible to draw any general conclusions about a specific translation context: the category of works published (e.g. scientific and technical; social sciences; literature) and translation flow (i.e. the source language of the translations). This discussion presents a description of the literary and translation environment in which the sample translations used in this research were carried out: Syria.

4.4.1 Translation rate

Hale (2009: 217) lists the number of books published in Britain, France, Germany, Italy and other countries based on the statistics of a report prepared for the Council of Europe by BIPE Conseil in 1993 (more recent statistics about the number of translations in those countries are provided by the UNESCO *Index Translationum*⁹ – for instance, the UK is among the top 50 countries in publishing translations with 14182 titles). At the time of carrying out the interviews (September 2008), official statistics indicated that Arabs translated no more than 330 titles annually. These statistics, announced by the *Arab Human Development Report* organised by the United Nations Development Programme in 2002, identified a lack of translated foreign works as an issue restricting Arab intellectual life (*Arab Human Development Report 2002*).

However, this claim was contested by both Syrian interviewees. According to these two publishers, Arab translators are active, and more texts are being translated into Arabic annually. In this regard, Baker and Hanna (2009: 338) highlight the criticism of the *Arab Human Development Report* pointed out by Rogan (2004) for its unreliability, incompleteness, methodological flaws and political bias. Nevertheless, according to both publishers, it does seem that the translation process in Syria is unsystematic with each publishing company translating into Arabic according to its own rules – dependent on how attractive a certain title is and on the demands of the Syrian market. This could be concluded from what each publisher says about the translation process in Syria and how it is sometimes directed by a personal desire to achieve financial advantage. Highlighting the unsystematic nature of translation in Syria, Albarghouthi, the General Manager of Dar Kanaan, emphasises the prime interest of some publishers in achieving financial profit. In

⁹ <http://databases.unesco.org/xtrans/stat/xTransList.a>, accessed May 2010.

this regard, he mentions the example of those publishers' attempts to translate and publish most of the books that dealt with the Monica Lewinsky scandal in the US from 1998.

Although both publishers challenged the claim about the lack in the translation of foreign texts in the Arab world, the numbers they provided of published titles (see below) still appear to be low (although it is difficult to ascertain the exact rate of published translations because of the lack of official statistical reports relating to published books in general, let alone published translations).

4.4.2 Translation category

Not only does the translation rate vary from country to country, but also the translation category and flow tend to change over time within a particular culture. Asharyf, the Media and Quality Manager of Dar Al Fikr, observed that translating texts is just like fashion, it follows popular and ideologically imposed trends. For example, translating existentialist texts prevailed in Syria in the 1950s and 1960s, Marxist texts in the 1970s, and texts about the American policies in the Middle East in the 1990s. In Asharyf's opinion, translating novels declined partly because readers were more interested in political and philosophical subjects and partly because few competent translators were interested in translating novels from different languages presumably because such translations are desirable and consequently achieve financial profits for the translator. Translators who translated novels mostly did so via a relay language, particularly English. In the last decade, translating novels from English, French, German, Spanish and other languages flourished. According to Asharyf, 80% of the titles published in translation were novels. Furthermore, Asharyf states that translated novels – such as those written by Gabriel García Márquez, Hermann Hesse, Dostoevsky and Isabel Allende – were best sellers and achieved high profits as target readers were interested in those translations more than in Syrian or Arabic novels. Recently, particularly among adolescent readers according to Asharyf, social science books were best sellers – especially those related to issues of personal development – probably because of the focus on such issues by various mass media programmes and advertising which targeted those readers.

4.4.3 Translation flow

As explained in Section 4.4, translation flow refers to the language of origin of translations (2009: 217). Baker and Hanna (2009: 337) state that in the *nahḍah* period of the first half of the 20th century, translation mainly focused on literary genres such as fiction, drama and poetry, and the major source languages were French, English and Russian. In the second half of the 20th century, Baker and Hanna (2009: 338) argue that it is difficult to provide a clear idea about the conditions of translation in the Arab world because of the lack of verifiable data. In this regard, the interviews conducted for this study are important because both Syrian publishers provide information about which text types they translate and from which languages.

Albarghouthi said that most of the texts translated at Dar Kanaan are from French (such as Pierre Bourdieu's books) and English. Recently, however, Dar Kanaan has started to translate from German, Spanish and Hebrew. According to Albarghouthi, Dar Kanaan focused on translating critical and political texts and this is in part what made Dar Kanaan start a translation project from Hebrew. So, it is possible to note that the political context affects the selection of translations (cf. Toury's translation policy norm). The other reason behind this project was an ideological one: Dar Kanaan wanted to convey to Arab readers some Jewish voices that were brave enough to criticize Zionist policy with the aim of challenging most readers' expectations (see Section 4.2.2.2).

Furthermore, the interviews highlighted the fact that in the 1970s and 1980s it was common to translate texts into Arabic from languages other than the source language, with English being the most common relay language (cf. Toury's 'directness of translation' norm). At that time, translating from relay languages was tolerated due to the lack of translators with mastery of the different foreign languages. From the 1990s onwards, better schooling meant the appearance of translators with mastery of languages other than English, such as French, German, Russian, Spanish, Italian, Japanese and Chinese. Publishers therefore started to be interested in translating directly from those languages. In 2004, French became the second foreign language to be taught in schools starting from the 7th grade alongside English, whereas the learning of other languages seems to be related to the availability of private institutions and cultural centres that provide courses in those languages.

The choice of types of texts to translate and from which languages does not follow a systematic process, as Albarghouthi emphasized: “translation choices are still wishful and temperamental and far from being organized.” Publishing companies sometimes choose to translate a text based on its being a best seller in the Western World, presuming that its translation will be equally successful and profitable. However, the Arabic translation might fail to achieve parallel reputation and profits, which will add extra financial pressure on the publishing company.

4.5 Culture and ideology in translation

Translation never takes place in a void but always in a context (Bassnett 1998: 123). In other words, translation is a process that happens in a “socio-cultural environment and ideology of which translation is a part” (Munday 2008b: 43). In such an environment, cultural and ideological norms seem to regulate the translation process and product starting from the very choice of which texts to translate and accommodate within the target culture system (see Sections 2.4 and 2.4.2). All the issues discussed in Sections 4.3, 4.4, 4.5 and 4.6 are part of the larger target cultural and ideological context. These culture-specific issues bring into focus the important role that culture plays in translation process and product as well as in any study of translation, since translation is a kind of activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level (Toury 1995: 56). Moreover, translation, as Lefevere (1990: 8) argues, ‘constitutes’ a culture and “translations are produced under constraints that go far beyond those of natural language – in fact, other constraints are often much more influential in the shaping of the translation than are the semantic or linguistic ones” (*Horizons of Knowledge* 2004: 243). Therefore, it is important now to consider how translation not only ‘constitutes’ culture but also how it is constituted by a particular culture at a particular point in time and how the process and product of translation are regulated by cultural and ideological factors. This includes the economic and political conditions under which translators work within the Syrian translation context. These will be discussed in the following section, based on the interviews with the two Syrian publishers.

4.5.1 Economic conditions

Asharyf explains that, before deciding on translating a text, the Commercial and Marketing Administration prepares a detailed report about the text including information such as: the fees of the translator; the cost of editing, printing, and publishing; whether the text complies with the needs of the market and the Syrian-Arab reader. Sometimes, Dar Al Fikr does not publish a text if it is not predicted to be financially rewarding.

On the other hand, Albarghouthi explains that while it is true that commercial and financial factors have always influenced translation, it is also important to bear in mind that the main stated objective of translation is to transfer and bridge knowledge. However, what happens in reality is different, according to Albarghouthi, where most publishing companies are more concerned with the sales a certain text might achieve than with what knowledge it might convey. He observes that to help in transferring knowledge, a publishing company can either translate all of the works of a certain author or translate a number of texts by different authors about a particular subject, whether political, scientific, literary, etc. However, it appears that this can be financially exhausting, firstly because such projects require the effort of a number of translators, who should be well paid, and secondly because translating so many books, as both publishers emphasise, means extra spending ranging from the purchase of copyrights to marketing the final product. Both publishers explained that sometimes the cost of translating a certain book is much more than the profits that translation achieves. Therefore, such a project needs the support of subsidies offered by governmental and private organisations as well as foreign cultural centres (this corresponds to Lefevere's concept of patronage discussed in Section 2.3.2). However, instead of funding translation projects, subsidies are currently directed to audio-visual media projects (such as soap operas, TV programmes) because of the profitability of such projects. This brings into focus the potential Syrian readers along with their economic situation, background knowledge as well as their reception of translated narratives.

4.5.1.1 Translation subsidies, fees and royalties

According to Hale (1998: 193) some countries – recognizing that subsidizing translation is one of the most cost-effective means of promoting their own national literature and culture – also run schemes to fund translation projects. In Syria, the French Foreign Ministry

through its Cultural Centre in Damascus used to subsidize French-Arabic translation projects as part of its scheme of promoting French culture. Albarghouthi said that Dar Kanaan worked with the French Cultural Centre in the late 1990s on translating some French texts but that was only for 2-3 years, which was the duration of the project (see Section 4.4.2).

However, in 2009, there were no subsidies offered by Syrian organisations – whether governmental or private – to any translation projects. This was probably due to financial difficulties more than anything else. Both publishers mention the importance of subsidizing translation, explaining how such projects help in developing the process of translation. They also emphasize the significance of funding translation projects from different languages into Arabic, such as the Emirati translation project *Kalima*¹⁰ ('word') (see Section 4.1), which is a good example of subsidizing translation projects which could be followed in Syria. Such translation projects are indicative of Lefevere's notion of patronage which can further and support translation (Lefevere 1992, see Section 2.3.2).

At the time of carrying out the interviews, Asharyf emphasised that translation is at its best in modern-day Syria. 'It is the age of translation and translators', Asharyf says, and translators who work with Dar Al Fikr are well paid. Asharyf did not give exact figures of how much a translator earns.

Albarghouthi, on the other hand, realistically describes the translation scene and all those who are involved with it as being 'biased'. Albarghouthi explains that the translator is 'wronged' because s/he is paid only 120 Syrian pounds (1.7 GBP) per page, which is very low and as a result affect the translation process and product; then the publisher is 'wronged' because he makes 500 copies of that translation and each copy will be sold for 300 (4.25 GBP) Syrian pounds; but the reader is the most 'wronged' because s/he will not be able to afford to buy the final product. According to Albarghouthi, the translation scene is related to what he calls a 'book crisis' and a 'reading crisis' in the Syrian cultural context in general. Albarghouthi gave an example of how some western authors live by their writings, such as J. K. Rowling, the author of *Harry Potter* series. Whereas Syrian authors – let alone translators – can barely live by what they write, even those such as the Syrian

¹⁰ More information can be found at <http://www.middle-east-online.com/English/?id=29234>.

author Firas Sawah, renowned for writing *The First Adventure of the Mind* and another dozen equally well-known books.

This discussion of the ‘book crises’ in general and the financial conditions determining the Syrian translation scene in particular brings into focus another important issue, namely copyright, which is related to the financial situation and at the same time plays a major role in the selection of foreign texts to be translated.

4.5.1.2 Copyright

Copyright, according to Venuti (2008a: 1), is the legal code and convention that regulate the ownership of intellectual works. Venuti states that copyright law is inherently related to the economic situation and ensures that translation projects will be determined by publishers. As a result, Venuti (1995a: 2) goes on to say, “publishers shape cultural developments at home and abroad”.

It is important to note that Lawrence’s works were out of copyright as the Arabic translations were carried out more than 70 years after his death. Asharyf explains that Dar Al Fikr usually buys the copyrights of books from foreign publishers before deciding to translate them. Contracts, according to Asharyf, regulate and organise the buying process. He further observes that choosing contemporary books to be translated may be rather expensive as obtaining copyrights tends to be costly. Bearing all those costs in mind, Dar Al Fikr according to Asharyf, chooses the books to be translated carefully. For example, Dar Al Fikr prefers translating novels because novels have a longer life span than scientific books, which date quickly.

In this regard, Albarghouthi states that Dar Kanaan always secures the copyrights of the books to be translated either from authors themselves or their publishers. If copyrights are more than the publisher can afford, Dar Kanaan sometimes negotiates the price. Albarghouthi explains that an expensive copyright often leads to a high price for the final translated product. Given the limited budget of the Syrian Arab readers, the translation will not sell well. Albarghouthi observes that such a translation will be a real loss for the publisher having paid for the copyrights of the book, the translator’s fees and then marketing the translation.

It seems therefore that the selection of source texts needs to be done carefully in order to guarantee that the final product will appeal to the Syrian reader and thus achieve a financial profit. Both of the publishers state that they often choose books that are best sellers abroad to be translated based on the assumption that Syrian readers often know about best sellers and expect to be able to find them in Arabic.

Both of the publishers explain that choosing best sellers to be translated is not the only factor that plays a major role in producing a profitable translation. Another factor is choosing translators who are reputed to be experts in translation in general and in translating a specific genre in particular.

Alongside economic conditions, the choice of texts to be translated is regulated also by political factors, as we shall see in 4.6.1. In this respect it is possible to talk about a common translation policy shared between different publishers in regards with translating texts that are not problematic i.e. that will pass through censorship on one hand and will appeal to the Syrian reader on the other. In the following section, a discussion of editing and censorship will be presented as part of the political factors that determine the Syrian translation context.

4.5.2 Strategic political conditions

Political conditions regulate the choice of foreign texts to be translated and the strategies/procedures adopted to translate them. These could be either ‘internal’ (i.e., related to the internal policy of each publishing company) which finds expression in editing (see Section 4.5.2.1); or ‘external’ (i.e., related to the policy – censorship – imposed by governmental institutions see Section 4.5.2.2).

4.5.2.1 Editing

Both Syrian publishers state that a translation should be what we would call linguistically target-oriented or in Toury’s words ‘acceptable’ (see Section 2.4.2), i.e. it should conform to Arabic language conventions. Hence, the strategies/procedures used by translators to confront certain translation problems are governed by the publishers’ preferred policies. Part of the editors’ task is to check whether the translation conforms to target-language rules and conventions.

Asharyf says that editors at Dar Al Fikr usually read the final product and present their suggestions and comments to the publishers who decide whether to accept or reject these suggestions. Editors at Dar Al Fikr, according to Asharyf, are well aware of the internal policy of the publishing company as well as of the general censorship rules.

For example, Asharyf mentions a case in which a translator – translating Stephen Covey’s *The Eighth Habit: From Effectiveness to Greatness* (2004) – adds a footnote about the former Egyptian president Anwar Al Sadat saying: ‘Anwar Al Sadat is a former president of Egypt who is regarded as a traitor by Arabs’. Upon editing the text, the editor suggested that the footnote should be removed as this comment is personal and potentially polemical since many Egyptians do not regard President Al Sadat as a traitor. As a result, the footnote was deleted after consulting the translator. It seems that political reasons exerted some sort of pressure on the publisher, thus the desire to avoid any such personal comments/footnotes which some Arab readers may find biased.

Unlike Asharyf, Albarghouthi adopts a different stance and criticises the editing process in Syria as being ‘improper’ where in most cases editors are anonymised to either authors or translators in order to avoid clashes throughout the process of editing. Albarghouthi suggests that there should be an initial agreement between the translator and the editor so that the translation can be produced in a satisfactory way for both parties involved. In some cases, according to Albarghouthi, editors suggest certain changes based on their knowledge of the general rules of censorship; without making these changes the translation will not be published.

4.5.2.2 Censorship

According to Billiani (2009: 28), censorship is defined as a “forceful act that blocks, manipulates and controls cross-cultural interaction in various ways”, this explains that censorship functions according to a set of specific values and criteria established by a dominant body and exerted over a dominated one. She identifies the dominant body with the state or the Church, or with social conventions that control freedom of choice at personal as well as public levels. She (2009: 29) also gives many examples of literary translations that were subjected to censorship such as: *The Thousand and One Nights*

(banned in the USA in 1927) and Lewis Carroll's *Alice's Adventures in Wonderland* (banned in China in 1931).

In this regard, Asharyf explains that it is important for Dar Al Fikr to take into consideration the general criteria of censorship to guarantee the publication of texts. Generally, Dar Al Fikr tries to publish texts that do not shock the Arab reader, avoiding for example texts of a sensitive religious or political nature. Similarly, Albarghouthi states that Dar Kanaan publishes texts that do not challenge the dominant censorship policy. Furthermore, Asharyf and Albarghouthi emphasise that texts that do not conform to the rules of censorship will not be published. As a result, there is a need to study the texts to be translated carefully and investigate whether or not they will conform to the censorship criteria before translating them, because those who are responsible for censorship often do not know the language of the original and therefore will not be able to make a judgement on the source text. If they decide that a certain text does not meet the criteria, the publishing company will not be able to publish the book despite having paid for copyright and the costs of translating the text.

Billiani (2009: 30) observes that institutional censorship often operates more overtly in contexts in which political freedom is severely constrained, e.g., the totalitarian regimes in 1930s Germany and Italy. In this respect, Albarghouthi explains that the Constitution of Syria affords every citizen "the right to freely and openly express his views in words, in writing, and through all other means of expression," while also guaranteeing "the freedom of the press, of printing, and publication in accordance with the law".¹¹ However, in reality, these freedoms are limited by other legislative provisions. Article 4(b) of the 1963 Law authorizes the government to monitor all publications and communications. Against this background of political rules and constraints, it is important for publishers to meet the censorship and monitoring criteria concerning native Arabic as well as translated publications which are governed by the same censorship norms, particularly as the institutional censorship in Syria functions in a politically-restricted atmosphere.

¹¹ http://www.servat.unibe.ch/icl/sy00000_.html , accessed 18/10/2010.

4.6 Translation strategies

Venuti (1998b: 240) argues that “strategies of translation involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it”. This corresponds to Toury’s description of preliminary norms which govern the selection of texts to be translated and operational norms which are related to the method of translation including the linguistic and textual formulations (see Section 2.4.2). Both of these tasks are determined by various factors: cultural, economic, political. Having discussed how choosing a text to be translated is influenced by cultural, economic and political factors, it becomes important to look at what translation methods are adopted when translating texts into Arabic, what Toury would call the ‘matricial and text linguistic’ norms.

4.6.1 The selection of the foreign text

Describing the Anglo-American context, Venuti (1995b/2008a) states that the very choice of a foreign text to translate is dependent on domestic cultural values. These domestic cultural values not only involve economic, political and ideological conditions that govern the translation context (see Lefevere’s cultural perspective in Section 2.3.2) but also include what is culturally considered ‘acceptable’ by the target readership (see Section 2.4.2). As we have discussed in Section 4.4 above, this applies also to the Syrian translation context. Choosing a text, according to both publishers interviewed, depends on the needs of the Syrian-Arab reader. As a result, publishers try to make sure that the subject matter of the texts chosen to be translated will appeal to Syrian readers and satisfy their demands which vary depending on their age, gender, personal interests, and purpose of reading a specific text which may be enjoyment or academic. Otherwise, if the translated text fails to meet those conditions then this means a financial loss to the publishing company. Therefore, publishers examine the appropriateness of a certain text to domestic cultural values before deciding to translate it. They consider both whether it will be acceptable in terms of Syrian censorship rules and also whether it is likely to be considered acceptable by the general public. Publishers generally prefer texts which are in harmony with domestic cultural values particularly moral, political and religious values. If the text does not meet these conditions, it might be banned or taken off the market after publication, as was the case, for

example, with Salman Rushdie's *The Satanic Verses* (1988) which was translated into Arabic but was not published.

4.6.2 The strategy of translation – ‘initial norm’

The strategy of translating a particular text is not entirely dependent on the translator's decisions. Translation strategies are sometimes dictated by the publishing company and translators have to conform to the publishing policies of the company. The choice of whether to ‘domesticate’ or ‘foreignise’ (see Section 2.3.2.1) a text may be indicative of the publisher's preferred strategy rather than the translator's own decisions. Sometimes, according to Asharyf of Dar Al Fikr, instructions are given to translators regarding domesticating or foreignising a particular text depending on the text type.

Both of the Syrian publishers expressed a preference for what we would call ‘domestication’ in terms of the linguistic choices, i.e. the translation should read as if written originally in Arabic, as Albarghouthi of Dar Kanaan states. In other words, translations within the Syrian cultural context are determined by fluency and naturalness norms. In this respect, Asharyf explains that Dar Al Fikr requires the translation to conform to the norms of Arabic. As a result, where necessary, explanation of certain idioms, proverbs and allusions is welcomed and encouraged.

Albarghouthi, on the other hand, says that it is true that some publishers prefer a certain translation strategy over another, but the choice whether to domesticate or foreignise is not entirely dependent on publishers' preference. Albarghouthi suggests that the translator is the best judge of when and where to adopt what he calls ‘literal’ or ‘free’ translation style. Sometimes it is the genre of the source text that entails a particular strategy (cf. Reiss's text typology approach). In this light, Albarghouthi notes that translating literary works is an example of a creative activity where the choice of how to translate and what strategies/procedures to use depends on the decisions of the translator, who is aware that the translation should read well in Arabic without violating the original. Since literary translation is a creative activity, Albarghouthi observes, different translation strategies/procedures are available to the translator throughout the translation process and these include the addition of paratextual features such as prefaces, comments, foot/endnotes etc.

4.6.3 Paratexts

A work's paratexts are the accompanying productions from an author's name, a title, a preface to illustrations, author/translator/publisher's comments and foot/endnotes (1997: 1). Paratexts, according to Genette (1997: 1-2), are devices that mediate between the world of publishing and the world of the text with the purpose of conveying the book to the reader.

A paratextual element, Genette (1997: 4) observes, always includes a message, but the reader is by no means required and 'obliged' to read it. Genette (1997: 10-11) explains that a paratextual element can communicate a piece of *information* such as the name of the author or the date of publication, or it can make known an *intention*, or an *interpretation* by the author and/or publisher.

4.6.3.1 Publishers' peritext – cover and blurb

The peritext includes the outermost material such as the cover, the title page, and their appendages and the book's material construction such as selection of format, of paper, of typeface etc (1997: 16). So, the peritext accompanies the book unlike the 'epitext' (e.g., critical reviews) which are separate from the book. The publisher's peritext is the term used by Genette (1997: 16) to refer to the devices used by publishers to present a book to the readership – that is, the devices that exist "merely by the fact that a book is published and possibly republished and offered to the public in one or several more or less varied presentations".

Of these peritexts, an examination of the way each of the publishers presents the cover of a translated book will be described. Book covers are an extremely important, and understudied, feature of translations. Insightful information was provided about them by the Syrian publishers in the interviews.

Book covers, titles and blurbs of translations, Harvey (2003: 68) suggests, represent a threshold between target readers and translated text as well as between domestic and foreign values. Examining these materials of different translations – a group of three 'gay texts' translated from American English into French in the late 1970s (Harvey 2003: 44) – Harvey (2003: 68) suggests that the analysis of such materials "is an ideal place to start to identify the processes of negotiation encoded in translation" because these materials

represent the relationship between reader and text and between domestic and foreign values.

In the Syrian context, Asharyf explained that Dar Al Fikr has internal designers who are responsible for the way books are presented in the market. The front cover of translated texts should always contain the title, the name of the author and that of the translator (this indicates the visibility of the translator). The cover should be designed in a way that captures readers' attention. For that reason, an interesting blurb is added on the back cover. The blurb can be either an exciting paragraph from the translated text, a comment by the translator or publisher, or a brief synopsis.

Albarghouthi, on the other hand, says that Dar Kanaan always publishes translations with new covers different from the original ones, but in harmony with the content and this is often decided by the Manager of the publishing company. As for the back cover, Albarghouthi similarly observed that Dar Kanaan often adds a blurb with the aim of introducing the translation to potential target readers. The blurb depends on the type of the book. In the case of literary works, the blurb is either an extract from the text itself or a synopsis written by the translator and/or publisher.

Both of the publishers emphasised that the way book covers are designed and presented influence the reception of target readers. Designing covers is one part of the overall production process that plays an important role in the process of marketing translations. In this regard, both of the publishers stated that the first step of marketing translations is through Syrian and other Arab book fairs such as: Assad Library Book Fair (Damascus), Sharjah Book Fair (UAE), Cairo Book Fair (Egypt), Beirut Book Fair (Lebanon), etc. The second step is through reviews in the mass media such as newspapers, magazines, journals and TV programs.

The cover design therefore plays an important role not only in conveying a particular message to target readers but also in the process of marketing books. Through blurbs that are added at the back covers, the publisher and/or translator can communicate a specific message which can have the function of either expressing the publisher's own perspective or capturing the attention of the target reader. It is worth noting that blurbs can guide reading and consequently interpretation thus affecting the 'horizon of expectation' (Jauss

1970/1982) of target readers (see Section 3.2.3). The messages of publishers and/or translators can be communicated not only by adding blurbs but also through prefaces.

4.6.3.2 Prefaces

Genette discusses different types of prefaces and their functions. According to him (1997: 196) prefaces are determined by considerations of place, time, and the nature of the sender. Genette (1997: 197) argues that the main objectives of a preface is to ensure that the book is read and that the book is read 'properly'. This is only true, however, according to Genette (1997: 197), of authorial prefaces as the author is the only person interested in having the book 'properly' read. These two objectives also assume that the reader begins by reading the preface, which is of course often not the case. The main disadvantage of a preface, Genette (1997: 237) states, is that "its author is offering the reader an advance commentary on a text the reader has not yet become familiar with".

I am interested in 'allographic prefaces' (1997: 263-75) where the author of the preface is different from the author of the text itself. Of course, this is almost always the case of translations where prefaces are written by either a translator, an editor, a critic, an academic or a publisher. Asharyf explains that depending on the type of the translated text, Dar Al Fikr decides whether to add a preface and who is going to write it. In most cases of literary works, prefaces present information about the author, the author's works and world views, and then an introduction to the translation itself.

Albarghouthi on the other hand states that for literary works, prefaces are mostly added by translators. Such prefaces provide information about the author and her/his works. The translator then presents a review of her/his process of translation and the difficulties encountered while translating. For translations of political, religious or erotic texts, Albarghouthi observes, prefaces are mostly added by the publisher. The reason seems to be because of the sensitive nature of these texts, the publishing company being concerned about placing these texts within the appropriate context and addressing any controversies such types of texts create. An example of this is the preface added to Lawrence's *Lady Chatterley's Lover* (Abboud 1999) to provide target readers with information about the controversial nature of the novel.

4.6.3.3 Notes (footnotes/endnotes)¹²

The information contained in notes ranges from the meaning of a word to the explanation of the source and interpretation of cultural references including idioms, symbols, proverbs and allusions. Notes, according to Genette (1997: 322-4) can be added by the author, the editor or the publisher of an original work; or by the translator, the editor or the publisher of a translation. The latter type belongs to ‘allographic notes’, i.e. notes that are added by authors other than the original.

Both the Syrian publishers stated that according to their publishing policies notes are allowed to be added by translators when and where necessary to explain idioms, proverbs, allusions and other ideas and concepts that they deem foreign to target readers. Furthermore, Albarghouthi comments that the addition of notes depends on the translator and the publisher’s knowledge of the intended purpose of translation and the needs of the target readers who may or may not find such notes beneficial because of the very nature of notes which implies that they are optional.

However, adding notes containing personal comments and perspectives are neither preferable nor acceptable (see Section 4.5.2.1). According to the information provided by the Syrian publishers, it seems that the addition of notes is not entirely the translator’s decision; and the publishing company has the final word with respect to the way the translation is presented. This highlights the role of the different external conditions that regulate the translation process and product.

Having discussed the general publishing conditions and translation strategies within the socio-cultural context of translation in Syria, we now turn to the specific case that will form the basis of our study – the translation of D. H. Lawrence, and particularly *The Virgin and the Gipsy*.

The following section starts by presenting current views relating to the translation of fiction (see Section 4.7), followed by a short biography of D. H. Lawrence and his idea of the novel and then provides a review of his translated works in Syria (See Sections 4.8 and 4.9).

¹² For a definition of notes see Section 2.8.

4.7 The translation of fiction

A novel, according to the *Oxford English Dictionary*, is “a fictitious prose narrative or tale of considerable length (now usually one long enough to fill one or more volumes) in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity.” Furthermore, the novel as Hawthorn (1997: 22) puts it, “unites an exploration of the subjective and the social, of the private and the collective.” The same goes for other, related types of fiction such as the novella (which is shorter in length than a novel (Cuddon 1999: 601)), of which *The Virgin and the Gipsy* is an example.

One of the important ideas in this definition for the theory of translation is that a novel commonly represents real social life of past and present times. Since novels are constructed within a particular social cultural background, conveying them through translation to another cultural context could raise culture-oriented problems such as translating allusions. When Syrian TT readers read the Arabic translation of *The Virgin and the Gipsy*, they will ask themselves about the foreign cultural background of early 20th century Nottinghamshire and hence distance of time, geography and custom is involved. In order to help TT readers to appreciate more fully the cultural milieu of this novel, a preface explaining some points about the novel might be added to the translation and hence the use of paratexts is important in certain cases (see Section 4.6.3).

It is important for the translator to have background knowledge of the novel s/he is translating in particular. Such knowledge will prove helpful to her/him while bridging the cultural gaps in English-Arabic translation. For example, when the translator knows that symbolism is one of the pivotal narrative techniques of short novels used by Lawrence to convey a particular message and create aesthetic effects, s/he will try to keep the symbolic richness of the original while preserving symbols from translation loss. Additionally, D. H. Lawrence’s novels are rich in the use of allusions whether literary, philosophical, religious, political etc. Some of the allusions are culture-specific and require explanation when translating them into Arabic. An analysis of the culture-specific allusions in Lawrence’s *The Virgin and the Gipsy* is provided in Chapter 5.

It is important at this point to provide a brief biography of Lawrence, his idea of the novel and his relation to the Nietzschean philosophical concepts which influenced his own philosophy. Background information on the ST author and his works is useful in explaining

his status in source and target cultures, and in contextualising the target culture's decision to translate a specific work, and indeed why certain translation strategies/procedures may have been selected.

4.8 D. H. Lawrence

As Bassnett (1998: 136) states, a writer is the product of a particular culture, of a particular moment in time, and the writing reflects those factors such as race, gender, age, class, and birthplace as well as those factors such as the distinctive stylistic features of the individual. Exploring the life of the author of the ST plays a role in the process of translating her/his novels into another language. Knowledge of the author's life is useful to the translator in terms of understanding the author's beliefs, views, attitudes towards the different subjects and issues of life. For example, knowing that Lawrence's father was a miner will be helpful to the translator in understanding the images he derives from the mining life and community of late 19th century Nottinghamshire. Furthermore, the knowledge that Lawrence himself was divided between "the sense of isolation and that dream of community" (Worthen 1979: 183-4) is useful to the translator in understanding Yvette's internal struggle between a free open life like that of the gypsies and a secure life she "loathed".

4.8.1 A biographical review

David Herbert Lawrence was born in Eastwood, Nottinghamshire, on 11 September 1885 into a working-class family, the fourth of five children to Arthur and Lydia Lawrence (née Beardsall). His mother came from a better educated background than that of his miner father. Their mismatched marriage left a deep impression on their children (Becket 2002: 8). Biographies – e.g. Worthen's *D. H. Lawrence: the Early Years 1885-1912* (1991) and Meyer's *D. H. Lawrence: a Biography* (1990) – reveal that Lawrence rejected and loathed his father and felt more attached to his mother. However, after his mother's death, Lawrence started to revise slowly his feeling of contempt towards his father into tenderness (Becket 2002: 8).¹ When he was seven, Lawrence attended Beauvale Board school and he also went to the Congregationalist Sunday school and there he acquired a knowledge of the Bible, a set of moral codes and more importantly "a *language* that informed the

development of his personality and his personal philosophy” (Becket 2002: 9, italics in original).

Attending Sunday school and chapel day school stimulated in Lawrence a sense of identity, community and Englishness. According to Becket (2002: 9) the imagery Lawrence learned from chapel persists in much of his writing, especially where his emphasis is on rebirth and resurrection (such as the incident of the massive flood in the final chapter of *The Virgin and the Gipsy* that sweeps away Yvette’s house, symbolising the end of the grandmother’s control and the birth of Yvette’s freedom and self-consciousness). At the age of twelve, Lawrence won a scholarship to Nottingham High School. However, Lawrence’s brother Ernest died in 1901 and he himself suffered severe pneumonia a few weeks later. Lawrence began to work as a pupil-teacher in the British school in Eastwood and then he completed his training at University College, Nottingham in 1908. After that he worked as an assistant teacher at Davidson Road School, Croydon, Surrey before devoting himself full-time to writing.

Lawrence travelled widely to Australia, Italy, Ceylon, the United States, Mexico and the South of France. His major works were: *The White Peacock* (1911), *The Trespasser* (1912), *Sons and Lovers* (1913), *The Rainbow* (1915), *Women in Love* (1920), *The Lost Girl* (1920), *Aaron’s Rod* (1922), *Kangaroo* (1923), *The Boy in the Bush* (1924), *The Plumed Serpent* (1926), *Lady Chatterley’s Lover* (1928), *The Escaped Cock* (1929) and *The Virgin and the Gipsy* (1930). *The Virgin and the Gipsy* was written in 1926 in Italy (and published posthumously in 1930), where he lived with his wife, Frieda Weekley (née von Richthofen).

Lawrence died in 1930 of tuberculosis, having lived through the era of modernism during which “many of the social values and aesthetic practices of the ‘long’ nineteenth century are left behind” (Becket 2002: 14). The critic Frank Leavis, in his seminal book “The Great Tradition” (originally published in 1948), observes that:

[Lawrence is], as a novelist, the representative of vital and significant development... a most daring and radical innovator in “form”, method, technique. And his innovations and experiments are dictated by the most serious and urgent kind of interest in life.

(1960: 23)

Lawrence's reputation as a great English novelist was not fully crystallised till the 1940s and 1950s. Squires and Cushman (1990: 4) observe that Lawrence's critical reputation was not essentially established till 1955 when F. R. Leavis published *D.H. Lawrence: Novelist* in which Leavis emphasised that "to read Lawrence's best work is to undergo a renewal of sensuous and emotional life, and to learn a new awareness" (Leavis 1955: 32).

The subjects Lawrence had written about and the unconventional ways of writing about them created a great deal of controversy around him and his literary works. After writing *The Rainbow*, Lawrence was prosecuted for obscenity and left England to live in Italy where he wrote one of his most controversial novels *Lady Chatterley's Lover*. It was censored and was not published in the United Kingdom till 1960 causing the Penguin publishing company to be prosecuted unsuccessfully under the Obscene Publications Act of 1959. Lawrence is now recognised as one of the greatest English 20th century novelists, who provides a substantial expression of thought about issues of life, feelings and human relationships (Leavis 1976). It is to Lawrence's view of the novel as a genre that we now turn.

4.8.2 Lawrence and the idea of the novel

In addition to writing several novels and many poems, Lawrence also wrote critical essays on the novel as a literary genre. In *Study of Thomas Hardy and Other Essays*, Lawrence (1985: 154) says:

It seems to me it was the greatest pity in the world, when philosophy and fiction got split... So the novel went sloppy, and philosophy went abstract-dry. The two should come together again, in the novel. And we get modern kind of gospels, and modern myths, and a new way of understanding.

Becket (2002: 109) points out that Lawrence's preoccupation with questions of genre and particularly the novel form is occasionally foregrounded in his fiction. In *Kangaroo* (Lawrence 1994: 279), cited also in Becket (2002: 109), a debate about the function of the novel is combined with reflections on the self: "now a novel is supposed to be a mere record of emotion-adventures, flounderings in feelings. We insist that a novel is, or should be, also a thought-adventure, if it is to be anything at all complete." This "thought-adventure", Burden argues, is supposed to give the novel its "completeness, its cohesion and unity" (Burden 2000). Becket (2002: 110) considers that Lawrence's statement "we

have no language for the feelings” is at the heart of his hopes for his own novels. Thus, it is the conceptual potential of the novel that most interests Lawrence.

As the narrator of *Lady Chatterley's Lover*, Lawrence points out (1993: 101) that the novel “if properly handled [can] reveal the most secret places of life: for it is in the *passional* secret places of life, that the tide of sensitive awareness needs to ebb and flow, cleaning and freshening.”

4.8.3 Lawrence and Nietzsche

Nietzsche's ideas and philosophy exerted considerable influence on D. H. Lawrence and his writings. Milton (1987: 2) explains that Lawrence developed a serious interest in philosophy during his second year at college in Nottingham in 1907-8. Nietzschean ideas, according to Milton (1987: 1) had a powerful impact on certain sections of the British intelligentsia during Lawrence's formative years: from the turn of the 20th century until the outbreak of the First World War in 1914. Milton observes that Lawrence and Nietzsche share similar ideas in relation to life, character, environment, human relationships, instincts, development and change. In Milton's words:

Like Nietzsche, Lawrence takes an apocalyptic view of the prospects [of progress] for humanity, arguing that the future of the species depends on our recognition that instinct and spirit are independent. If this fact is ignored, man will become fixed and sterile. If, on the other hand, the moral and metaphysical revolution which both writers are striving to bring about is accomplished, tremendous new creative energies will be released.

(Milton 1987: 230)

Panichas (1988: 263-4) also emphasises that Lawrence's philosophy has affinities with Nietzschean philosophy. For instance, in a reference to *Thus Spake Zarathustra* (written in four parts 1883-1885), Anne Fernihough (1993: 146) emphasises the link between Lawrence's philosophy and Nietzsche's concept of 'Übermensch' (super-human) which creates new values as a replacement of the 'death of God' and nihilism. Similarly, but less nihilistically, for Lawrence the crisis of modern life was desperate and he wondered whether there would be “a new great movement of generosity or for a great wave of death” (Lawrence 1964: 522).

It is important that the translator of Lawrence be aware of the author's philosophy. For example, *Wille zur Macht* (will-to-power: the main drive behind all kinds of human

behaviour and should lead to self-mastery, but when it is frustrated this *will* changes into a *will* of controlling others) is a major Nietzschean allusion that Lawrence refers to in his writings (Milton 1987: 11-16 and 29-31). Lawrence sees this ‘will to power’ as a central impulse in all kinds of human relationships, particularly between men and women. In this respect, Milton (1987: 15) argues that Lawrence correctly connects the Nietzschean ‘will to power’ with the “centrality of the instinctive and unconscious”. However, Lawrence in his literary writings takes this concept one step further into “the destructive domination of instinct by consciousness” (Milton 1987: 13).

The importance of an allusion such as the *Wille zur Macht* is the reason behind its selection as one of the extracts in the reader response questionnaires. My hypothesis was that the allusion should be explained to TT readers who might not be able to identify this Nietzschean reference (see Sections 5.2.6.1, 6.1.2, 6.1.3 and 6.1.4.2). Explaining such an allusion may help TT readers (particularly English Literature students whom both Syrian translators have in mind as their TT readers) to understand and appreciate the aesthetic and conceptual values of Lawrence’s novels (see Section 5.2.55.2.6).

4.8.4 Lawrence in Syria

Lawrence’s works, particularly *Sons and Lovers* (1913), *Women in Love* (1920), and *The Virgin and the Gipsy* (1930), are read widely by English literature students at Syrian universities as Lawrence’s novels are part of the curriculum (English Novel module) in the third and fourth years. Lawrence’s popularity explains the fact that much of his work has been translated; these translations are widely read by Syrian students alongside the English. *Sons and Lovers*, *Women in Love*, and *Lady Chatterley’s Lover* have been translated several times by different Syrian translators, e.g. Ḥanna ‘abbūd, Riḥāb ‘akawī, Khaled Haddad. Both of the existing Arabic translations of *The Virgin and the Gipsy* used in this research were published in 2003 and 2004 and were mainly produced for pedagogical reasons, directed at English literature students. The translations of *The Virgin and the Gipsy* I am using in this research were the only versions readily available in Syria at the start of this research project (2006-2007).¹³

¹³ No other versions have become available since.

4.9 Lawrence's *The Virgin and the Gipsy*

I have chosen a D. H. Lawrence work because of a personal interest in his writings. This particular novella was chosen because it was translated twice after being selected to be part of the curriculum at undergraduate level in the faculty of English Literature. This means that the two translators are very likely to have English Literature students in mind as their target readership. This will facilitate the examination of the efficacy of their translation procedures that dealt with cultural references. Witten in 1928 indicates that culture-specific references are inevitably involved in the ST as well as its translations into Arabic.

The Virgin and the Gipsy, first published in 1930 after Lawrence's death, was written in 1926 while Lawrence was living in Italy with his wife Frieda Weekley. This novel is characterised by a relatively simple straightforward narration, description and dialogue. Through these three techniques, Lawrence portrays the characters and the events in the novel. Lawrence discusses two main themes in the novel. Firstly, Yvette's process of possessing her own 'conscious will-to-power' through her constant clashes with her grandmother as well as her encounters with the Gipsy. Secondly, the power clash between the young and old generations with the triumph of the young at the end of the novel (Leavis 1955: 288-95; Freeman 1955: 215-16; Becket 2002: 75).

The Virgin and the Gipsy deals with the relationship between women and men and the gradual possession of free will through sexuality, but it did not cause as much controversy as *Lady Chatterley's Lover* where the description of this relationship took a more explicit form.

The Virgin and the Gipsy was chosen to be taught at the Syrian Universities as part of the English novel module in 2002. Arabic translations of it appeared as is customary. Many students prefer to read Arabic translations of novels, thus adding a novel to the curriculum creates a market for translations of that novel. The two translations used in this study were published by two different publishers: Khaled Haddad's translation was published by Dār al-'a'idī (2003) and Zaki al-Uṣṭah's translation was published by Dār al-Ḥiwār (2004). The following sections will provide information about the publishing companies and the translators of these two editions, vital contextual information for understanding the complex factors that affect the translation process.

4.9.1 Publishers and translators of *The Virgin and the Gipsy*

4.9.1.1 Dār al-‘a’idī

The first of the two translations (2003) was published by Dār al-‘a’idī, a publishing house in Damascus specialising in student services in the following areas: Translation, English Literature, French Literature, Arabic Literature, Geography, History, Philosophy, Sociology, Archaeology, and Media. This means that this publishing house publishes not only translations of novels, plays and poems that are part of the curriculum in English literature but also publishes everything related to dates of exams, results as well as lectures for those students who do not attend them.

4.9.1.1.1 Khaled Haddad

Haddad was born in Latakia, 1941. He studied Geography at Damascus University and then English Literature at Al-Baath University. He lives in Homs and is now a member of the Syrian Translation Association. He has translated many English and American literary works such as: Congreve’s *The Way of the World* (1985), Shakespeare’s *The Merchant of Venice* (1986), Defoe’s *Moll Flanders* (1991), Beckett’s *Waiting for Godot* (1992), Jonson’s *Volpone* (1994), Marlowe’s *Dr Faustus* (1994), Hemingway’s *The Old Man and the Sea* (1996), Dickens’s *A Tale of Two Cities* (1996), Williams’ *A Street Car Named Desire* (1999), Miller’s *Death of a Salesman* (1999), Brontë’s *Wuthering Heights* (2001), Hawthorne’s *The Scarlet Letter* (2001), Shakespeare’s *Antony and Cleopatra* (2002), and Lawrence’s *The Virgin and the Gipsy* (2003).

Haddad provides a preface to the translation (an example of Genette’s “allographic preface”, see Section 4.6.3.2), which guides TT readers’ reception of the text. Haddad’s preface contains a detailed biography of D. H. Lawrence and a description of his literary style. These are followed by a summary of *The Virgin and the Gipsy*, an analysis of the characters and a brief study of the literary style and themes portrayed by Lawrence. It is important to state that Haddad does not use endnotes/footnotes to explain the different cultural references in the novel and does not explain them in the preface or a glossary.

The cover (see Genette’s “peritext” in Section 4.6.3.1) of this translation is the same as the source edition Haddad uses, published by Vintage international (1992).



Figure 4.1: Front and back covers of *العذراء و الفجري* (al-'adhrā' wa al-GHajaryy, Dār al-'a'idī, 2003)

The front cover is dominated by a colour painting of a face profile of a young girl. The young girl is fair and looks as though she is lying down and her face is turned up. Her dreamy gaze and the wild long hair contrast with the “ugly stone house” in the background. Also, in the background there is a man who appears to be lying between the girl’s locks of hair. The man is dark, has black hair and beard and looks as if he is half-naked. The whole scene on the cover suggests an interesting but somewhat ambivalent relationship between the young girl and the gipsy. The back cover provides a scene taken from a film adaptation directed by Christopher Miles (1970). The scene shows Yvette (Joanna Shimkus) as if riding on horse back in front of the gipsy (Franco Nero). As well as affecting the horizon of expectation (see Section 3.2.3) of the audience, priming them to the key themes, the covers also include the translator’s name, enhancing his ‘visibility’ (see Section 2.3.2.2).

4.9.1.2 Dār al-Ḥiwār

The second existing translation (2004) was published by Dār al-Ḥiwār, a publishing company in Latakia. It was established by Nabil Suleiman, born 1945 and an Arabic Literature graduate, a novelist, a critic and a member of the Arab Writers Union.

4.9.1.2.1 Zaki al-Uṣṭah

Translator Zaki al-Uṣṭah was born in 1951 in Latakia. He has translated: James's *Daisy Miller* (2003), Lawrence's *The Ladybird* (2004) and *The Virgin and the Gipsy* (2004). He provides a short biography (see Genette's "peritext" in Section 4.6.3.1) of Lawrence at the beginning of his translation. Zaki al-Uṣṭah adds six footnotes to provide technical information of the names of plants, food and currency. The words he elucidates are: 'custard', 'crown', 'maquereau', 'mezereon', 'larch', 'wisteria'. This shows some more visible intervention from the translator. As far as the other peritextual material is concerned, the cover is a colour picture of a female ballet dancer in white with a wreath of flowers on her head.

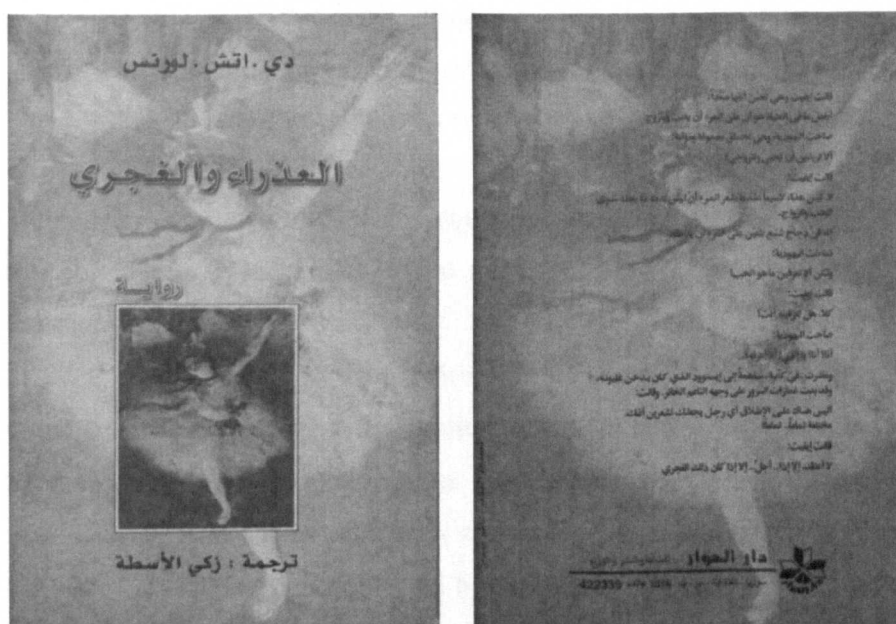


Figure 4.2: Cover and blurb of *العذراء و العجري* (al-'adhrā' wa al-GHajaryy, Dār al-Ḥiwār, 2004)

Here, the picture presents a somewhat different priming of the reception of target readers. It transmits to target readers an attractive image of feminine purity and freedom. The blurb is a passage from the text. It is a conversation between Yvette and Mrs Fawcett. This blurb reflects one of the main themes of *The Virgin and the Gipsy*, i.e. Yvette's eagerness for

freedom and sexual attraction to the gipsy. The blurb is Zaki al-Uṣṭāḥ's translation of the following passage:

“What’s so beastly, is that one is supposed to *fall in love*, and get married!” said Yvette, curling up her nose.

“Don’t you *want* to fall in love and get married?” cried the Jewess, with great glaring eyes of astounded reproach.

“No, not particularly!” said Yvette. “Especially as one feels there’s nothing else to do. It’s an awful chicken-coop one has to run into.”

“But don’t you know what love is?” cried the Jewess.

“No!” said Yvette. “Do you?”

“I!” bawled the tiny Jewess. “I! My goodness, don’t I!” She looked with reflective gloom at Eastwood, who was smoking his pipe, the dimples of his disconnected amusement showing on his smooth, scrupulous face...

“Is there never any man that makes you feel quite, quite different?” said the Jewess...

“I don’t think there is,” said Yvette. “Unless – yes! – unless it is that gipsy”.

(Lawrence 2005: 56-7)

The cover is designed by Nāzīm Ḥamdān whose name appears on the back cover meaning that this edition was created to be marketed for specific readership. The name of the translator appears on the front cover.

Since book covers represent a threshold of communication between translated text and target readers as well as a negotiation space between domestic and foreign values (see Section 4.6.3.1), it is possible to note that each of the published translations has manipulated this space in a different way in order to prime its target readership (see Figures 4.1 and 4.2). The edition published by Dār al-‘a’idī uses the same cover used by Vintage International which limits the space for negotiating domestic and foreign values and thus attempts to prime target readers in a similar way the ST primed its expected readers. This immediately indicates that the TT (KH) is oriented towards a foreignising strategy. On the other hand, the edition published by Dār al-Ḥiwār designs a new cover to address its expected readers using the eye-catching picture of a female ballet dancer and emphasising the contrast between the purity suggested by the picture and the wild associations brought by the word “gipsy” in the title. The cover of this edition (ZU) indicates a preference for a domestication strategy. The similarities and differences between these two editions are also

reflected in the translation strategies and procedures adopted by each of the translators to bridge the different cultural gaps. This will be further discussed in Chapter 5.

4.10 Summary and conclusion

This chapter has presented a view of the socio-cultural, economic, political and ideological norms at work within the Syrian translation context based on the interviews with the two Syrian publishers. Within this context, publishing and translation strategies were then examined. In the second part of this chapter, the issue of fiction translation was discussed followed by a short biography of D. H. Lawrence, his literary works, his idea of the novel as well as the influence of the Nietzschean philosophy on his writings. This discussion paved the way to the consideration of the status of Lawrence in Syria and to the examination of the two translations used in this research.

To summarise, consideration of the different factors which govern the translation process and product have so far indicated that internal and external socio-cultural, economic, political and ideological norms and relationships (such as subsidies, copyright, editing and censorship) influence the production of translation within the Syrian cultural context. These norms consequently affect the process of translation and possibly the reception of target readers.

Like all his other novels and other literary works, Lawrence's *The Virgin and the Gipsy* is invested with cultural references: idioms, proverbs, metaphors, symbolism and allusions which all need special attention on the part of the translator. Chapter 5 presents an analysis of the different cultural reference in *The Virgin and the Gipsy* and how they are translated by Khaled Haddad and Zaki al-Uṣṭah. The focus of Chapter 5 will now be on the operational norms that governed the translation of the culture-specific references in the two texts (see Section 2.4.2.2). How have the two works dealt with the problem of bridging the gaps between source and target cultures?

CHAPTER 5

CULTURE-ORIENTED PROBLEMS

Having described the macro conditions that determine the publishing industry and that consequently influence the socio-cultural context of translation in Syria and the specific context of production of the published translations of Lawrence's *The Virgin and the Gipsy*, it becomes important to move on to examine the micro-level, the translation of culture-specific items, particularly allusions which form the basis of the experimental part of the study. The analysis of the culture-oriented problems was done manually on the whole text.

According to Leppihalme (1997) culture-oriented problems are divided into 'extralinguistic' problems and 'intralinguistic' ones. Leppihalme explains that some researchers (such as those who have focused mainly on looking for TL equivalents for specific SL items e.g. Nida 1964) have focused mainly on extralinguistic phenomena ranging from natural (winds, flora and fauna, etc.) to man-made (social institutions, buildings, markets, etc.). Other researchers (for example Lefevere 1992b, and Bassnett 1998) see culture-oriented problems as intralinguistic and pragmatic involving metaphors, allusions, idioms, proverbs and ways of addressing a person, complimenting her/him or apologizing.

I will apply this distinction between the extralinguistic and intralinguistic translation problems to the analysis of some cultural references in Lawrence's *The Virgin and the Gipsy*. The following section provides a description of the extralinguistic references found in the ST, and their translations in the TTs. Intralinguistic references will be discussed in Section 5.2.

5.1 Extralinguistic problems

Culture for Newmark (1988b: 94) is "a way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". Newmark (1988b: 95) presents an adaptation of Nida's model of cultural items:

- 1) Ecology: this includes flora, fauna, winds, hills, mountains, and other natural phenomena.
- 2) Material culture:
 - a) Food
 - b) Clothes
 - c) Houses and towns
 - d) Transport and communications
- 3) Social culture – work and leisure
- 4) Organisations, customs, activities, procedures, concepts
 - a) Political and administrative
 - b) Religious
 - c) Artistic
- 5) Gestures and habits

Having classified the cultural items as described above, Newmark (1988b: 95) suggests different translation procedures to deal with these cultural items such as cultural equivalence, explication, standardisation, literal translation, paraphrasing, and deletion.

The analysis of the extralinguistic cultural references in *The Virgin and the Gipsy* follows Newmark's model of the cultural items.

5.1.1 Ecology (flora, fauna, winds, plains, hills)

5.1.1.1 Names of places

➤ *Papplewick, Dover, Lausanne, Tansy Moor, Heanor, Amberdale, Woodlinkin, Ashbourne, Dinnington, Bonsall Head, Condor, Crosshill* were transliterated in both target texts without adding explanatory endnotes to clarify where these towns are exactly located. In this way both translators kept the foreignness of the ST, and it appears that their foreignization strategy (Venuti 1995/2008a, see Section 2.3.2.1) is partly successful because the setting is in England. However, it is my view that adding endnotes to explain where these places are located would have been useful to the TT readers in terms of making clear to them that Lawrence sometimes gives actual places their real names, sometimes gives fictional names to real places or real names to fictional ones, and sometimes changes the location of places. These distinctions are not likely to be apparent to the TT readers.

5.1.1.2 Names of plants

➤ *Larch, crocuses, nettle*, etc were translated into Arabic, where they have equivalents. Sometimes the word (نبته) *nabtah* ['plant'] or (أشجار) *ashjār* ['trees'] was added in front of some plants' names in order to clarify the type of the plant mentioned. At other times, where the plant names did not have equivalents in Arabic, each of the two translators applies a different strategy to clarify what type of plant it is. For example, *wisteria* (Lawrence 2005: 70) is translated by a standardised paraphrase in KH, (النبته المتسلقة) *an-nabtatu al-mutasaliqah* ['the climbing plant']. On the other hand, al-Uṣṭah transliterates it and adds a footnote explaining that *wisteria* is a climbing plant with clusters of blue, white or purple flowers. However, a footnote in this case is not absolutely necessary; an alternative strategy would be to transliterate *wisteria* and add an interpolation i.e. a short phrase saying (النبته المتسلقة) *an-nabtatu al-mutasaliqah* ['the climbing plant']. In this way, by utilizing both strategies of explicitation (through interpolation) and foreignization (through transliteration), the necessary information is provided to the target reader without interrupting the flow of the text.

5.1.2 Material culture: food, clothes, houses, towns and transport

5.1.2.1 Food

➤ *pork, beef-tea, custard, cake, coffee, beans*, were all translated into their Arabic equivalents, adding the word (لحم) *lahm* ['meat'] in front of *pork* and *beef* to refer to food: (لحم الخنزير) *lahm al-khinzīr* ['pork meat'], (حساء لحم البقر) *ḥasā' lahm al-baqar* ['beef meat soup'], (كاسترد) *kastard* ['custard'], (كعك) *ka'k* ['cake'], (قهوة) *qahwa* ['coffee'], (فاصولياء) *fāṣūlyā* ['beans'].

➤ *Dinner*, in both KH and ZU, was translated into its functional equivalent (العشاء) *al-ashā'*, which is the third and last main meal in Syria. This translation of dinner to mean a main meal taken between 8-9 p.m. by the upper middle class is the correct one. This use of dinner refers to the social status of the rector's family as belonging to the upper middle class.

➤ ST: "She must take Vibrofat" (Lawrence 2005: 35)
Vibrofat was translated in KH as (المقويات) *al-muqawwyāt* to mean 'energizers' which in Arabic indicates a kind of medicines, whereas it was transliterated in ZU. Neither strategy

was successful in conveying the meaning of the original. Vibrofat was a “tonic wine” produced in London with the label ‘Vibrona’ and was sold as a revitalizing drink. Another strategy that could have been used for this foreign drink is to transliterate it and add an interpolation saying (شراب مقوي) *sharāb muqawwī* ‘revitalizing drink’; in this kind of interpolation a balance between domestication and foreignization is achieved.

➤ ST: “it was time to fetch Granny’s cup of Horlicks” (Lawrence 2005: 12)
Horlicks is a well-known malted milky night-time drink, intended to encourage sleep (Herbert, Jones and Vasey 2005: 261). In KH, Horlicks was translated into (كأس شراب) *ka’s sharāb* [‘a glass of drink’]. In ZU, it was translated into (فنجان الدواء) *finjān ad-dawā’* [‘a cup of medicine’]. An alternative translation is (الشراب المساعد على النوم) *as-sharāb al-musa’id ‘ala an-nūm* [‘sleep-aid drink’].

5.1.2.2 Clothes

➤ *Dress, hat, coat, handkerchief, scarf, jacket, trousers, boots, skirt, earrings* were all translated into their respective Arabic functional equivalents (ثوب) *thawb*, (قبعة) *qubba’ah*, (معطف) *mi’ṭaf*, (منديل) *mindīl*, (وشاح) *wishah*, (جاكيت) *jakyt*, (بنطال) *binṭāl*, (تنورة) *tannūrah*, (أقراط) *aqraṭ*, in both KH and ZU without adding interpolations or endnotes to explain what these clothes are. This translation strategy avoids interrupting the flow of narration as there is no need to add interpolations or endnotes because the TT readers are able to recognize these types of clothes.

➤ *Gewgaws* in “and we’ve put on our best gewgaws in honour of the occasion” (Lawrence 2005: 39) is a dated word now in English. It was translated in KH into (زينتنا) *zīnatanā* [‘ornaments’], whereas in ZU into (الخلي الرخيصة) *al-ḥulyy ar-rakhīṣah* [‘cheap accessories’]. *Gewgaws* are gaudy trifles or ornaments and in this context mean ‘clothes’ (Herbert, Jones and Vasey 2005: 263). (الثياب) *ath-thiāb* [‘clothes’] is an alternative standardized translation of *gewgaws*, avoiding the ironic contradiction of ‘cheap accessories’ with the rest of the sentence ‘in honour of the occasion’.

5.1.2.3 Houses and towns

➤ *Cottage* was translated into its functional equivalent *kūkh* in both target texts. According to al-Ba’albaki (2005: 222) *cottage* is (كوخ) *kūkh*: a small house for summer

vacation. Lawrence uses *cottage* in this sense when describing the summer house of Mrs Fawcett and Mr Eastwood.

➤ *Dining room* was translated into its functional equivalent (غرفة الطعام) *ghurfat at-ṭa'ām* ['food room'] in both target texts. 'Food room' is a standard phrase in Arabic and could be understood by Syrian TT readers as a room for having meals.

➤ *Living room* was translated in both KH and ZU into its functional equivalent (غرفة الجلوس) *ghurfat al-julūs* ['sitting room'] – an alternative English expression – which is a standard phrase in Arabic and can be understood by TT readers as a room where the family spend their free time.

➤ *Drawing room* was translated in KH into its functional equivalent (غرفة الاستقبال) *ghurfat al-istiqbāl* ['reception room'] which can be understood by TT readers as a room for receiving visitors. al-Uṣṭah in ZU translated both *living room* and the now rather archaic *drawing room* into *ghurfat al-julūs* ['sitting room'] which is an alternative English expression. *Dining room* and *drawing room* were usually two different rooms used for different purposes. However, it is clear from the context that the same room is used as a living room and a drawing room in the rector's house. As a result, Yvette and Lucille feel embarrassed to bring their friends to the house because they have to receive them in the same room with the rest of the family. It seems that Haddad was successful in translating living room and drawing room into *ghurfat al-julūs* and *ghurfat al-istiqbāl* respectively. This makes it clear to the TT readers the difference between the two rooms and the fact that one room in the rector's house is used as both a living and drawing room. In Arabic contexts these two rooms are usually separate and used for different purposes.

5.1.2.4 Transport

➤ *Channel boat* was translated in KH into (قارب) *qārib* 'boat', and in ZU into (مركب القنّاة) *markib al-qanāt* ['canal vehicle']. We can notice that KH translation reduces *Channel boat* into the standardised 'boat', and ZU translates both words. However, ZU changes *qārib* 'boat' into the more general word *markib* ['vehicle']. Another option which conveys a different form of the original would have been (قارب القنّاة) *qārib al-qanāt* ['canal boat'].

➤ In both target texts, *cart*, *car* and *bike* were translated into their equivalents (عربة) *arabah*, (سيارة) *sayyārah* and (درّاجة) *darrājah* respectively. However, *darrājah* is

used in Arabic for both ‘bicycle’ and ‘motorcycle’; to differentiate between them the descriptive adjectives (هوائية) *hawā’yyah* [‘air’] and (نارية) *nāryyah* [‘fire’] are added to the word *darrājah* i.e. *darrājah hawā’yyah* means ‘bicycle’ and *darrājah nāryyah* means ‘motorcycle’. The generalisation and the absence of the descriptive adjective *hawā’yyah* in the two target texts lead to some ambiguity.

➤ *Caravan* was translated in KH into the neologism (بيت متنقل) *bayt mutanaqqil* [‘moving house’], and in ZU into (عربة) *‘arabah* ‘carriage’. It appears that the translation in KH suits the context as it is clear that the gypsies use these kinds of caravans as their houses and as a way to move their belongings.

5.1.3 Social culture: work and leisure

➤ *Tommies* was translated in KH into (الجنود العاديين) *al-junūd al-‘adyyīn* [‘ordinary soldiers’], and in ZU into (الجنود البريطانيين) *al-junūd al-baryṭānyyūn* [‘British soldiers’]. However, it seems that an explanatory footnote might be necessary in this case to clarify that *Tommies* is an informal description of ordinary British soldiers who were known as *Tommies* in the First World War because the War Office used the imaginary name Thomas Atkins in its example of how to fill in the pay-book issued to each soldier (Herbert, Jones and Vasey 2005: 264). The addition of such a note would depend on how important this extra information is for comprehension. As they stand, neither of the two TTs captures the nuances of the original.

➤ The difference between the two positions of vicar and rector is discussed in Section 2.5.1. The difference is largely historical and has to do with the divisions of the Anglican Church in England. The rector receives tithes from the parish while the vicar does not, meaning that the rector is in a better financial position than the vicar. Keeping in mind that they are translating this novel to a culture that lacked precise cultural and religious equivalents, the translators needed to show the difference between *vicar/rector* and *vicarage/rectory*. The translator in KH uses the same word, الكاهن (*al-kāhin*) [‘priest’], for both *vicar* and *rector*, and he translates *vicarage/rectory* into منزل الكاهن (*manzil al-kāhin*) [‘the house of the priest’]. In ZU, al-Uṣṭah has translated *Vicarage* into الأبرشية (*al-abrashyyah*) [‘the parish’] and the *rectory* into المنصب الجديد (*al-manṣib al-jadīd*) [‘the new position’], thus changing the meaning of the sentence.

➤ The phrase *cross-word puzzles* was translated into its standard equivalent (الغاز) الكلمات (المتقاطعة) *alghāz al-kalimāt al-mutaqāṭi‘ah* [‘puzzles of cross-words’] in both KH and ZU. This functional translation sounds familiar to most if not all TT readers.

5.1.4 Organizations, customs, activities, procedures, concepts

5.1.4.1 Religious

➤ The term ‘a Jewess’ – dated use in English now – is recurrently used while describing the previous Mrs Fawcett and the now Mrs Eastwood. Herbert, Jones and Vasey (2005: 264) explain that Lawrence’s attitude to Jews involves not only the kind of casual anti-Semitism he shares with other contemporaries, but also sympathy for another outsider like himself. Furthermore, the outsiders in the story are positive characters set against those who have a self-righteous sense of belonging. ‘The little Jewess’ (Lawrence 2005: 48-9) is an outsider through being divorced and foreign as well as a Jewess, thus Lawrence connects her with Yvette’s mother and the gipsy. A ‘little Jewess’ was translated literally into (اليهودية الصغيرة) *al-yahudyyah aṣ-ṣaghīrah*. In Arabic as well, naming people by their religious sects is a way which exhibits the speaker’s attitude towards the addressee.

5.1.4.2 Political and administrative

➤ Throughout *The Virgin and the Gipsy*, Lawrence refers to one of the main characters using the descriptive word which denote his ethnic origins ‘the gipsy’. Lawrence partly wants to intensify what ‘the gipsy’ symbolises i.e., wild primitive human nature and sexuality. Stereotypical representations in literary works depict gypsies as illiterate, nameless and with wild primitive nature and passion. In her book *Gypsies and the British Imagination 1807-1930*, Deborah Epstein Nord (2006: 17) argues that although Lawrence makes use of “well-established stereotypes of the physically compelling, emotionally primitive” gipsy character, yet he criticises this stereotypical representation for its ignorance and misconception:

Lawrence both exploits and debunks the cultural myths of Gypsies’ elemental passions, association with nature, inarticulateness, and perpetual anonymity. At the end of his story, Lawrence gives his Gipsy an identity and a voice, reversing – or at least exposing – the trend toward the invisibility and namelessness of the literary Gipsy. (Nord 2006: 17)

Furthermore, Deborah Epstein Nord (2006: 167) argues that Lawrence did not choose the name of his gipsy randomly and it is very likely that British readers of the time would have been able to identify Boswell as a common gipsy name (see Section 5.2.6.4). Nord (2006: 167-70) indicates that themes such as the quest of identity, maltreatment, discrimination and attempts to isolate gypsies within the British culture are emphasised in the first full autobiography: *The Book of Boswell: Autobiography of a Gipsy* produced by a British gipsy, Silvester Gordon Boswell (1970).

The Arabic translation of gipsy, (العجري) *al-ghajaryy*, also brings to the mind of target readers such stereotypical associations of gypsies with illiteracy, nature and primitive emotions. In Syria, (العجر أو النور) *al-ghajar aw an-nawar* (gypsies or tramps) are well-known words used to refer to specific clans that live in most parts of Syria till the present day. Other well-known words are also used to refer to Syrian gypsies such as (قرباط) *qurbāt* and (زط) *zuff*. It is important to bear in mind that Syrian gypsies have different origins from British gypsies (The Origin of the Gypsies 1880; The Origin of the Gypsies 1902), that the culture, traditions and social conditions of the Syrian gypsies are different from those of the British gypsies, and that the representation of Syrian gypsies in literature is different from the portrayal of British gypsies in English literary works (Williams 2001; *Gypsy, Domari, Zott of Syria*).

5.1.5 Gestures

- ST: “Her sensitive nose turned up” (Lawrence 2005: 42)

In KH this sentence was translated into (شمخ أنفها الحساس) *shamakha anfulhā al-ḥasās* [‘proudly turned up her sensitive nose’] thus using the explicitation ‘proudly’ to describe Yvette’s gesture; whereas in ZU, al-Uṣṭah translated this sentence into (ارتفع أنفها الحساس) *irtafa ‘a anfulhā al-ḥasās* [‘turned up her sensitive nose’]. KH translation seems to capture the meaning of the original because *shamakha* ‘proudly turned up’ indicates that Yvette feels superior to her female and male friends and nothing on earth would make her “mate with a house-dog” (Lawrence 2005: 42).

- “And he offered his arm to Lucille, while uncle Fred escorted Yvette” (Lawrence 2005: 40). *Offered his arm* is a gesture which indicates polite behaviour on the part of men. In both KH and ZU, using the same attempt as the English gesture to communicate the

meaning to target readers, this was literally translated into (قَدَم نِزَاعِهِ لِلوَسِيلِ) *qaddama dhirā'ahu lilusīl* ['he offered his arm to Lucille']. This gesture is not familiar in the target culture. An alternative translation is (قَدَم نِزَاعِهِ لِيُرَافِقِ لَوَسِيلِ) *qaddama dhirā'ahu liyurāfiqa lusīl* ['he offered his arm to escort Lucille'].

➤ “The old lady gripped the arms of her chair. Everybody rose and stood” (Lawrence 2005: 15). In KH and ZU, *everybody rose and stood* was translated into (نَهَضَ الْجَمِيعُ وَاقْفَيْنِ) *nahaḍa al-jamī' waqifīn* ['everybody rose standing']. This gesture which indicates respect for elderly people is familiar in the target culture.

5.2 Intralinguistic problems

Intralinguistic culture-oriented problems include idioms, proverbs, imagery, metaphors, allusions, and ways of addressing a person, complimenting her/him or apologizing. A close examination will be given to allusions which are used in the experiments (see Chapter 7). Allusions play a significant role in conveying the narrative and philosophical concepts of the fictional text and pose subtle and major problems when translating into the target culture. Secondly, allusions require special attention from the translator (see Section 3.3.1). Thirdly, and most importantly, failing to recognize and explain allusions creates culture-oriented problems.

It is important to note that there is some overlap between allusions and other intralinguistic items, even if this is not brought out by the theorists. So, allusions can include proverbs (see Section 5.2.6), and in some examples they are types of simile/metaphor (see Sections 5.2.5 and 5.2.6).

5.2.1 Idioms

According to Baker (1992: 63), idioms are frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components. Baker (1992: 65) explains that the main problems that idiomatic expressions create in translation relate to two main areas: the ability to recognize and interpret an idiom correctly, and the difficulties involved in rendering the various aspects of meaning that an idiom conveys into the TL. Baker (1992: 71-8) suggests different procedures for the translation of idioms such as:

- Using an idiom of similar meaning and form. Baker (1992: 72) argues that this strategy entails using a TL idiom which communicates the meaning of the SL idiom and at the same time includes similar lexical items. Baker (1992: 73) gives an example from *A Hero from Zero*:

ST: The Fayedys have **turned** the pre-bid House of Fraser strategy **on its head**.

TT: قد قلب الاخوة فايد استراتيجية هاوس أوف فريزر السابقة على عرض الامتلاك، رأساً على عقب.

BT: And with this the Fayed brothers have **turned** the strategy of the House of Fraser previous to the offer of ownership **head over heel**.

The Arabic expression رأساً على عقب [‘head over heel’] – which means **upside down** – is similar in meaning and form to the English idiom ‘head over heel’. Let us consider the following example from *The Virgin and the Gipsy*:

ST: When the vicar’s wife went off with a young and penniless man, the scandal **knew no bounds** (Lawrence 2005: 5).

In both KH and ZU, this idiom was translated into a target language idiom of similar meaning and form (لم تعرف النضيحة حدوداً) *lam ta ‘rif al-faḍīḥat ḥududan* [‘the scandal knew no bounds’].

- Using an idiom of similar meaning but dissimilar form. Baker (1992: 74) states that it is often possible to find a TL idiom which has similar meaning to the SL one but with different lexical items. Baker (1992: 74) gives an example from a German translation of *Masters of the Universe*:

ST: **Feel the force of my fist**, frozen fiend!

TT: **Dir werde ich einheizen**, du Scheusal!

BT: **I will make thing hot for you**, monster!

The German expression *Dir werde ich einheizen* means literally ‘**I will put the heating on to you**’. An example from *The Virgin and the Gipsy* where the translators use an Arabic idiom with similar meaning but dissimilar form is “**lo and behold!**” (Lawrence 2005: 5) which is rendered into a TT idiom in both KH and ZU: (ثم يا للعجب!) *thumma yā lal‘ajab!* [‘then what a surprise!’.] Another example is “*Tant de bruit pour une omelette!*” (Lawrence 2005: 34). This is a French idiom (literally ‘So much noise for an omelette!’) meaning to cause so much noise over a trifle. In KH, this was translated into a target language idiom of similar meaning and form (إنهن يعملن من الحبة قبة!) *inahunna ya ‘malna mina al-ḥabbah qibbah* [‘they make a mountain out of a molehill’], this shows the

existence of a functional equivalent in Arabic though the point of the ST was to show off the French as well. In ZU, this idiom was paraphrased into (إنها ضجة صاخبة من أجل شيء تافه) *innahā ḍajjah ṣākhbah min ajl shā' tafih* ['it is a loud noise for a silly thing'].

- Paraphrasing the idiom. Baker (1992: 74) explains that this is the most common strategy when an idiomatic match cannot be found in the TL. Baker (1992: 75) gives an example from the Arabic translation of *Austin Montego* – car brochure:

ST: The suspension system has been fully uprated to **take rough terrain in its stride**.

TT: وقد رفعت طاقة نظام التعليق بحيث يتغلب على وعورة الأرض.

BT: The capacity of the suspension system has been raised so as to **overcome** the roughness of the terrain.

This seems to be a common procedure in *The Virgin and the Gipsy* where the idiom is paraphrased to give the meaning of the ST idiom. As well as ZU's translation 'it is a loud noise for a silly thing' above, we can point to the following illustrative example:

ST: For the Mater knew his weaknesses to a **hair's-breadth** (Lawrence 2005: 8).

KH: وقد عرفت الأم نقاط ضعفه حتى أدق تفاصيلها.

BT: And the mother had known his weak points **even to its tiniest details**.

ZU: وقد عرفت "الأم" ضعفه إلى أقصى حد.

BT: And "the mother" had known his weakness **to the utmost**.

Let us also consider the following example of translating idioms in which there is a humorous play on the English proverb 'you cannot have your cake and eat it' and the idiom 'bread and butter', both formed by components from the same semantic field, but with different overall meanings. In this example, a literal translation fails to convey the meaning of the original whereas a paraphrase does succeed:

ST: So, a woman could eat her cake and have her **bread and butter** (Lawrence 2005: 65).

KH: وهكذا، كانت المرأة بإمكانها أن تأكل كعكتها وتحافظ على خبزها وزبنتها.

BT: And so, a woman was able to eat her cake and keep her **bread and butter**.

ZU: وهكذا تستطيع المرأة أن تستمتع، وتضمن حظها من الرزق.

BT: And thus a woman could enjoy, and guarantee her **share of subsistence**.

In KH, the 'eat her cake' and 'keep her bread and butter' part of the idioms were translated literally and therefore the Arabic translation appeared to be nonsensical. The same TT form does not ensure functional equivalence. The idiom in ZU was paraphrased and as a result

conveyed the meaning of the English idiom as “basic means of subsistence” (Herbert, Jones and Vasey 2005: 265). Another example of idioms is:

ST: Standing as if on **hot bricks** (Lawrence 2005: 32).

This is an idiomatic phrase which is taken from “like a cat on hot bricks”, meaning very ill at ease. In KH, it was translated as (و هي تقف كأنما فوق سطح من القرميد الحار) *wa hya taqif ka'annamā fawqa saḥhin mina al-qarmīd al-ḥarr* [‘and as if she is standing on a surface of hot bricks’]. In ZU, it was translated as (و كأنها تقف على آجر ساخن) *wa ka'annahā taqif 'ala ājurr sākhin* [‘and as if she is standing on hot bricks’]. Both translations are literal and are not TL idioms. It could be argued that these more or less literal translations do enable inference of the meaning of the ST idiom, retaining a foreignizing element at the same time. It does illustrate, though, that the approach to idioms in the two translations is not consistent.

5.2.2 Proverbs

The definition of a proverb according to the *Concise Oxford English Dictionary* is “a short pithy saying in general use, stating a general truth or piece of advice” (Soanes and Stevenson 2008: 1156). A saying, Ridout and Witting (1967: 8-9) argue, needs to be assimilated by the common people to become a proverb, and a proverb to become popular must be wise, and to remain popular must contain ‘enduring wisdom’. For example, *make hay while the sun shines* is a saying originated in farm work where every farm worker would have felt the truth of this thought. But after a great many people had expressed the thought in their many different ways, it had at last found its memorable form; it was that form that lived as a proverb. Ridout and Witting (1967: 9-19) mention different origins of proverbs such as the Bible and literary works and they suggest that proverbial expressions should be distinguished from proverbs. Proverbial expressions such as *cry for the moon*, according to Ridout and Witting (1967: 14), do not offer advice or warning and are sometimes considered idiomatic phrases, however, they can very easily be turned into proverbs by incorporating them in the form of advice, e.g. *only fools cry for the moon*.

Baker (1992: 64) explains that proverbs are like idioms in that they allow little or no variation in form. However, unlike idioms, proverbs often have fairly recognizable

meanings. Proverbs may be culture-specific and as a result may not have equivalents in the TL. Let's consider the following examples:

➤ “A cat may look at a king” (Lawrence 2005: 57). This proverb, according to Herbert, Jones and Vasey (2005: 265), challenges superiority. It was literally translated in both TTs and the literal translation gave the meaning of the source language proverb (القطّة (يمكن أن تنظر نحو الملك) *al-qīṭṭah yumkin an tanẓur nahwa al-malik* [‘the cat can look at the king’].

➤ “thanking his stars” (Lawrence 2005: 76): in KH, this proverbial expression was translated using explication (يعبر عن امتنانه للقدر) *yu‘abbir ‘an imtinānih lilqadar* [‘he expresses his gratitude to destiny’], while in ZU it was translated into the standardisation (يشكر طالعاه) *yashkur ṭali‘ahu* [‘thanking his fortune’]. Although neither translation is a TL proverb, they are accurate renderings of the English proverb.

5.2.3 Symbolism and imagery

Symbolism is a subtle yet often important structural element in literature. In Lawrence's *The Virgin and the Gipsy* it is a major feature of the narrative. It is noticeable that symbolism is displayed in the very title of the novel where the ‘virgin’ symbolises all that is pure and fragile in life and the ‘gipsy’ stands for free wild passion. These symbolic themes are also presented by the covers of both translations (see Sections 4.9.1.1.1 and 4.9.1.2.1). It is Lawrence's intention to “present the gipsy as an instrument for Yvette's awakening into a deeper, more elemental view of existence” (Crowder and Crowder 1984: 63). The opposition between ‘the virgin’ and ‘the gipsy’ also symbolises that between Christian morality and paganism. In their article “Mythic Intent in D. H. Lawrence's ‘The Virgin and the Gipsy’”, Crowder and Crowder (1984: 61) argue that Lawrence in this novel symbolises “the opposition between indoors (the rectory) and life outdoors (a wild and primitive landscape) in order to suggest a pagan reality behind appearances”. Lawrence builds up the story using symbolism to describe the incidents, the characters, their surroundings, and their inner conscious and unconscious thoughts. Crowder and Crowder (1984: 61-6) point out many symbolic references in Lawrence's story, explaining their importance in revealing the characters' hidden thoughts and desires as well as intensifying the themes of conscious free will and sexuality in the novel. For example, water in this

novel is associated with freedom, the force of life and the power of sexuality. Crowder and Crowder (1984: 64) suggest that “conventional life, represented by the rectory and by Yvette’s virginity, cannot stand against the destructive-cleansing-transforming rush of the water and the gipsy”. The great flood in the final scene which sweeps away the rectory symbolises the regeneration of freedom while the death of the grandmother stands for the end of the control of traditions and the beginning of a new age of freedom and independence for the young generation. All these symbolic references are expressed through the use of imagery.

The description of characters, incidents and themes in *The Virgin and the Gipsy* is expressed through the use of imagery. Lawrence uses imagery to intensify the tension not only between the characters but also between themes such as life and death, desire and religion, and freedom and traditions. Imagery is also used to emphasise symbolism throughout the story. This highlights the importance of the role that imagery plays in the translation of Lawrence’s *The Virgin and the Gipsy*.

Jeremy Hawthorn (1997: 141-2) says that images usually “have a more sensuous quality than symbols”. Hawthorn explains that images can bring the taste, smell, feel, sound or visual image of the object to the mind. Let us consider the following example:

ST: On her face was that tender look of sleep, which a **nodding flower** has when it is full out.

(Lawrence 2005: 46)

KH: على وجهها كان ذلك المظهر الرقيق للنوم، الذي تحمله زهرة وسنى حين تكون في ذروة تفتحها.

(Lawrence 2003: 54)

BT: On her face there was that soft appearance of sleep, the one carried by a **sleepy flower** when it is in fullest bloom.

ZU: ورائت على وجهها سيماء النعاس الرقيقة التي تبدو على زهرة وسنى عندما تكون ممتلئة.

(Lawrence 2004: 121)

BT: There appeared on her face the appearance of soft sleep which appears on a **sleepy flower** when it is full.

The emotional force of Lawrence’s description of Yvette is clear in this quotation in which Yvette’s face resembles a ‘nodding flower’. Lawrence uses many images while describing Yvette, and he always links her with flowers, for example describing her recurrently as “the white snow-flower” (Lawrence 2005: 27). The image was retained in the TT and in an expressive way in both translations. A *nodding flower* was translated into (زهرة وسنى)

zahrah wasna ['a sleepy flower'] rather than (زهرة مائلة) *zahrah mā'ilah* ['a bending flower'] because it is more suitable within this context that includes a metaphor thus retaining the literariness of the description. Of course, both *sleepy flower* and *bending flower* are metaphorical images, it is quite possible that the translators chose 'sleepy' because of the association of 'sleep' from the first part of the sentence.

5.2.4 Irony and sarcasm

Fowler (1987: 101) says that irony is "a mode of discourse for conveying meanings different from – and usually opposite to – the professed or ostensible ones". Fowler (1987: 101) distinguishes between two kinds of irony: a) situational irony which may be social, moral, or metaphysical irony, and b) verbal irony which depends on deviations from syntactic or semantic norms. Thus, irony according to Fowler (1987: 102), is "an art of indirection and juxtaposition, relying for its success on such techniques as understatement, paradox, puns and other forms of wit in the expression of incongruities". In *The Virgin and the Gipsy*, Lawrence's style displays irony throughout his description of the characters.

ST: There was now a complete stability, in which one could perish safely. (Lawrence 2005: 7)

KH: كان هناك الآن استقرار كامل، الذي يمكن للمرء أن يموت فيه بأمان.

BT: There was now a complete stability, which one could die in safely.

ZU: كان ثمة الآن استقرار تام يستطيع فيه المرء أن يموت بأمان.

BT: There was now a complete stability in which one could die safely.

Let us consider the above example in which irony is expressed through flouting the maxim of quality (see Grice's Cooperative Principle in Section 2.6.5.1) because Lawrence describes the safe and secure atmosphere in the house which is far from reality. Irony is shown in the description of how an apparently religious family such as the Saywells do not love one another and how all of them played a part in making the house an unbearable place to live in. Hatim and Mason (1997: 140) argue that to relay irony it is always necessary to flout the maxim of quality. In KH and ZU, the irony is expressed through flouting the maxim of quality because the narrator is exaggerating the security of the house and his description means the opposite of what he says.

On the other hand, sarcasm is defined according to the *Concise Oxford English Dictionary* as a rhetorical device that involves "the use of irony to mock or convey

contempt” (Soanes and Stevenson 2008: 1275). Sarcasm is often closely connected with irony in the same statement. Let us consider the following example in which Yvette’s father comments on her relationship with Mrs Fawcett and her partner Mr Eastwood:

ST: “I hear your latest friends are the half-divorced Mrs Fawcett and the *maquereau* Eastwood,” he said to Yvette.

... “I just know them,” she said. “They’re awfully nice, really. And they’ll be married in about a month’s time”...

“I suppose they’re your sort!” he sneered. (Lawrence 2005: 59)

KH:

سمعت أن آخر أصدقاءك هم السيدة فوسيت نصف المطلقة و القواد إيستوود.
... لقد عرفتهما توا. إنهما لطيفان جداً، حقاً. و سيتزوجان خلال شهر تقريباً...
و قال ساخراً: "أعتقد أنهما من نوعيتك!"

BT:

I heard that your latest friends are the half-divorced Mrs Fawcett and the pimp Eastwood.

I just know them. They are very nice, really. They will get married in nearly a month.

He said sarcastically: “I think that they are your type.”

It is worth noting that Lawrence tones down the message through using the French word ‘maquereau’ to describe Eastwood. Additionally, the use of foreign words is also indicative of class (Arthur Saywell knows French). By comparison, in the Arabic translation the word (قواد) *qawwād* ‘pimp’ is more explicit and indicates vulgarity.

The sarcasm in the rector’s last sentence is created by flouting the maxim of quality (2.6.5.1) because he means the opposite of what he says. In KH, the sarcasm was expressed through using the reporting (and certainly more explicit) descriptive adverb (ساخراً) *sākhiran* ‘sarcastically’. It is important to note that (ساخراً) *sākhiran* ‘sarcastically’ is the TT narrator’s comment (see Section 3.3). The sarcasm could have been emphasised through adding حتى *hatta* ‘even’:

- حتى إنني أعتقد أنهما من نوعيتك نفسها

hatta immanā a'taqid annahumā min naw'yyataki nafsihā [‘even I think that they are of your same sort’]. In this translation the sarcasm is also expressed through flouting the maxim of quantity (See section 2.6.5.1) when the Arabic TT strengthens the exaggeration of the sarcasm by adding the preposition *hatta* at the beginning and then adding the descriptive complement *nafsihā* ‘same’ to the end of the sentence.

5.2.5 Metaphor

Metaphor is defined by Dickins, Hervey and Higgins (2002: 238) as “a figure of speech in which two things (or ideas or emotions) are likened to one another by being fused together into a new, non-denotative compound, e.g. ‘the army is a rampart against invasion’.” A metaphor, for Newmark (1988b: 104), is any figurative expression: the transferred sense of a physical word, the predisposition of an abstraction, the application of a word or collocation to what it does not literally denote. Newmark (1988b: 104) argues that “whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor”. For this reason, Newmark (1988b: 81-91) proposes different translation procedures for the translation of metaphor (see Section 2.7). Furthermore, metaphor according to Dickins, Hervey and Higgins (2002: 146) can give rise to difficulties in translation particularly where the two languages concerned are relatively different culturally and linguistically such as English and Arabic. In this regard, it is important to bear in mind that the different translation procedures available are not only determined by the translators’ decisions but also by the socio-cultural context within which the translation is undertaken (see Sections 4.3, 4.4, 4.5 and 4.6). Additionally, different translation procedures elicit different responses from target readers and hence a metaphor may be read at different levels (see Section 3.4).

Dickins, Hervey and Higgins (2002: 149) differentiate between two main categories of metaphor: lexicalized metaphor and non-lexicalized metaphor.

5.2.5.1 Lexicalized metaphors

Dickins, Hervey and Higgins (2002: 147) define lexicalized metaphors as “uses of language which are recognizably metaphorical, but whose meaning in a particular language is relatively clearly fixed”. An example of lexicalized metaphors is ‘rat’ which as a metaphor means ‘a person who deserts his friends and associates’. Dickins, Hervey and Higgins (2002: 149) distinguish three main types of lexicalized metaphor. These are: dead metaphors, stock metaphors and recent metaphors.

5.2.5.1.1 Dead metaphors

Newmark (1988b: 106) states that these are “metaphors where one is hardly conscious of the image”. He claims that dead metaphors are not difficult to translate even if they defy literal translation. Newmark (1988b: 106-7) argues that in English, dead metaphors are associated with words like *space, field, top, bottom, arm, mouth, rise* as for example ‘in the field of human knowledge’ and ‘at the bottom of the hill’. An example of a dead metaphor is “the old lady gripped **the arm of her chair**” (Lawrence 2005: 15). This dead metaphor was translated into its equivalent Arabic dead metaphor (ذراعيّ كرسيّها) *dhirā‘ayy kursyyhā* [‘arms of her chair’].

In translating dead metaphors, Dickins, Hervey and Higgins (2002: 150) explain the translator should bear in mind whether the TT metaphor is as dead as the ST one; it would be inappropriate in certain contexts to use a metaphor with more metaphorical force than the ST one, whereas in others it might be acceptable or even desirable.

5.2.5.1.2 Stock metaphors

A stock metaphor is defined by Newmark (1988b: 108) as “an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically”. Newmark (1988b: 109-10) gives the example of ‘I can read him like a book’ which is translated into French as *je sais, je devine tout ce qu’il pense* [‘I know, I guess everything he thinks’]. He argues that the French translation generalises the meaning where the emphasis is transferred from the completeness of the reading to the comprehensiveness of knowledge. Let us consider the following example from *The Virgin and the Gipsy*:

ST: And **the fact dawned** gradually on the girls. (Lawrence 2005: 8)

KH: و اتضحت الحقيقة بشكل تدريجي لدى الفتاتين.

BT: The **fact became clear** gradually to the girls.

ZU: و بدأ فجر الحقيقة يبرز للفتاتين شيئاً فشيئاً.

BT: The **dawn of fact** started to **emerge** for the girls gradually.

In KH, the stock metaphor *the fact dawned* was translated into a non-metaphor (اتضحت الحقيقة) *itaḍahat al-ḥaḳīqah* [‘the fact became clear’]. In ZU, it was translated into an equivalent metaphor (و بدأ فجر الحقيقة يبرز) *wa bada’a fajr al-ḥaḳīqah yabzugh* (the dawn of

fact started to emerge). The second translation appears to be successful in terms of the retention of both the metaphor and the literariness of the sentence within the context.

Let us look at another example:

ST: ... as if the **jaws of Hell** were yawning. (Lawrence 2005: 26)

KH: و كأنما كان فم الجحيم يتأهب.

BT: As if the **mouth of Hell** was yawning.

ZU: و كأنما ففر الجحيم فكيه متثاباً.

BT: As if **Hell** opened his **jaws** yawning.

This is a stock metaphor which relates *Hell* to parts of the body *jaws*. We can notice that the ST metaphor was translated into a TT metaphor where a different part of the body is used. KH changed *jaws* into *mouth*, while ZU added the word *opened*. ZU achieves translation that is more literary and perhaps more suitable to the context. However, in neither case would the reader be aware that this literary metaphor alludes to John Dryden's *Aeneid* where he says: "Here Pluto pants for breath from out his cell/And opens wide the grunting jaws of hell" (1697: vii. 786). It is worth noting that even source text readers may as well not recognise the source of this intertextual reference. This highlights the different levels at which a specific allusion may be read, depending on the level of target readers' accessibility to information and knowledge of intertextual relations which can place them in the excluded, observational or participative reading position (see Section 3.4).

5.2.5.1.3 Recent metaphors

According to Newmark (1988b: 111) recent metaphors are metaphorical neologisms that have spread rapidly in the TL. Recent metaphors can be divided into: a) metaphors denoting one of a variety of 'prototypical' qualities that frequently 'renew' themselves in languages, for example: fashionable (*in, with it*), woman chaser (*womaniser*); and b) metaphors designating new objects and processes such as the trade name of *Walkman*. It is important to indicate that recent metaphors change quickly over time: 'in', 'with it' and 'walkman' are dated now, while 'womaniser' is now a dead metaphor (if ever it were a metaphor). Dickins, Hervey and Higgins (2002: 152) explain that recent metaphors describe new objects or processes, and equivalent TL technical terms can be sought out. This is less likely to be a problem translating into English than into Arabic. Dickins, Hervey and Higgins (2002: 152) claim that the formality of standard Arabic means that

terms for new objects do not appear in and disappear from Arabic with the same speed as they do in English. As a result, it is appropriate to reduce recent metaphors in translating into Arabic to stock metaphors (2002: 152). So the TL norm of acceptability demands a standardised translation procedure.

5.2.5.2 Non-lexicalized metaphor

In the case of non-lexicalized metaphor, as Dickins, Hervey and Higgins (2002: 147) explain, the metaphorical meaning is not clearly fixed, but will vary from context to another, and has to be worked out by the reader on particular occasions. Such metaphors are called ‘non-lexicalized’ because their meanings are not given in dictionaries and vary from context to another. An example of non-lexicalized metaphors is *a tree in a man is a tree* where the meaning of the metaphor depends on the context (2002: 147-8). Dickins, Hervey and Higgins argue that it is not always easy to distinguish between lexicalized and non-lexicalized metaphors. This distinction between lexicalized and non-lexicalized metaphors, Dickins, Hervey and Higgins claim, is important because it provides a practical way in most cases of distinguishing two major categories of metaphor which require rather different treatment in translation. Two basic types of non-lexicalized metaphor are distinguished: conventionalized metaphors and original metaphors (2002: 149).

5.2.5.2.1 Conventionalized metaphors

These are “metaphors that are not lexicalized (and will not therefore be given in dictionaries), but do draw on either cultural or linguistic conventions” (Dickins, Hervey and Higgins 2002: 149): e.g. ‘he redeployed his troops’ is not a lexicalized metaphor in English but is nevertheless easy to interpret because of the generalised convention in English that arguments are described in terms of war and the existence of a large number of lexicalized metaphors along these lines such as ‘battle of wits’, ‘defend a position’, ‘bombard’ with questions.

5.2.5.2.2 Original metaphors

Original metaphors are metaphors “created or quoted by the SL writer” (Newmark 1988b: 112). Newmark (1988b: 112) suggests that in expressive texts original metaphors should be translated literally, whether they are universal, cultural or obscurely subjective. *The white*

snow-flower (Lawrence 2005: 6) is an example of an original metaphor used by Lawrence. In both KH and ZU this original metaphor was translated literally as *zahrāt ath-thalj al-bīdā*. This literal translation is suitable and retains the metaphor in Arabic. Let us consider the following example:

ST: "She crept about, **trailing the rags** of her pride." (Lawrence, 2005: 28)

KH: وانسلت و هي تجرر أشعة كبرياتها.

BT: She slipped away **trailing the rays** of her pride.

ZU: كانت تزحف هنا وهناك و هي تجرر أنيال كبرياتها.

BT: She was creeping here and there **trailing the tails** of her pride.

The translation in KH is rather incoherent and is perhaps due to a mistaking of *rags* for *rays*. The expression (أشعة كبرياتها) *ashi 'at kibryā 'ihā* ['rays of her pride'] is nonsensical in Arabic. ZU translated the SL original metaphor 'trailing the rags of her pride' into a TL metaphor (تجرر أنيال كبرياتها) *tujarjir adhyāla kibryā 'ihā* ['trailing the tails of her pride']. Retaining the SL imagery and translating it into a metaphor that has the same or nearly the same means of expression in the TL is one of the main procedures for translation (Newmark 1988b: 108-11).

5.2.6 Allusions

Intertextual relations are indicated by allusions in the text, which pose real problems for the translator. In the case of translation, target readers may not be able to understand allusions and may not have access to their explanations. To create equivalent intertextual relations in the target language, the translator rearranges the chain of foreign relations (Venuti 2009: 158-9). As a result, a multiple loss of contexts in translation is inevitable and this consequently points out the impossibility of creating an equivalent effect (see Section 2.6.5.1). To illustrate this point, let us consider the following passage which includes intertextual references. Lawrence (2005: 19) describes the industrial scenery of England:

ST: The hills were like the knuckles of a hand, the dales were below, between the fingers, narrow, steep, and dark. In the deeps a train was steaming, slowly pulling north: a small thing of the underworld... Then came the dull, familiar sound of blasting in a quarry...

It was the roof of England, stony and arid as any roof. Beyond, below, were the shires.

“And see the coloured counties –” said Yvette to herself. Here anyhow they were not coloured.

Lawrence’s description utilizes various cultural and linguistic forms that are distinctly English. It portrays a picture of the geographical scenery of England at the time. The intertextual relation in this passage is also enhanced by references to the economic and industrial situation “a train was steaming, slowly pulling north: a small thing of the underworld” so that intertextuality is derived from details that are linked to a particular period when the English economy was industrial and rested mainly on mining in the north. Then, Yvette’s comment “see the coloured counties” is an allusive reference to Alfred Edward Housman’s poem XXI ‘Bredon Hill’ of *A Shropshire Lad* in which he describes the beautiful scenery (Herbert, Jones and Vasey 2005: 262). However, Lawrence uses this allusion to intensify the contrast to the scenery that Yvette sees. Criticising the industrialism of England was a recurrent theme in Lawrence’s novels.

It is worth noting here that the intertextual relations in Lawrence’s description are deeply rooted in the English culture. The translation is unlikely to recreate similar intertextual relations particularly when it involves a distance in both time and place. Let us now consider Khaled Haddad’s translation:

كانت التلال مثل مفاصل يد، و الأودية في الأسفل، بين الأصابع، ضيقة، شديدة الإنحدار، و معتمة. و في الأعماق كان قطاراً يطلق بخاراً، و يتجه شمالاً ببطء: شئ صغير من العالم السفلي... ثم أتى الصوت المألوف الكليل، للتجبر في مقلع الحجارة...
كان هذا سقف إنكلترا، حجري و قاحل كأي سقف. و بعده في الأسفل، كانت المقاطعات.
و قالت إيفيت لنفسها: "و انظروا المقاطعات الملونة".
لكنها لم تكن ملونة.

BT:

The hills were like joints of the hands, and the valleys below, between the fingers, narrow, steep, and dark. And in the depths a train was emitting steam, and heading north slowly: something small from the underworld ... Then came the familiar dull sound, the explosion in the quarry...

This was the roof of England, stony and barren as any roof. And beyond at the bottom, were the provinces.

And Yvette said to herself: "Look at the colourful counties".

But they were not coloured.

Haddad's literal translation does not manage to capture the intertextual relations of the ST. There is a manifold loss of intertextual relations. The historical resonance of 'a train was steaming, slowly pulling north: a small thing of the underworld' is not captured in the translation (كان قطاراً يطلق بخاراً، و يتجه شمالاً ببطء: شئ صغير من العالم السفلي) which is literal and lacks the historical associations of industrialism. Furthermore, Lawrence's imagery, intensified by the use of a literary allusion that contrasts to his views of the industrial aspects of the north, also loses the historical and literary connotations in the translation.

Different translation procedures can be used in the translation of the many different types of allusion in order to compensate the loss of intertextual relations (see Section 3.4.1). In what follows, it is important to note that all types of allusions discussed by Leppihalme (1997: 10) can derive from history, literature, mythology, culture, politics, religions, economy etc.

Leppihalme (1997: 10) specifies two types of allusions. Firstly, 'allusions proper', which can be divided into:

- a) 'Proper-name (PN) allusions': allusions containing a proper name:
 - Have you become like **Romeo** in your relationship? (The reference is to Romeo, the hero of Shakespeare's *Romeo and Juliet*).
- b) 'Key-phrase (KP) allusions': allusions containing no proper name.
 - Apparently taxis **all turn into pumpkins after midnight**. (The reference is to what happened in Cinderella's carriage after midnight in the fairytale).

Both these types of allusions, as Leppihalme (1997: 10) explains, can be divided into:

- a) Regular allusions: an unmarked category of 'prototypical allusions'.
 - Somebody has got to stand up and say that **the emperor has no clothes**. (the reference is to Hans Christian Andersen's *The Emperor's New Clothes*)
- b) Modified allusions: allusions containing a 'twist', that is an alteration or modification of performed material.
 - **Where have all the Old Hillman Imps gone?** (The reference is to Pete Seeger's song 'Where have all the flowers gone?')

Secondly, there are the 'stereotyped allusions' which are allusions in frequent use that have lost their freshness and do not necessarily evoke their sources. Stereotyped allusions may also include clichés and proverbs. For example:

- We were **ships that pass in the night**. (The reference is to Longfellow's '*Tales of a Wayside Inn*')

Finally, there are:

a) 'semi-allusive comparisons' such as:

- **Like the Land of Oz**, technology has good and bad witches. (The reference is to Lyman Frank Baum's *The Wizard of Oz*).

b) 'Eponymous adjectives' (adjectives derived from names) which do not form fixed collocations with their current head words:

- **Orwellian** images (the reference is to George Orwell).

Leppihalme (1997: 79) suggests the following procedures for the translation of allusive proper names:

1) Retention of the name (either unchanged or in its conventional TL form); this is subdivided into:

- use the name as it is;
- use the name, adding some guidance, i.e. small additions or alterations to supply implicit background knowledge. In the following example an interpolation is added to enable Arab readers to understand the connotations of a name:

ST: Did you think you were **Sir Lancelot** to involve in such a big fight?

TT: هل اعتقدت بأنك السير لانسلوت، الفارس العظيم، لتتورط في قتال كبير كهذا؟

BT: Do you think you were **Sir Lancelot, the great knight**, to involve in such a big fight?

- use the name, adding a detailed explanation such as a footnote.

2) Replacement of the name by another. This is subdivided into:

- replacement of the name by another SL name. In the following example, **Desdemona** is replaced by **Juliet** which conveys the desired tone. Both **Desdemona** and **Juliet** are Shakespearean heroines who are equally reputed for their love stories. The retention of **Desdemona** would mean offering TT readers an unrecognisable allusion:

ST: Stop acting as if you were **Desdemona**.

TT: توقفي عن التصرف كما لو كنت جوليت.

BT: Stop acting as you were **Juliet**.

So the key is the amount of shared background knowledge of intertextual relations (see Sections 2.6.5 and 3.4.1). The efficacy of providing background information through

specific translation procedures will be examined. Two key procedures, overlooked by KH and ZU will be trialled: these are endnotes and interpolations. The objective of this test is both to measure reader response and to inform and improve future translation practice (see Chapter 7).

- replacement of the name by a TL name. Let us consider the following example, in which **Romeo and Juliet** are replaced by **Qays and Layla** who are two Classical Arab characters also reputed for their great love story in the Arab culture:

ST: Your story is similar to that of **Romeo and Juliet**.

TT: قصتكما تشبه قصة قيس و ليلي.

BT: Your story is similar to the story of **Qays and Layla**.

3) Omission of the name, this is also subdivided into:

- Omit the name and convey the sense by other devices such as adding a common noun. Leppihalme (1997: 93) gives the example of the replacement of the **Misses Eumenides** (the furies in Greek Mythology) by 'all spirits of hell'. Leppihalme explains that the classical association is lost in such a kind of translation.
- Omit the allusion and the name altogether. This happens, Leppihalme (1997: 94) explains, when the recognition of the proper name and its connotations are inevitably limited to either the translator or target readers. Leppihalme (1997: 94) gives the example of where an allusive reference to **Humpty Dumpty** was omitted because of the translator's unfamiliarity with the allusion which was used as a criterion for the omission of the whole reference.

As for key-phrase allusions, Leppihalme (1997: 84) suggests nine translation procedures. For illustrative purposes, the example 'as father of the culprit... I am fined one guinea... and with that **I wash the ashes out of my hair**' (see Section 6.1.4), from Lawrence, will be translated according to each of these procedures:

1) Use of a standard translation. The corresponding standard Arabic Biblical phrase of the above allusion is:

TT: بصفتي والد المتهمة فأنا محكوم بغرامة جنبيه وبذلك أندم في التراب و الرماد.

BT: As father of the accused I am fined one guinea and thus **I repent in dust and ashes**.

2) A literal translation or a minimum change:

TT: بصفتي والد المتهمة فأنا محكوم بغرامة جنبيه وبذلك أنفض الرماد عن شعري.

BT: As father of the accused I am fined one guinea and thus **I shake the ashes off my hair**.

- 3) Extra-allusive guidance added in the text where the translator depends on her/his assessment of the TT readers:

TT: بصفتي والد المتهمه فأنا محكوم بغرامة جنيه و بذلك أنفض الرماد عن شعري كما جاء في الإنجيل.

BT: As father of the accused I am fined one guinea and thus I shake the ashes off my hair **as mentioned in the Bible.**

- 4) The use of footnotes, endnotes, the translator's prefaces and other explicit explanations:

TT: بصفتي والد المتهمه فأنا محكوم بغرامة جنيه و بذلك أنفض الرماد عن شعري*.

BT: As father of the accused I am fined one guinea and thus I shake the ashes off my hair*.

* بذلك أنفض الرماد عن شعري: في الإنجيل و العادات القديمة يعتبر وضع الرماد في الشعر إشارة إلى الحزن و التوبة.

* Shake the ashes off my hair: in the Bible and by ancient custom putting ashes on one's hair was a sign of mourning and penitence.

However, it is important to remember that the addition of notes is not entirely the translator's decision; and the publishing company has the final word concerning the way the translation is presented (see Section 4.6.3.3).

- 5) The addition of intra-allusive features such as marked words or syntax that depart from the style of the context:

TT: بصفتي والد المتهمه فأنا محكوم بغرامة جنيه و بذلك "أنفض الرماد عن شعري".

BT: As father of the accused I am fined one guinea and thus "I **dust the ashes off my hair**".

- 6) Replacement by a preformed TL item:

TT: بصفتي والد المتهمه فأنا محكوم بغرامة جنيه و بذلك أكفر عن ذنوبي.

BT: As father of the accused I am fined one guinea and thus I **atone for my sins.**

- 7) Reduction of allusion to sense by rephrasal (see the example for procedure 6 above).

Leppihalme (1997: 100) explains that there is an overlap between strategies (6), (7) and (8) where some examples of allusions can be discussed under different strategies.

- 8) Using a fusion of techniques as the creative construction of the allusion or other special effects created by it:

TT: بصفتي والد المتهمه فأنا محكوم بغرامة جنيه و بذلك أنفض الرماد عن شعري و أكفر عن ذنوبي.

BT: As father of the accused I am fined one guinea and thus I **shake the ashes off my hair and atone for my sins.**

- 9) Omission of the allusion.

TT: بصفتي والد المتهمه فأنا محكوم بغرامة جنيه.

BT: As father of the accused I am fined one guinea.

Leppihalme (1997: 10) claims that the translator cannot count on the familiarity of allusions in both the SL and TL. For this reason, source and target-language readers may find difficulty in recognising most of the key-phrase and proper-name allusions in Lawrence's *The Virgin and the Gipsy*, let alone identifying their original sources which may not be necessary in order to comprehend the main function of the allusion. This highlights that there may be different levels of understanding (see Section 3.4).

In Lawrence's text, Key-phrase and Proper-name allusions play a key role in creating and reinforcing the symbolism. These allusions are mainly Biblical, literary and mythological and they are chosen for two main reasons: (1) they are related to the main themes discussed by Lawrence in *The Virgin and the Gipsy* (see Section 4.9), and (2) they are highlighted in the ST edition used in this research. Neither of the TTs points any allusion out. We shall now consider the translation procedures adopted in the light of Leppihalme's techniques. This discussion should be helpful in identifying the different norms at work, in determining the most successful translation methods and in preparation for testing this analysis in the reader response questionnaire (see Sections 7.2 and 7.3).

5.2.6.1 Literary and philosophical allusions

➤ Example 1:

Examples of literary allusions abound in Lawrence's *The Virgin and the Gipsy*. Neither KH nor ZU adds explanations, interpolations or endnotes. In the following example (see Sections 6.1.4.1 and 4.8.3), the grandmother's presence appears to Yvette as threatening her own freedom, presence and will to take control of her own life. It is at this point that Lawrence introduces the power-clash between the young generation represented by Yvette and her sister Lucille, and the old generation represented by the grandmother. Emphasising the theme of the power-clash, Lawrence uses the Nietzschean allusion 'will-to-power' which had been introduced previously in several of his novels (see Section 4.8.3). Lawrence adopts this concept not only to emphasise the clash between the two generations but also to highlight Yvette's gradual conscious acquisition of her own freedom and independence through the realisation of her sexuality.

ST: And it was then that Yvette, looking round, suddenly saw the stony, implacable **will-to-power** in the old and motherly-seeming Granny. (Lawrence 2005: 16)

KH:

و عند ذلك فقط كانت إيفيت، و هي تنظر حولها، قد لاحظت فجأة إرادة التسلط الصلبة التي لا يمكن إرضاؤها لدى الجدة العجوز التي يبدو مظهرها أنها ممتلئة أمومة.

BT: At that time then Yvette, while she was looking round, has noticed suddenly the rough relentless **will to dominate** of old Granny whose appearance indicates that she is full of maternity.

ZU:

و حينئذ رأت إيفيت و هي تجيل الطرف حولها إرادة النفوذ العنيدة المتحجرة في الجدة العجوز التي تتظاهر بالأمومة.

BT: At that time Yvette saw while looking around her the stony stubborn **authority will** of old Granny who pretends maternity.

In an early book by ‘abdu ar-Rahman Badawī (1939/1975, 5th edition) about Nietzsche’s philosophy, *will to power* is translated into Arabic as إرادة القوة *irādat al-qwwah* [‘will to power’]. Both translations ‘will to dominate’ and ‘authority will’ are literal and do not have the original allusion of “will-to-power”. “Will-to-power” alludes to *Wille zur Macht* (1887) by Friedrich Nietzsche (1844-1900), translated as *The Will to Power* (1906) (see Section 4.8.3). In a letter written in 1915, Lawrence comments “that which we call passion is a very one-sided thing, based chiefly on hatred and Wille zur Macht. There is no Will to Power here” (in Zytaruk and Boulton 1982: 489). One of the main themes of Lawrence’s *The Virgin and the Gipsy* is the clash between the “stony, implacable will-to-power” of the old generation represented by the old grandmother, the rector, Aunt Cissie and Uncle Fred and the young generation represented by Yvette, Lucille and their friends (see the summary of *The Virgin and the Gipsy* in Section 6.1.4). This explanation might be added as an endnote in the TT as it conforms to Leppihalme’s procedure 4 which entails adding explanatory footnotes, endnotes, translator’s prefaces not inserted in the text but overtly provided as additional information.

➤ **Example 2:**

In the following example, Lawrence is describing the misfortunes of the vicar after his wife left him and ran away with another man. Lawrence draws the scene in such a way as to give the reader clues to understand the character of the vicar. Then, Lawrence describes how God intercedes to mitigate the ill-fate of the vicar by awarding him with a better position in the north:

ST: The Lord had **tempered the wind of misfortune** with a rectorate in the north country.
(Lawrence 2005: 5)

KH: و قد لطف الرّب ربح سوء الحظ بالنسبة لمنصب الكاهن في الريف الشمالي.

BT: The Lord had **tempered the wind of bad luck** regarding the position of the rector in the north countryside.

ZU: كان الله قد خفّف من حدة ربح الحظ العاثر بمنصب للقس في شمال البلاد.

BT: God had **mitigated the strength of the wind of stumbling luck** with a position for the priest in the north of the country.

Herbert, Jones and Vasey (2005: 259) explain that the allusion here derives from Laurence Sterne's *A Sentimental Journey* (1768) where in a section entitled 'MARIA', Sterne adapts a French proverb and turns it into 'God tempers the wind to the shorn lamb'. Sterne's *A Sentimental Journey* is translated into Arabic as *Rihlah 'aṭifyyah* by Ḥasan 'abdu al-Maqṣūd and Iṣḥāq Malṭī (1996). First of all, KH is ambiguous and does not explain how the Lord had tempered the wind of misfortune, but ZU conveys the meaning of the original through revealing that God had *mitigated the wind of stumbling luck* by giving the vicar a *position*. However, neither translation conveys the allusion present in the ST. At this point, it is worth noting that the text can be read at different levels, with or without understanding the allusions because most ST readers will not know it, even if they feel that the English is suggestive of something. This refers to the freedom of interpretation by the reader discussed in Chapter 3. Although I tend to agree with ZU, I would argue that adding this explanation of the allusion in an explanatory note would have enhanced the understanding of this literary imagery.

➤ Example 3:

Let us consider the following example in which Yvette is described as 'The Lady of Shalott' because of her constant daydreams:

ST: Like the **Lady of Shalott**, she seemed always to imagine that someone would come along singing *Tirra-lirra!* – or something equally intelligent, by the river (Herbert, Jones and Vasey 2005: 259)

KH:

و مثل اللّيدي شالوت، بدا أنها تتخيل دائماً أن شخصاً ما سيأتي مغنياً تيرا ليرا! أو شيئاً آخر بارعا مثل ذلك قرب النهر.

BT: And like **Lady Shalott**, it seemed that she always imagined that someone will come singing **Tirra lirra!** or something else artful like that, near the river.

ZU:

و مثل "الليدي أوف شالوت" كان يبدو دائماً أنها تتخيل أنّ شخصاً ما سوف يأتي بحذاء النهر و هو يغني "تيرا ليرا" أو

شينا ما يضاهيها براعة.

BT: And like “**the Lady of Shalott**”, it seemed that she always imagined that someone will come along the river singing “*Tirra lirra*” or something more artful.

In KH, ‘Lady of Shalott’ was translated into (الليدي شالوت) *allyyḏī shālūt* [‘Lady Shalott’]. In ZU, it was transliterated as (الليدي أوف شالوت) *allyyḏī auf shālūt* [‘Lady of Shalott’]. Neither of the translators adds information about this literary reference. An alternative translation is translating ‘Lady of Shalott’ as (الليدي شالوت) ‘Lady Shalott’ and adding information about the origin and meaning of the reference to help target readers link Yvette’s daydreaming and expectations to the story of Lady Shalott. Herbert, Jones and Vasey (Lawrence 2005: 35) explain that this literary reference alludes to Alfred Lord Tennyson’s poem of the same title ‘The Lady of Shalott’ who is cursed and condemned to stay in her room weaving what she sees in her mirror reflected through the window. After Sir Lancelot rides by the tower singing ‘*Tirra lirra*’, Lady of Shalott leaves the tower towards Camelot but she dies before arriving at Camelot palace.

5.2.6.2 Biblical allusions

➤ Example 4:

This example (discussed in 2.6.2 and 6.1.4.1) is taken from the chapter which introduces the first encounter between Yvette and her father. This incident describes the confrontation of Yvette, aunt Cissie and the rector after Yvette had borrowed some money from the Window Fund which is set up by aunt Cissie as a memorial for the men of the parish who had died in the war. Upon the confrontation between Yvette and aunt Cissie, the rector intervenes to clear the dispute hoping that this will bring him closer to Yvette. His intervention, however, proves to be counterproductive as Yvette starts to see the weak hypocritical nature of her father and his desire to control her through keeping her financially dependent on him. Yvette’s response rejects her father’s attempts:

ST: I am fined one guinea. And with that **I wash the ashes out of my hair**. (Herbert, Jones and Vasey 2005: 263)

KH: أتغرم جنيتها واحداً. و بذلك أكفر عن ذنوبي.

BT: I am fined one guinea. And thus **I atone for my sins**.

ZU: فأنا محكوم بغرامة جنية و بذلك أنفض الرماد عن شعري.

BT: I am fined one guinea and thus **I shake the ashes off my hair**.

The first translation (KH) uses explicitation. It is communicative and achieves a dynamic/functional equivalence (cf. Nida 1964, see Section 2.6.3) and conveys the functional sense of the original Biblical reference, whereas the second (ZU) is literal and ambiguous because within this context (أنفض الرماد عن شعري) *anfuḍ ar-ramād ‘an sha ‘rī* [‘I shake the ashes off my hair’] has no meaning. However, bearing in mind that the majority of TT readers are Muslims and may not be aware that this allusion is Biblical and means mourning (2 Sam 13:19 in the King James Version– ‘Tamar put ashes on her head... and went on crying’) and ‘penitence’ (Job 42:6 in KJV– ‘I abhor myself, and repent in dust and ashes’); an explanatory endnote might be added saying that in the Bible and by ancient custom it was a sign of mourning and penitence to put ashes in one’s hair (Herbert, Jones and Vasey 2005: 263). In the case of translating Biblical allusions to a Muslim readership, it seems important that either an endnote or an interpolation should be added to explain to the TT readers the origin of the Biblical allusion. This would enhance the understanding of the allusion and how it links to the ideas in the literary text.

➤ **Example 5:**

Another intertextual Biblical reference is in Chapter 7 when Yvette is discussing with her sister Lucille the nature of men and her relationship with them. During the conversation, Yvette thinks of her encounter with the gipsy and tries to analyse the way she feels towards him:

ST: She felt rather like **Peter when the cock crew**, as she denied him (Herbert, Jones and Vasey 2005: 263).

KH: و شعرت إلى حد ما مثل بطرس حين صاح الديك، عندما أنكرته.

BT: And she felt to some extent like **Butrus when the cock crew**, when she denied him.

ZU: شعرت إلى حد ما، و هي تنكره، و كأنها بطرس عندما صاح الديك.

BT: She felt to some extent, when she denied him, as if she were **Butrus when the cock crew**.

This Biblical reference alludes, Herbert, Jones and Vasey (Lawrence 2005: 54) point out, to John 18:27 in KJV – ‘Peter then denied again: and immediately the cock crew’. In the above translations, *butrus* بطرس is the Arabic form of ‘Peter’. Both Haddad and al-Uṣṭah translate the allusion literally without adding an interpolation or endnote to explain the reference. The majority of target readers may not be able to link Yvette’s denial of the

gipsy to Peter's denial of Christ or to identify the source of the reference. Once again, an endnote explaining the source and meaning of the allusion may be useful in providing Muslim readers with the necessary information to understand this intertextual reference.

5.2.6.3 Mythological allusions

➤ Example 6:

This example (see Section 6.1.4.1) occurs in the context of describing Yvette's relationship with Mrs Fawcett and her partner Mr Eastwood. Yvette knew that her father would not object to her relationship with the couple if it remained private. But she knew that what concerned her father most was the public opinion of such a relationship. The allusion is derived from Greek mythology to emphasise the role of public gossip in England at that time.

ST: But he too knew the necessity of keeping as clear as possible from that poisonous, **many-headed serpent**, the tongue of the people. (2005: 264)

KH: ولكنه، أيضاً، عرف ضرورة البقاء بعيداً بقدر الإمكان عن ذلك الثعبان السام المتعدد الرؤوس، لسان الناس.

BT: But he, too, knew the necessity of staying as far as possible from that poisonous, **many-headed serpent**, the tongue of the people.

ZU:

و لكنه هو أيضاً كان يعرف ضرورة الإبقاء على النظافة قدر الإمكان من لسان الناس، هذه الأفعى ذات الرؤوس العديدة.

BT: But he too knew the necessity of keeping as clean as possible from the tongue of the people, **this serpent with many heads**.

Although both translations convey the ST image, they do not refer to the source of the allusion. In such a case an endnote should be provided to explain that this imagery is a mythological allusion which relates in part to Hydra, a mythological monster with several heads.

5.2.6.4 Proper name allusions

➤ Example 7:

After the gipsy rescues Yvette from the flood, he disappears in the morning without leaving a note. After the grandmother's funeral, Yvette receives a letter from the gipsy in which the gipsy states his name.

ST: Your obdt. servant **Joe Boswell**. (Lawrence 2005: 55)

KH: خادمك المطيع. **جو بوزويل**.

BT: Your obedient servant. **Joe Boswell.**

ZU: جو بوزويل. خادمك المطيع

BT: Your obedient servant **Joe Boswell.**

Neither KH nor ZU provided an explanation concerning this proper name allusion. Deborah Epstein Nord (Lawrence 2005: 78) in a work examining the place of gypsies in the British imagination, explains that Lawrence did not choose the name of the gipsy randomly; the Boswells were a well-known clan of British gypsies. British readers, Nord (2006: 167) points out, would very likely have been able to identify Boswell as a common gipsy name:

His signature – “Joe Boswell” – startles the reader as it startles Yvette: “And only then she realized that he had a name”... No longer the generic Gipsy, readily and curiously evoked through his dark looks and colourful scarf, he is now an individual who has been accorded the particularity of his identity.

(2006: 167).

Nord argues that Lawrence, through naming the gipsy, ‘imbues’ him with humanity and contradicts the folkloric image of gypsies: “[the gipsy] turns out to be literate (if not perfectly so), to express himself in an ordinary and homely style, to live according to the rhythms of cattle fairs, and finally, to have a name” (2006: 166). Here perhaps, the Arabic translation should provide an explanatory endnote to this effect about this name and the associations it has for the British reader. Such an explanatory endnote may provide too much information for target readers, but it is necessary in terms of explaining the cultural context of Lawrence’s *The Virgin and the Gipsy*.

Having examined the different translation procedures used to deal with culture-specific references in the two Arabic translations, it is important to bear in mind that such references, particularly allusions, may be read at different levels depending on which translation procedures are used to deal with them. For example, in compensating for the loss of intertextuality indicated by allusions, the translator might use paratexts such as introductions, prefaces, foot/endnotes. These paratexts might be useful in retaining the foreign cultural context and in highlighting the cultural importance of an intertextual relation. However, in addition to their importance for communicating an allusion, paratexts influence the way target readers respond to a specific translation (see Sections 3.4 and 7.3).

5.3 Summary and Conclusion

In this chapter, an analysis of the culture-specific references has been presented. The trends used by Khaled Haddad and Zaki al-Uṣṭah in the two translations to deal with the different cultural references do not make use of implicit (interpolations) or explicit (endnotes) translation procedures, particularly in the case of translating allusions where the sense and source would not both be retrievable by the TT reader. However, it is possible to point out that ZU is more literal than KH which retains the cultural difference because a similar difference exists in the target culture and makes use of explicitation, standardisation as well as a mix of domestication and foreignisation strategies.

Different translation strategies/procedures may be used in conveying these cultural references into Arabic and such strategies/procedures stimulate different responses in target readers. As we saw in Chapter 4, the preferences of publishers and translators may vary depending on the purpose of the TT, i.e. whether the translation is for academic purposes, entertaining the target readership or achieving financial profits. On the other hand, target readers may express their preference for certain translation procedures depending on their purpose in reading a translation, e.g. when reading a text for academic purposes, target readers tend to prefer explanatory endnotes as such notes help them in writing assignments and answering exam questions (see Chapter 7).

Given the apparently unsatisfactory treatment of allusions in the published TTs, Chapters 6 and 7 will now move on to the testing of the potential and efficacy of providing background information through other means. Two key procedures, overlooked by KH and ZU will be trialled: these are endnotes and interpolations, which we introduced in 2.8 and 4.6.3.3. The objective of this test is both to measure reader response and to inform and improve future translation practice. The next chapter will first present the methodology of questionnaires which were used as part of the empirical study of paratexts in this research.

CHAPTER 6

READER-RESPONSE STUDY: METHODOLOGY AND PILOT STUDY

The present research utilises complementary methods to gain insight into the translation choices and effects in the Syrian context. These methods are:

- The interviews with Syrian publishers in order to provide a description of the Syrian socio-cultural context of translation. The results of the interviews were presented in Chapter 4.
- The manual descriptive analysis of the translation of culture-specific items in the two translations used in this research. This analysis was presented in Chapter 5.
- The reader-response study which is based on four questionnaires conducted with Syrian readers. This study will examine the potential of two main translation procedures: endnotes and interpolations.

This chapter will provide a detailed description of the aims and objectives (see Section 1.2) as well as the design of the questionnaires. It starts by presenting the research questions this study is attempting to answer. This will be followed by a description of the questionnaires which were conducted in Syria in two parts as follows:

- the three questionnaires which were conducted in December 2007 with Syrian translation students.
- one more questionnaire conducted in June 2009 to complement the data from the first three questionnaires.

Firstly, Section 6.1 presents a general description of the conditions in which the reader response questionnaires were carried out. Section 6.2 gives a description of the complementary fourth questionnaire. Section 6.3 outlines the conduct of the fieldwork and the way the results will be presented. Finally, Section 6.4 contains a description of the pilot study which gives an outline of how the data was collected and the procedures that were

followed in analysing it. The chapter concludes with initial results and a discussion of the issues that are explored more comprehensively in the remainder of this research.

6.1 Reader-response questionnaires

Three questionnaires were carried out in this phase of data collection in Syria (Damascus, December 2007). This study is essentially interested in the responses of target readers and how these responses could be used to test the acceptability of different translation procedures. Students' responses in the different groups will be compared to investigate how different procedures can stimulate different responses.

6.1.1 The subject population

The participants in the research were Syrian Arab students who studied English Literature at one of the Syrian Universities at undergraduate level. These students live in a Syrian environment and have no direct contact with British culture. The English input they received was delivered by native Syrian teachers who have a doctorate degree from the United Kingdom or the United States. All the participants in this study have received a certain amount of formal education in translation at one of the university levels, meaning that they will represent a sample of the kind of readers the translators should have in mind as their target readership.

6.1.2 The sample and criteria for selection

The research data is based on the responses of thirty Syrian postgraduate translation students who were English literature graduates. At the time of the data collection, the students were undertaking an MA in translation studies at the Higher Institute for Translation and Simultaneous Interpretation in Damascus. Although they studied translation they had limited explicit knowledge about translation theory as this subject is not core to the curriculum in Syrian universities.

Syrian translation students were chosen because the focus will be on analyzing culture-specific concepts in English-Arabic translation and how readers' responses could be used to test certain translation procedures. English Literature graduates were chosen based on the knowledge that these students had studied D. H. Lawrence in their university years. This

choice is also linked to the objective of relating the translation procedures used to skopos theory (see Section 2.6.4.2). In other words, as the translators of my ST have in mind English literature students as their target readers, I am going to investigate whether or not the chosen translation procedures are compatible with their very specific target readers' needs.

Postgraduate students were chosen because they usually show more interest and enthusiasm about participating in questionnaires and other research activities. Additionally, an advantage of choosing translation students is that they have some knowledge and experience of translation context and strategies/procedures. The students' age range is mainly 22-29 (with five students who are 35-51, see Section 6.1.3).

6.1.3 Elicitation procedures

These thirty students were divided into three groups (ten students for each questionnaire). Firstly, all of the students were asked to give some personal information such as name, age, gender, level of education (see Appendix I). Then they were asked to provide some details about their knowledge of translation and whether they generally favoured endnotes. The objective of this last question is to test both their perception of the acceptability of endnotes in English-Arabic translation and whether they perceive this translation strategy as being helpful in explaining culture-specific references. Underlying beliefs can then be identified.

The questionnaires revealed that all of the students had translated various texts (literary, scientific, legal, medical) during university years for curriculum purposes. Seven students had knowledge of translation theory, particularly those related to Nida's formal/dynamic equivalence and Newmark's semantic/communicative translation (see Section 2.6.3). Two of these seven students acquired their knowledge during a Diploma course in translation studies at Damascus University after graduation. The other five did not state the source of their knowledge. Two of the thirty students had translated some novels which had been recently published. Table 6.1 represents the age, gender, and level of education and knowledge of translation of all the students who participated in the questionnaire:

Participants	Age-range	Gender	Level of education	Knowledge of translation
Group 1	22-29 (35 M)	7F/3M	EL graduates	All of the students had translated some extracts in their four university years for curriculum purposes/seven students know some translation theories
Group 2	23-29 (42 F; 40 M)	6F/4M		
Group 3	25-51 (39M; 51 M)	1F/9M		

Table 6.1: The age-range, gender, level of education and knowledge of translation of students who participated in the first three questionnaires

It is important to mention that the age range of the students is mainly 22-29 with only five students who are not within this range, indicated by the bracketed figures in Table 6.1. It is noticeable that the number of males and females is not equal in each of the three groups. As the main focus of the questionnaires is to test how readers' responses in general can be used to test certain translation procedures rather than to examine how gender differences affect the way readers respond to a particular text, it was not considered of paramount importance to distribute males and females equally in each of the groups.

The three groups were given the Arabic translations of three passages taken from Lawrence's *The Virgin and the Gipsy*. Each group was given a different questionnaire. These three questionnaires differed in terms of whether allusions were: (Q I) not explained in the translations, (Q II) were explained using endnotes, or (Q III) were explained using interpolations.

6.1.4 Questionnaires

The questionnaires consisted of three passages:

- 1) the first passage has a literary philosophical allusion of "will-to-power" (Lawrence 2005: 16). It is important to mention here that the image of *toad and bees* in this passage is a key Lawrentian reference for the kind of relationship between Yvette and her grandmother (see Appendix I). This image is an essential textual clue which refers to the clash between the old and the young generations. Additionally, Yvette's call for the gardener to kill the toad refers to her desire to liberate herself

from old traditions that the grandmother symbolises. Students' responses to this image will be further discussed in Sections 7.1, 7.2 and 7.3.

- 2) the second has a Biblical allusion of "I wash the ashes out of my hair" (Lawrence 2005: 29)
- 3) the third a mythological allusion of "that poisonous, many-headed serpent, the tongue of the people" (Lawrence 2005: 55)

The existing Arabic translations by Khaled Haddad and Zaki al-Ustah used in Q I did not employ any strategy to explain the allusions to target readers. Both translators opted to translate literally almost all of the allusions. The translations used in Questionnaires II and III are my own, designed to test the effect of different translation procedures compared to those employed by the published translators. In Q II, I used the endnote strategy to explain the allusions to target readers. In Q III, I used the interpolation strategy to explain the allusions (see Appendices I, II and III for copies of the full questionnaires).

Each questionnaire consisted of a short biography of D. H. Lawrence to provide the students with information about the author's background and the cultural context he came from (see Appendix I). The short biography was followed by a brief synopsis of *The Virgin and the Gipsy*, from which the extract was drawn:

The novel relates the story of two sisters, daughters of an Anglican vicar, who return from overseas to a lifeless vicarage in the post-war East Midlands. Their mother has run off, a scandal that is not talked about by the family. Their new home is dominated by a blind and selfish grandmother along with her mean-spirited, poisonous daughter. The two girls, Yvette and Lucille, risk being suffocated by the life they now lead at the vicarage. They try their utmost to bring colour and fun into their lives. Out on a trip with some friends one Sunday afternoon, Yvette encounters a gipsy and his family and this meeting reinforces her disenchantment with the harsh domesticity of the vicarage. It also awakens in her a sexual curiosity she has not felt before, despite having admirers. She also befriends a Jewish woman and her lover. When her father finds out about this friendship, he threatens her with "the asylum" and Yvette realizes that at his heart her father, too, is mean-spirited and shallow. At the end of the novel, one of the daughters is rescued during a surprise flood that washes through the home and drowns the grandmother. The rescuer who breathes life and warmth back into the virgin Yvette is the free-spirited gipsy. The flood could be seen as a metaphor for washing away the old life, and welcoming in the

new freedom. Ironically, when we discover the gipsy's name at the very end of the novel, he becomes mundane and ordinary and the mystery is taken away.¹⁴

The synopsis was provided because the target readers who participated in the questionnaires had not previously read the novel. This synopsis was chosen because it is relatively brief and, it was felt, would minimally influence the target readers' interpretation of the passages. Following the short biography and the brief synopsis are the three source texts, ST1, ST2 and ST3.¹⁵ Several questions follow each of the passages and these questions are discussed in the following Sections 6.1.4.1, 6.1.4.2 and 6.1.4.3.

The questions that were given to participants were in English as I wanted them to write their answers in English. Although the instruction to answer in English may have limited their expression to an extent, it had the great advantage of allowing study and discussion of exact words they used to describe their responses towards the characters and their relationships. These are discussed in detail in Chapter 7.

The respondents in each questionnaire were given 45 minutes. They were given the instruction of completing the personal information questions before moving on to the questionnaires in order to test their responses to endnotes/interpolations in general (I stayed in the classroom during the time of the experiment to answer any questions the respondents might have). Readers' responses are then used as a way of testing the applicability and acceptability of the different translation procedures. The responses are compared to see whether they have been influenced by the different translation procedures and whether certain procedures are more helpful and accepted than others. Through comparison of the responses, it will be possible, for example, to see if students in the first and third groups (who did not have explicit endnotes) were able to come to the same or similar conclusions as students in the second group who did have explanatory endnotes.

In what follows, a description of each of the questionnaires is given. Since all three questionnaires start with a short biography of D. H. Lawrence followed by the short

¹⁴ http://en.wikipedia.org/wiki/The_Virgin_and_the_Gipsy.

¹⁵ The version of the questionnaires given to the students contained only the Arabic passages, since the focus of the questionnaires was on the strategies used in the Arabic translations, not on a comparison of ST and TT. However, in Appendices I, II, III and IV a version of the questionnaires is given with the STs and their back translations in order to explain to the reader of this thesis how the Arabic translations differ from one another.

synopsis as discussed above, to avoid repetition I will concentrate on the differences between the questionnaires. These lay in the Arabic translations, the questions given to students and the purpose of these questions.

6.1.4.1 Questionnaire I

Following the short biography and the synopsis, three examples from Arabic translations of Lawrence's *The Virgin and the Gipsy* were given. This is the only questionnaire in which two Arabic translations were provided of each English example: the first is Khaled Haddad's translation (KH) and the second is Zaki al-Ustah's (ZU) (KH and ZU are two published translations of Lawrence's *The Virgin and the Gipsy* in Syria). The function of this questionnaire is to gauge the effectiveness of the published translations which do not use endnotes and thus compare this to the other two translation strategies. The first two translations, KH1 and ZU1, are of ST1 which contains the literary philosophical allusion of "will to power", a scene in which Yvette's desire for freedom clashes with her grandmother's control. The importance of this allusion comes from two main reasons. Firstly, it emphasises the power-clash between the two generations as one of the main themes of the novel. Secondly, it highlights the influence of the Nietzschean philosophy on Lawrence.

ST1: And it was then that Yvette, looking round, suddenly saw the stony, implacable will-to-power in the old and motherly-seeming Granny. (Lawrence 2005: 16)

KH1:

و عند ذلك فقط كانت إيفيت، و هي تنظر حولها، قد لاحظت فجأة إرادة التسلط الصلبة التي لا يمكن إرضائها لدى الجدة العجوز التي يبدو مظهرها أنها ممثلة أمومة.

BT: At that time then Yvette, while she was looking round, has noticed suddenly the rough relentless will to dominate of old Granny whose appearance indicates that she is full of maternity.

ZU1:

و حينئذ رأت إيفيت و هي تجل الطرف حولها إرادة النفوذ العنيدة المتحجرة في الجدة العجوز التي تتظاهر بالأمومة.

BT: At that time Yvette saw while looking around her the stony stubborn authority will of old Granny who pretends maternity.

Neither of the Arabic translations in Q I has endnotes to explain the allusions in the passages and are used in the questionnaire in order to compare the effect of the different

translation procedures on TT readers. That is, whether the effect is different compared to the use of notes (Q II) or interpolations (Q III). These two translations KH1 and ZU1 are followed by three questions:

- 1) What does the passage tell the reader about the character of the grandmother?
- 2) What does the passage tell the reader about the character of Yvette?
- 3) How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?

The questions are deliberately open in order to give the respondents the opportunity to explain in their own words what they understand. These questions are chosen because they relate to the allusion of “will-to-power” which manifests itself in the character of the grandmother as well as that of Yvette, bringing into focus the power-clash theme demonstrated in their relationship. Afterwards, in comparing the responses of the students to the questions in the different groups, it will be possible to see whether they benefited from the different translation procedures and how their responses can be used to test their perception of the acceptability of these procedures.

Translations KH2 and ZU2 are of the English text ST2 which contains the Biblical allusion “I wash the ashes out of my hair”. This cultural item is unknown in the Muslim world and does not appear in the Holy Quran. It is therefore chosen because the majority of the target readers are Muslims and it will be interesting to examine their responses and to see whether they will be able to understand a literal translation of such an allusion. In the following extract, the father is speaking to his daughter Yvette:

ST2: I am fined one guinea. And with that I wash the ashes out of my hair. (Lawrence 2005: 29)

KH2: أتغرم جنيتها واحداً. و بذلك أكفر عن ذنوبي.

BT: I am fined one guinea. And thus I atone for my sins.

ZU2: فأنا محكوم بغرامة جنية و بذلك أنفض الرماد عن شعري.

BT: I am fined one guinea and thus I shake the ashes off my hair.

Two questions follow:

- 1) What does this passage tell the reader about the character of the rector (Yvette’s father)?
- 2) What does this passage tell the reader about the relationship between Yvette and her father?

Translations KH3 and ZU3 are of the English text ST3 which includes a classical mythological allusion “poisonous many-headed serpent, the tongue of the people”. This mythological allusion is chosen based on the perception that target readers might have some knowledge of mythology not only because of the popularity of this subject but also because they studied it in their university years. In the following extract, the narrator comments on the rector’s attitude towards Yvette’s relationship with Mrs Fawcett and her partner Mr Eastwood

ST3: But he too knew the necessity of keeping as clear as possible from that poisonous, many-headed serpent, the tongue of the people. (Lawrence 2005: 55)

KH3:

لكنه، أيضاً، عرف ضرورة البقاء بعيداً بقدر الإمكان عن ذلك الثعبان السام المتعدد الرؤوس، لسان الناس.

BT: But he, too, knew the necessity of staying as far as possible from that poisonous, many-headed serpent, the tongue of the people.

ZU3:

و لكنه هو أيضاً كان يعرف ضرورة الإبقاء على النظافة قدر الإمكان من لسان الناس، هذه الأفعى ذات الرؤوس العديدة.

BT: But he too knew the necessity of keeping as clean as possible from the tongue of the people, this serpent with many heads.

Three questions follow. These questions are chosen to see whether students find the allusion helpful in intensifying the imagery in the passage:

- 1) What does this passage tell the reader about the character of Yvette?
- 2) What does this passage tell the reader about the character of the rector?
- 3) Does the imagery in this passage enhance the reader’s interpretation of the passage?
If so, how does it achieve this?

6.1.4.2 Questionnaire II

This questionnaire consisted of three translations of the same three passages as in Questionnaire I. These are my own translations which are based on the existing translations but with explanatory endnotes for the allusions, and are thus named EN1, EN2 and EN3:

EN1:

و حينئذ رأت إيفيت فجأة و هي تنظر حولها إرادة القوة* الثابتة المتحجرة في الجدة العجوز التي تتظاهر بالأومة.

BT: At that time then Yvette, looking around, suddenly saw the implacable stony will-to-power* of the old Granny who pretends maternity.

* إرادة القوة: الإشارة هنا إلى مفهوم السلطة كما طرحه نيتشه (1844-1900) في كتابه *الرغبة في السلطة* عام 1887. "و تعرف هذه الإرادة على أنها الدافع وراء كافة أنماط السلوك البشري و يجب أن تقود إلى ضبط النفس و لكنها تتحول إلى رغبة في السيطرة على الآخرين عندما يتم إحباطها". و تتكرر هذه الإشارة إلى مفهوم إرادة السلطة في عدة أعمال للورانس مثل نساء عاشقات و كتابات أخرى. تناضل إيفيت في هذه الرواية القصيرة من أجل الحصول على حريتها من سلطة أبيها و جدتها. هي بدورها تريد اكتساب إرادة السيطرة على حياتها.

The passages in Q II use explanatory endnotes in order to compare the responses of the students who read them to those who read the passages without endnotes. Passage EN1 contained the Nietzschean philosophical allusion of "will to power". The endnote provided is partly based on the explanatory note provided by the editors of a reprinted academic English edition which is meant to address contemporary English readers (Herbert, Jones and Vasey 2005) (see Appendix II for their full editorial endnote). The endnote explains the source of the allusion and how it relates to the theme of the novel:

* **BT:** Will-to-power: the reference here is to the concept of power as discussed by Nietzsche (1844-1900) in his book *Will to Power* (1887). This power is defined as "the main drive behind all kinds of human behaviour and should lead to self-mastery, but when it is frustrated this will changes into a will of controlling others" (Herbert, Jones and Vasey 2005: 261-2). This reference to will-to-power recurs in several works of Lawrence as *Women in Love* and other writings. In this short novel, Yvette strives to free herself from her father and Grandmother's control. She in turn wills to get the power of controlling her life.

Students receiving this questionnaire were given the same three questions provided in Q I (1 to 3 below) to see whether adding the endnote affected the responses. Additionally, students in this group were given at the same time two additional questions (4 and 5 below) about the endnote regarding how 'acceptable' they find it and whether they consider that it overly interrupts the reading process. Thus, five questions follow EN1:

- 1) What does the passage tell the reader about the character of the grandmother?
- 2) What does the passage tell the reader about the character of Yvette?
- 3) How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?
- 4) Does the endnote add to your interpretation of the passage?
- 5) How acceptable do you find the endnote? Why?

In Passage EN2 (below), a note is added to explain the Biblical allusion “I wash the ashes out of my hair”. The majority of the target readers are Muslims and most probably do not know the meaning of this allusion:

EN2: بصفتي والد المتهمه فأنا محكوم بغرامة جنيهه و بذلك أنفض الرماد عن شعري*.

BT: As the father of the accused I am fined one guinea and thus I shake the ashes off my hair.

* بذلك أنفض الرماد عن شعري: في الإنجيل و العادات القديمة يعتبر وضع الرماد في الشعر إشارة إلى الحزن و التوبة.

The endnote makes the allusion more relevant to a Muslim audience by providing its source and meaning:

* BT: Shake the ashes off my hair: in the Bible and by ancient custom putting ashes on one’s hair was a sign of mourning and penitence.

It is important to note here that the endnote could have been more detailed in explaining the washing of the ashes as a sign of atonement and in relating this Biblical allusion to the rector’s hypocrisy. Hence, it should not be thought that the note makes everything totally transparent – it still requires some cognitive effort from target readers. Then four questions follow; the last two are specific to Q II:

- 1) What does this passage tell the reader about the character of the rector (Yvette’s father)?
- 2) What does this passage tell the reader about the relationship between Yvette and her father?
- 3) Does the endnote add to your interpretation of the passage?
- 4) How acceptable do you find the endnote? Why?

Passage EN3 is followed by a note explaining the mythological allusion “that poisonous many-headed serpent, the tongue of the people”:

EN3:

لم يكن القس ليكثرث بذلك شخصياً، و لكنه هو أيضا كان يعرف ضرورة ضرورة البقاء بعيداً بقدر الإمكان عن ذلك الثعبان السام المتعدد الرؤوس*، لسان الناس.

BT: The rector would not have minded personally but he too knew the necessity of staying as away as possible from that poisonous many-headed serpent, the tongue of the people.

* الثعبان السام المتعدد الرؤوس: هذه الصورة هي إشارة أسطورية و تشير إلى هيدرا، وحش أسطوري ذو رؤوس متعددة.

* **BT:** Poisonous, many-headed serpent: this imagery is a mythological allusion which relates to Hydra, a mythological monster with several heads.

Five questions follow, of which 4 and 5 are specific to Q II:

- 1) What does this passage tell the reader about the character of Yvette?
- 2) What does this passage tell the reader about the character of the rector?
- 3) Does the imagery in this passage enhance the reader's interpretation of the passage?
If so, how does it achieve this?
- 4) Does the endnote add to your interpretation of the passage?
- 5) How acceptable do you find the endnote? Why?

6.1.4.3 Questionnaire III

This questionnaire consisted of my translations but this time with interpolations, i.e. explanatory glosses (short additional information embedded within the text) explaining the allusions. These three translations are called IN1, IN2 and IN3. The examples are given below to show the Arabic translations with interpolations (highlighted) and their English back translations (see Appendix III for full copies of the translations of the whole passages).

IN1:

إرادة القوة الثابتة المتحجرة التي عرفها نيتشه على أنها دافع البشر للسيطرة على الآخرين في الجدة العجوز التي تتظاهر بالأمومة.

BT: implacable stony will-to-power that is defined by Nietzsche as the drive in humans to control others of the old Granny who pretends maternity.

Passage IN1 is followed by three questions (the same questions as Q I):

- 1) What does the passage tell the reader about the character of the grandmother?
- 2) What does the passage tell the reader about the character of Yvette?
- 3) How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?

The interpolation in passage IN2 is:

IN2: و بذلك أنفض الرماد عن شعري و أكفر عن ذنوبي كما جاء في الإنجيل.

BT: thus I shake the ashes out of my hair and atone for my sins as mentioned in the Bible.

Passage IN2 is followed by two questions:

- 1) What does this passage tell the reader about the character of the rector (Yvette's father)?
- 2) What does this passage tell the reader about the relationship between Yvette and her father?

The interpolation in passage IN3 is:

IN3: هيدرا ذلك الثعبان السام المتعدد الرؤوس في الأساطير، لسان الناس.

BT: Hydra that poisonous many-headed serpent of mythology, the tongue of the people.

Passage IN3 is followed by three questions:

- 1) What does this passage tell the reader about the character of Yvette?
- 2) What does this passage tell the reader about the character of the rector?
- 3) Does the imagery in this passage enhance the reader's interpretation of the passage? If so, how does it achieve this?

All of the questions in Q III are the same as those in Q I, and were included in Q II. In this way the aim was to compare the responses of the students and to see whether they have responded differently to the questions about passages with different translation procedures.

6.2 The supplementary questionnaire

Initially, no questions were asked about the usefulness and acceptability of the interpolations in Q III, in order to avoid indicating to students that there was extra added information embedded in the text. However, after analysing the responses to the addition of endnotes in Q II, it was felt it would be helpful to see how students described the interpolation strategy. To improve comparison of responses to the addition of endnotes and interpolations, a supplementary questionnaire was therefore carried out in Syria (June 2009).

A new group of ten students participated in this questionnaire (Q IV). They were chosen according to the same criteria which applied to the participants in Q I, Q II and Q III (see Sections 6.1.4.1, 6.1.4.2 and 6.1.4.3). All of the students were English literature graduates and at that time were undertaking an MA course in translation studies. The age range of this group is 25-29 (9 females and one male). Students in this questionnaire were asked to provide their name, gender, level of education and knowledge of translation. Then they

were asked a general question about whether they liked to have extra added information in the text. The objective of this last question is to test their perception of the additional information in English-Arabic translation and whether they consider such a strategy as being helpful in explaining culture-specific references. The students were given 45 minutes to answer the questions in English after explaining to them that the questionnaire consists of a short biography of Lawrence, a brief synopsis of *The Virgin and the Gipsy* and three different extracts from this novella and each extract is followed by a number of questions.

6.2.1 Questionnaire IV

Questionnaire IV was the same as Q III except that the interpolations were highlighted (in yellow) in the passages and students were specifically asked about them. The first passage in this questionnaire is followed by five questions (4 and 5 added and compared to Q III):

- 1) What does the passage tell the reader about the character of the grandmother?
- 2) What does the passage tell the reader about the character of Yvette?
- 3) How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?
- 4) Does the extra added information (highlighted in yellow) add to your interpretation of the passage?
- 5) How acceptable do you find the added information? Why?

The second passage is followed by four questions (3 and 4 added to Q III):

- 1) What does this passage tell the reader about the character of the rector (Yvette's father)?
- 2) What does this passage tell the reader about the relationship between Yvette and her father?
- 3) Does the extra added information (highlighted in yellow) add to your interpretation of the passage?
- 4) How acceptable do you find the added information? Why?

The third passage is followed by five questions (4 and 5 added to Q III):

- 1) What does this passage tell the reader about the character of Yvette?
- 2) What does this passage tell the reader about the character of the rector?

- 3) Does the imagery in this passage enhance the reader's interpretation of the passage?
If so, how does it achieve this?
- 4) Does the extra added information (highlighted in yellow) add to your interpretation of the passage?
- 5) How acceptable do you find the added information? Why?

The objectives of asking these questions about interpolations were to see whether students' responses are affected by different translation procedures and whether certain procedures are consciously more preferred than others, while acknowledging that this may make the interpolations more visible. The overall aim is to compare the responses of the students in Q III and Q IV.

6.3 Conduct of fieldwork

At the micro-level of the individual text examples, students in the four groups were given the same questions to see how they responded to passages with different translation procedures and how far these procedures – explicit or implicit – elicited different responses. After reading the first passage in each of the questionnaires, students in all of the groups were asked to describe the character of the grandmother, the character of Yvette and their relationship. Through comparing the responses of the students to these three questions, it should be possible to see whether students who did not have any explanatory notes and those who have endnotes and interpolations came to the same conclusions that the grandmother is 'authoritarian'; that Yvette is 'oppressed and keeps thinking of how to set herself free'; and that their relationship is one which reflects a 'power-clash' between two different generations. It was hoped to find out whether students were able to focus on the "will to power" theme in the text and if the translators succeeded in highlighting this theme by using different translation procedures.

After the second passage, the students in the four groups were asked to describe the character of Yvette's father and his relationship with his daughter. The aim was to find out if the students in the four questionnaires would describe Yvette's father as being 'oppressive and hypocritical' and his relationship with Yvette as reflecting the 'power-clash' theme. The passage with a Biblical allusion was chosen based on the assumption that translating religious allusions requires special attention from the translator particularly

when translating to an audience with a different religion (in this case, translating for a majority Muslim readership).

The third passage in the four questionnaires is followed by three questions regarding the character of Yvette, the character of the father and whether the mythological imagery in the passage enhances their interpretation of it. The aim was to find out if students would describe Yvette as being eager to be 'independent and free'; her father as being a 'hypocrite' and how they would evaluate the imagery in the text.

The students who had endnotes/interpolations in their questionnaires (Q II and Q IV) were asked additional questions about whether they found the endnotes/interpolations acceptable and helpful in adding to their interpretation of the passages. The objective of these questions was to gain further insight into whether endnotes/interpolations overly interrupt the reading process and to whether readers are at all predisposed to a specific translation procedure.

6.3.1 Presentation of results

The results of the questionnaires will be presented in Chapter 7. The process of describing and analysing the results involved several stages before giving the final judgement about the readers' responses. The responses of the students to the three passages in each of the four questionnaires were collated manually. All the descriptive words and phrases used by the students in response to the questions were underlined and highlighted in addition to all other expressions of potential influence in the data. It is important to note that in answering the questionnaires, adjectives such as "a tyrant", "bossy" and "oppressive" were used spontaneously by the students to describe the characters in *The Virgin and the Gipsy* and were not mentioned anywhere else in the questionnaires. Where the adjectives are combined such as "selfish and mean-spirited", "oppressed and freedom seeker", "cruel and ruthless" etc, this means that students used both descriptive adjectives in their answers but not necessarily in the above mentioned sequence.

The second stage was the classification of the data to group the responses of the students according to the descriptive words and phrases. Since the students were not primed in any way to participate in the questionnaires, it can be concluded that these adjectives were spontaneously produced by them. Of course, they could have been influenced by the

synopsis or the wording and structure of the questions which could have helped them in creating their descriptions. This qualitative data is then presented using tables. Although some quantification and comparison is used, the relatively small datasets made the use of statistics inappropriate. Target readers' responses will be then described and discussed in the light of the excluded, observational and participative reading positions suggested by Hall (1980a) and adopted by Pym (1992) (see Section 3.4).

In order to explain more clearly the procedures that were followed, the next section will present the design and conduct of the pilot study, in addition to considering the initial results from the pilot, and the implications for the design of the full study.

6.4 Pilot Study

The pilot study was designed to test the validity of the method that was to be used for the questionnaires during the data collection and data analysis. It also intended to identify any unforeseen difficulties such as the questionnaire environment.

Furthermore, the pilot study offered an opportunity to check that the instructions were understandable by all participants and that there were no ambiguities with respect to what the participants should do. It thus follows the recommendations of Teijlingen and Hundley (2001). They (2001) work within the field of sociology, however, their discussion of pilot studies is applicable to other fields of knowledge. In their article "The Importance of Pilot Studies", Teijlingen and Hundley list and discuss a number of reasons for undertaking a pilot study. The pre-assessment of a particular research method and the advance warning about where a research project could fail are among the most important advantages Teijlingen and Hundley list (2001).

6.4.1 The participants in the pilot study

Three Syrian females and one Syrian male (Leeds University) volunteered to participate in the questionnaire. These students came from different disciplinary backgrounds. Target Reader A (30 years old) had finished her master's degree in Computing in 2005. Target Reader M (29 years old) had finished his master's degree in Computing and was studying for his PhD at the time of piloting. Target Reader R (30 years old) had finished her master's degree in English Language Teaching and was undertaking a PhD in Linguistics. Target

Reader S (39 years old) was studying for her master's degree in Hospital Administration Management (TR will be used to refer to the above-mentioned readers).

6.4.2 Pilot questionnaire

This questionnaire consisted of a synopsis which draws on the outline given in 3.3.4 followed by the extract from D. H. Lawrence's *The Virgin and the Gipsy* (Lawrence 2005: 16). The synopsis was provided because the four target readers who participated in the questionnaire had not previously read the novel. However, I tried to ensure that the synopsis given would not influence the target readers' interpretation of the passage. The English ST was then given. Then two different translations were provided: KH is the version translated by Khaled Haddad (2003) and ZU which is translated by Zaki al-Ustah (2004). These two translations are the same as those used in Q I (see Section 6.1.4.1 and Appendix I). There were three general questions about these two translations; the target readers were asked to respond to these questions based on the two standard translations provided. Then EN (my translation) was given to them which is followed by an explanatory endnote about the Nietzschean concept of "will-to-power". The target readers were asked to respond to the same general questions in order to see if the explanatory endnote affected their understanding and their interpretation of the passage.

After responding to EN, target readers were asked to comment on the effect of the explanatory endnote to see whether it added to their understanding of the passage or gave them any kind of additional information which had helped them in their interpretation of the passage. Thus, the questionnaire was divided into three separate stages in order to try to ensure that the target readers were not led to a specific type of response:

- 1) **Pilot stage 1:** the target readers were given the first part of the questionnaire which consisted of the synopsis and the two standard published translations followed by three general questions about the passage:
 - a) What does the passage tell the target reader about the character of the grandmother?
 - b) What does the passage tell the target reader about the character of Yvette?
 - c) How is the relationship between the girls and the grandmother represented?

2) **Pilot stage 2:** the target readers were given the second part of the questionnaire which included passage EN which is my translation that contained the explanatory endnote and then the same questions given previously.

3) **Pilot stage 3:** the target readers were asked to comment on the effect of the endnote. The students were given fifteen minutes for each stage to answer the questions in English. It is important to note how the pilot study differs from the final study. In the pilot study, the same group of four students were given the questionnaire which consisted of the passage with the Nietzschean allusion, firstly without an endnote and then with an explanatory endnote. Later on, their responses to the questions were compared. In the final questionnaires, the four groups of students were given different questionnaires in order to avoid contamination of results. Each questionnaire contained three different passages with different translation procedures (see Sections 6.1.4 and 6.2). Afterwards, the responses of the students in the different groups were analysed and compared.

6.4.3 Results of the pilot study

The analysis of the pilot questionnaire comprises two parts. Firstly, compiling the results and the answers of each target reader (target readers are referred to anonymously using the initials of their names preceded by the abbreviation TR which stands for target reader). Their answers will be stated according to the three stages listed in Section 6.4.2 above. This will be followed by a qualitative analysis of the answers. Secondly, I will comment on the results and look at how target readers responded to the questions before and after adding the explanatory endnote. Section 6.4.4 presents the analysis of the results, drawing together the consistencies of the responses.

6.4.3.1 Responses of the students in pilot stage 1

TR A said that the character of the grandmother is very tough, selfish and oppressive. As for Yvette, TR A believed that she is romantic, always looking for spiritual freedom. What TR A found curious about Yvette were the 'hidden senses' that live inside her. TR A saw that the relationship is being represented as one of hate and envy: the grandmother hates Yvette because of her youth and Yvette in turn hates the grandmother because of her fake motherly appearance.

TR M believed that the grandmother is not a good woman while Yvette is a lovely girl. However, TR M stated that Yvette has a closed, introverted personality. TR M said that their relationship is not clearly represented in this passage, but he believed that it is similar to a master-slave relationship.

TR R said that the passage reflects that the grandmother has dried up all her emotions with ageing and her spirit has lost elasticity as has her old body. From the outside she represents a mother figure but deep inside she is cold, indifferent and even selfish not having enough of life and unwilling to step aside and watch youth blooming in a fresh soil away from her suffocating control, all in the name of family care. Yvette, TR R claimed, is like a child who has never experienced dirt on her hands or clothes; she is watching life through a window and building up an eagerness to feel the sun on her skin and test real life. She realizes her grandmother's unbearable control and interference in every aspect of her life as if she were a prison guard who will not allow prisoners any space of freedom. Yvette has a rebellious wild spirit and awaits the chance to break free and live her own life according to her judgement, not her grandmother's. From the passage, TR R could tell that the grandmother has ultimate control over the girls' lives in a very strict way that makes them eager to run away and see the world with their own eyes and not through the grandmother's old thick spectacles. TR R said that the relationship between them is like a master-slave type of relation with no emotional connection, understanding or sympathy.

TR S explained that the passage tells the reader that the grandmother is an oppressive selfish woman although she is trying to look like a tender mother. She is nosy and curious about other people's lives. Yvette, on the other hand, is a lonely girl in spite of the fact that she is surrounded by her family. Yvette needs to feel loved. Yvette is sensitive with a great ability to watch, notice and imagine. TR S stated that the description of Yvette's watching of the toad reflects her annoyance and almost hatred of her grandmother.

6.4.3.2 Responses of the students in pilot stage 2

At this stage, TR A saw the desire to dominate everything in the grandmother. According to A, the grandmother controls Yvette's desire and spirit and appears to be the controller of the family, whereas Yvette appears to be obsessed with gaining her own freedom, indeed she is the rebel who is fighting to get control over her own life. Thus, TR A argued that the

relationship between the grandmother and Yvette is very similar to that between those in power and a group of rebels who want to get power in order to free themselves.

TR M believed that the grandmother is a 'control-freak' who wants to dominate the life of other people. Besides her being closed and introverted, Yvette is not realistic and does not have that much of experience in life. She is oppressed and that is why she is struggling for her own freedom. Their relationship is represented, TR M argued, as that of a master-slave relationship.

In this stage, TR R thought that the grandmother refuses to accept the fact that, once children are grown up, her role changes into no more than a loving, caring and advising person, but her selfish desire to extend her power, or, in other words, stay in control, pushes her to pose strict constraints on the girls' lives so that they will always need her and are submissive to her will. As for Yvette, TR R claimed that she struggles to break free from her grandmother's tough treatment and win control over her own life. She refuses to helplessly watch her grandmother swallowing her freedom and moulding her life the way she likes. Concerning the relationship between them, TR R explained that it appears like a battle for life, where the grandmother fights to stay in power by living and controlling the girls' lives because otherwise she will lose the taste for life which she gains through them but she is expressing her fears in negative heartless ways. The girls, for their part, are fighting for their freedom and independence; their need for power differs from that of their grandmother's, as all they look for is the ability to freely and confidently choose their way in life without the excessive interference of the grandmother. They do not intend to control anybody's life.

The grandmother is, TR S explained, still that nosy selfish and oppressive woman but now her desire to control people around her comes to the surface. She is trying to swallow the freedom of others in the same way the toad is swallowing the bees as they launch into the spring air. In spite of Yvette's sensitivity and ability to observe and imagine, she is trying to set herself free of her grandmother's control. The detailed description of Yvette's observation of the old toad reflects Yvette's feelings towards her grandmother. Yvette is aware of her grandmother's personality and great desire to control others and perhaps it is this awareness that has made Yvette recognise the importance of her own freedom and the

need to acquire control over her life. Yvette's summoning of the gardener to kill the toad now appears to reflect Yvette's desire to get rid of her grandmother's oppressive control.

6.4.3.3 Responses of the students in pilot stage 3

TR A said that the explanatory note changed her understanding of the characters, particularly in terms of bringing to the surface hidden meanings concerning the nature of the relationship between the two extremes (the grandmother as representing the oppressive domineering control of the old generation and Yvette in her fight for freedom and self-control represents the oppressed young generation). TR A stated that the note helped her in extracting one of the (key) themes of the novel which is the inherent desire of human beings to achieve power. According to TR A, the note also clarified the origin of the reference.

TR M believed that the explanatory note 'is good in terms of providing the original source of the reference'; however, it did not make him look at the characters and their relationship in a different way. TR M said that endnotes should be included in the translation if and only if they are present in the original text.

TR R believed that the note highlighted the idea of "will-to-power" as a major issue meant by the author. Additionally, the note clarified the origin of the reference.

According to TR S, the explanatory endnote directed the reader to the idea of the power-clash between generations and the desire of human beings to achieve power and control over at least one's own self (Yvette) and over others (the grandmother). The endnote, TR S pointed out, made her concentrate more on the power-struggle between Yvette and her grandmother and on Yvette's struggle to achieve and establish her own freedom, self-mastery and independence. The endnote also illuminated the source of the reference.

6.4.4 Analysis of pilot study

Looking at the answers of TR A, it is possible to note the change of her interpretation of the characters and relationship between them after reading the explanatory note. It seems that at the first stage TR A is right in believing that the grandmother is selfish and oppressive while Yvette is a romantic person who is striving to achieve spiritual freedom, and that their relationship at this stage is one of hatred and envy. However, at the second stage, which contained the endnote, the grandmother's desire to control everything around her and

Yvette's obsession of getting freedom and control over her own life came to the fore in TR A's interpretations. Furthermore, at this point TR A regarded the relationship between the grandmother and Yvette as not only one of hatred and envy but also one of power-conflict.

Looking at the additional depth that the endnote gave to TR A's interpretations, it seems that TR A found the endnote helpful in not only giving the source of reference but also in understanding the character's hidden desires and in extracting one of the major concepts of the novel, i.e. the conflict between the old generation (which assumes and practices power and control) and the young generation (which is striving to gain freedom and independence).

TR M commented on the translation of the word "fascinated" as *mashūrah* 'charmed' in the three translations. He said that translating this word as *mashūrah* gave a positive sense and made him as an Arab reader think that Yvette is looking at the toad with admiration. TR M stated that this translation would give the Arab reader a hint that Yvette admires the controlling power of her grandmother. However, according to TR M the explanatory note would change the reader's idea that Yvette admires her grandmother's controlling power and this would create a contradiction. TR M believed that the appropriate Arabic translation of fascinated is *mashduhah* ['bewildered'] because this word has a negative sense in Arabic. This translation, TR M explained, would give the reader the exact sense that the explanatory note is trying to provide, that of Yvette as looking at the toad with astonishment that causes and adds to her increasing feeling of the authoritarian nature of the grandmother's power.

Mashūrah, according to the Arabic-Arabic dictionary *al-Qāmūs al-Muḥīṭ* (2003), means *makhdu'ah* ['deceived'] and it can be used when someone is struck by something which is attractive, while *mashduhah* ['bewildered'] is used when a person is astonished because of the horridness of something. It appears that *mashduhah* ['bewildered'] may be the appropriate translation of 'fascinated' within this context as it provides the Arab reader with the sense of the original metaphor of associating the grandmother and her control of the young lives with the toad which swallows the bees as they launch into the spring air. This translation also provides the Arab reader with ideas about Yvette's character, her attitude to her grandmother and the relationship between them.

Analysing TR M's responses, it is possible to note that the endnote did not change his interpretations as much as TR M himself stated. However, it seems that TR M's change of interpretation of the grandmother's character from only a "bad woman" at the first stage into the stronger (and more specific) "control freak" at the second is an indication of the effect of the explanatory endnote. It is possible to see that the endnote thus made him reconsider the character of the grandmother and see her obsession of controlling others.

I would partially agree with TR M concerning the fact that explanatory endnotes should be added 'if and only if' they are included in the original. It is true that in the first place I added this particular explanatory endnote because the editors of the English version added it (Herbert, Jones and Vasey 2005); however, this is not always the case. It is possible that the editors would add explanatory notes where they think that they will be helpful to the English target reader. However, what is useful to the English reader might or might not be useful to the Arab target reader of an Arabic TT. Furthermore, there are certain references which are not explained in the original but for which the translator believes that explanations should be added based on his assumption that the Arab target reader might not be aware of them (for example, providing the explanation of the distinction between 'vicar'/'rector' and 'vicarage'/'rectory' where the original English version did not provide a note concerning this distinction, see Section 2.5.1).

Through looking at the responses of TR R, it is possible to note that her interpretations of the characters and their relationship did not change very much before and after reading the explanatory endnote. However, what the endnote highlights, according to TR R, is the concept of *will-to-power* as a major issue intended by Lawrence, as well as clarifying the original source of the reference.

It appears that TR S's interpretations of the characters and their relationships developed through the first and second stages. At the first stage, TR S could only see that the grandmother is a selfish oppressive woman, and Yvette is a sensitive lonely girl with a lively imagination and that their relationship is one of hatred. However, it appears that the endnote developed TR S's interpretation of the characters and their relationships. TR S, at the second stage, could see the grandmother's great desire to control others and Yvette's desire to free herself. At this stage, TR S was able to interpret their relationship in terms of the power-clash between the grandmother and Yvette. Further, at the second stage TR S

could see Yvette as being aware of her grandmother's control and the necessity of winning her own freedom. The explanatory endnote, as TR S commented, directed her attention to the power clash between Yvette and her grandmother and her comment is supported by the way TR S's interpretations changed at the second stage. I will sum up the above observations as follows:

- The endnote seems to have clarified the source of the reference and made TT readers focus more on the concept of the power-clash between Yvette and her grandmother. Thus, the note bridged a gap of interpretation in target readers' expected knowledge.
- It was possible to see the change of response to the passage through looking at TR A and TR S's interpretations of the characters and their relationships. Both TR A and TR S, at the first stage, could only see the grandmother as a tough oppressive woman and Yvette as a sensitive lonely girl and that their relationship was one of hatred. However, TR A and TR S's responses developed at the second stage of the questionnaire. Both target readers A and S could see, after reading the endnote, the grandmother's great desire to control others and Yvette's will to win freedom and self-control. Concerning the relationship between the grandmother and Yvette, both A and S could look at it now as one of power-clash.
- Because these TT readers' responses changed after reading the translation with the explanatory note, it seems that adding the note helped me as a translator to bridge a cultural gap in English-Arabic translation.

6.4.5 Initial results and questions

From these initial results, it could be suggested that there is a difference in TT readers' responses to the TT before and after adding the explanatory note. Although target readers' comments were in favour of adding the explanatory note at least in terms of illuminating the original source of reference, there is still much to be investigated about TT readers' responses to allusions and their explanations in translated literary works. More data and investigation are needed to examine target readers' responses to endnotes and see how their responses could be used to test the applicability of certain translation procedures.

One of the problems encountered while carrying out this pilot study was that since the participants were not English Literature graduates, they had many questions while carrying

out the experiments regarding Lawrence, the novella and endnotes. As a result, more instructions and information were given to them about the experiment. To avoid this problem in the full experiment, all of the participants were English Literature graduates and had studied one or more of Lawrence's works and had also studied translation at one of the undergraduate levels. In addition to the objective of examining the responses of specific readership to two key translation procedures, this selection was based on two assumptions: 1) as English Literature graduates, they will be familiar with Lawrence, his works and translation technical terms; 2) the homogeneity of their University degree will make it more plausible to compare their responses.

In the full study, different questionnaires with different translation procedures were given to different groups of students in order to avoid contamination of results (see Sections 6.1.4 and 6.2). It is also important to note that the type of students chosen in the detailed study was more homogeneous.

6.5 Summary and Discussion

In the first part of this chapter, I have presented and discussed the methodology of the questionnaires which were carried out in Syria with a specific group of target readers (Syrian students). In the second part, the pilot study was presented and the results were discussed.

The purpose of the questionnaires is testing of the potential and efficacy of providing background information through other means than those used in the two published translations KH and ZU and discussed in Chapter 5. Two major procedures, overlooked by KH and ZU, will be examined through the assessment of the responses of the Syrian students: these are endnotes and interpolations. The results of this study will now be presented and discussed in the following Chapter.

CHAPTER 7

RESULTS AND DISCUSSION OF THE READER-RESPONSE QUESTIONNAIRES

As we saw in Chapter 5, the two published TTs seem to have dealt with the translation of allusions somewhat problematically. The trends used by Khaled Haddad and Zaki al-Ustah in the two translations to deal with the culture-specific references do not make use of implicit (interpolations) or explicit (endnotes) translation procedures, particularly in the case of translating allusions where the sense and source would not both be retrievable by the TT reader. It is possible to point out that ZU is more literal than KH which retains the cultural difference because a similar difference exists in the target culture and makes use of explicitation, standardisation as well as a combination of domestication and foreignisation strategies.

Chapter 7 now presents a test of the applicability of reader response to two alternative translation procedures: endnotes and interpolations. Questionnaires, as described in Chapter 6, were used to gauge target readers' responses with the aim of improving future translation practice. The experiment involved four questionnaires. Three questionnaires were carried out with three groups of ten students each. Later, a supplementary questionnaire was carried out with a new group of ten students to nuance the earlier responses (see Sections 6.1.4 and 6.2). The four groups were given the Arabic translations of three passages taken from Lawrence's *The Virgin and the Gipsy*. Each group was given a different questionnaire. These four questionnaires differed in terms of whether allusions were (Q I) not explained in the translations, (Q II) were explained using endnotes, (Q III) were explained using interpolations without being highlighted, or (Q IV) were explained using highlighted interpolations and an explicit comment question. The questionnaires consisted of three passages:

- 1) the first passage has a literary philosophical allusion (Nietzsche's 'will-to-power') (Lawrence 2005: 16)

- 2) the second has a Biblical allusion ('I wash the ashes out of my hair') (Lawrence 2005: 29)
- 3) the third a mythological one ('that poisonous, many-headed serpent, the tongue of the people.') (Lawrence 2005: 55)

This chapter presents in section 7.1 a description of the responses of the students in the 2007 questionnaires to the different translation procedures used. Tables are presented to summarise how the students in each group responded to the questionnaires and to facilitate the comparison of their responses. Section 7.2 presents a description of the students' responses to the 2009 supplementary questionnaire. Tables are also presented to compare the results with those of the other questionnaires.

Section 7.3 then provides a discussion of the results from the questionnaires in the light of the translation theory concepts examined in 2.6.4.1 and 2.6.4.2 and the concepts of reception theory examined in Chapter 3.

7.1 Results of Q I, Q II and Q III

The three groups of students who participated in these three questionnaires were each given three passages which used different translation procedures for allusions (see Sections 6.1.3 and 6.1.4). In the following section, I will provide a description of the responses of the students to the general question about endnotes and then move on to describe their responses to the questions in questionnaires I, II and III.

7.1.1 Subjects' general responses to endnotes

Table 7.1 provides the students' responses to the general question about their predisposition to endnotes (see Section 6.1.3):

Students	Do you generally like endnotes?	
	prefer the addition of endnotes	do not prefer the addition of endnotes
1st group	10	-
2nd group	7	3
3rd group	9	1

Table 7.1: Predisposition to endnotes

Twenty-four of the thirty students wrote that they liked endnotes. The reason is that, one of these students explained, such notes “might provide them [as English Literature students who were the target readers for the translations of Lawrence’s *The Virgin and the Gipsy* (see Section 6.1.1)] with information about certain culture-specific words and concepts that could have remained ambiguous without the explanation”.¹⁶ These students expressed the need for such notes to explain culture-oriented references particularly because “they were likely to have questions about such concepts in exams”. However, two of the twenty four wrote that endnotes should not be long and that the translated text should not be overloaded with endnotes, because the target reader as a result might get “bored” and “lose interest” in reading any additional information, no matter how important it might be. It is possible to note that the argument by these two students for a moderate use of endnotes seems to relate to the fact that excessive use of such paratextual elements can block the kind of participative responses on the part of target readers that are discussed by Pym (1992: 185) who draws on Hall (1980a) (see Section 3.4).

Two of the thirty students indicated that they prefer footnotes to endnotes as footnotes are faster in conveying the meaning and thus they do not distract them from the narrative flow in the same way that endnotes do. It is noticeable that these two students suggest they see such paratexts as determining their reading. It is possible also to note that with footnotes, readers just need to look at the end of the same page they are reading in order to know the meaning of a certain culture-specific concept. In the case of endnotes they have to go to the end of the book to look up the meaning of a cultural reference, which more seriously interrupts their train of thought. Four students wrote that they prefer not to have endnotes because such notes distract their attention and make them lose their train of thought; additionally they explained that they prefer to construct the meaning of the text by themselves as this helps enrich their reading experience. These four students therefore argue for a participative position on their part without any help from paratextual elements which determine the reading position.

As translators, twenty-four of the students expressed their preference for having endnotes in the ST from which they were working as these might help them in considering

¹⁶ These quotations are taken from the students’ answers which were written in English (see Section 4.2.4). Any grammatical or spelling errors have not been corrected.

their translation decisions carefully while translating literary texts from English into Arabic. Three students of the twenty-four wrote that, as translators (who are different kinds of readers), they like to have endnotes and/or footnotes in the source text because endnotes/footnotes help them as translators in considering their translation decisions carefully concerning what information and ideas should be added in translations and in what ways (footnotes, endnotes, interpolations and other translation procedures). The position of these three students indicates their preference as translators for what Hall and Pym term the ‘observational’ reading position where they want access to the explanations of the different cultural references in the source text (see Section 3.4). Only two students wrote that translators should not add end/footnotes unless they are added by the ST author. Interestingly, these two students have experience in translation as a profession (see their responses to the addition of endnotes in Section 7.1.3). One of them explained that for the publishing companies he worked for, endnotes are not a preferred translation procedure in translating literary texts whereas they are in translating scientific ones. This suggests that there is a text-type/genre distinction which plays a role in determining translation procedures.

Tables will be presented as a way of comparing the students’ responses to the questions in each one of the questionnaires.

7.1.2 Responses to Questionnaire I (published TTs, no endnotes)

Table 7.2 clarifies the way the first group of respondents responded to Questionnaire I which includes the two standard translations of Khaled Haddad (KH1) and Zaki al-Uṣṭah (ZU1) (see Section 6.1.4.1). It is important to note that while grouping the responses, adjectives are combined together where used in the descriptions such as in ‘selfish and mean-spirited’ although some respondents do not use them adjacently in their answers. Where respondents used only one word to describe the characters or their relationships, e.g. ‘tyrant’ or ‘authoritarian’, these are showed singularly in the tables. Grouping the responses in this way facilitates the comparison of adjectives used in the four questionnaires.

Descriptions from readers	The grandmother	Yvette	Their relationship
Selfish and mean-spirited	7		
Authoritarian	2		
Tyrant	1		
Lonely with acute imagination		6	
Oppressed and freedom seeker		4	
Hatred			6
Authoritarian			4

Table 7.2: Responses of the 1st group to the published TTs: KH1 and ZU1 (Nietzschean allusion)

These two translations do not have endnotes explaining the present literary philosophical allusion. The difference between these two translations is in the way that Khaled Haddad and Zaki al-Uṣṭāh translated “stony, implacable will-to-power”.

Khaled Haddad translated it as:

KH: إرادة التسلط الصلبة (*irādatu at-tasalluṭ aṣ-ṣulbah*)

BT: tough will to dominate

Whereas Zaki al-Uṣṭāh’s translation was:

ZU: إرادة النفوذ العنيدة المتحجرة (*irādatu an-nufūdh al-‘anydah al-mutaḥajirah*)

BT: stony adamant authority will

The translators used different words in Arabic to translate “will-to-power”. The word used by Khaled Haddad (*at-tasalluṭ*) imparts a somewhat more negative sense than that associated with the word (*an-nufūdh*) used by Zaki al-Uṣṭāh. However, both of these translations were included in the same questionnaire because neither of them employed an explicit or implicit translation procedure to convey the allusion to target text readers. In addition, the Arabic available equivalent of Nietzsche’s “will-to-power” is إرادة القوة *irādat al-qwwah* [‘will to power’] (this is based on published translations of Nietzsche, see Section 5.2.6.1). Neither Haddad nor al-Uṣṭāh creates this intertextual link. The respondents would therefore have to make that link for themselves. At this point let us consider how the first group of students in Q I responded to the questions that followed the passage with the literary philosophical allusion:

- 1) What does the passage tell the reader about the character of the grandmother?
- 2) What does the passage tell the reader about the character of Yvette?
- 3) How would you describe the relationship between the girls and the grandmother?

What in the texts indicates this to you?

Seven students in this group considered the grandmother “a selfish, mean-spirited” woman whereas two regarded her as an “authoritarian” woman and one described her as a “tyrant”. It is true that the grandmother is “selfish” and “mean-spirited”, but a more precise description of the grandmother is an “authoritarian” figure whose undiminished ‘will-to-power’ is described by Lawrence throughout the novel. It is essential to draw the reader’s attention to the themes of ‘will-to-power’ and clash of authority as they are central to understanding the issues discussed by Lawrence. Here, it is important to remember that symbolism is one of the major subjects in Lawrence’s *The Virgin and the Gipsy* (see Section 5.2.3). The grandmother, with her authoritarian nature, symbolises old traditions and morality (and to some extent Christian morality) which were not “going to be dethroned” (Lawrence 2005: 6). This symbolic link is important and relates to the grandmother’s death which symbolises the end of the old traditions confronting the young generation. As Aunt Cissie declares “Let the old be taken and the young spared!” (Lawrence 2005: 77).

As for Yvette, there is a difference of focus in the responses. Six students wrote that she was lonely with a great ability to watch and describe her surroundings. On the other hand, four students regarded Yvette as an oppressed girl who tries to liberate herself from the grip of her “mean-spirited” grandmother. It is true that Yvette is oppressed and trying to gain her own freedom; but it should also be noted that she too, in her quest for freedom, tries to achieve ‘will-to-power’ which is different from that of her grandmother since Yvette wants to control only herself and her desires. Again, Lawrence extends Yvette’s ‘virginity’ beyond physical virginity. Yvette’s virginity symbolises her lack of ‘will-to-power’ and control over her life.

Six of the respondents viewed the relationship between Yvette and her grandmother as an “abnormal” one of “hatred”. They could tell this, they explained in their comments, because of the use of the image of *toad and bees* which is a more subtle metaphor used by Lawrence (2005: 16) to describe the relationship between Yvette and her grandmother;

whereas four students considered the relationship of Yvette and her grandmother to be similar to a “master-slave” relationship because of the phrase saying سلطتها الكريهة (*sulṭataha al-karīhah*) [‘her hateful power’] in KH1 which is a form of explicitation (see Section 2.7.1). Herein, the respondents essentially depended on textual clues to explain the relationship of Yvette and her grandmother. The image of *toad and bees* is an important Lawrentian reference for the kind of relationship between Yvette and her grandmother. However, this image indicates not only “hatred” but also more importantly refers to the clash between the old and the young generations. Additionally, Yvette’s call for the gardener to kill the toad refers to her desire to liberate herself from old traditions that the grandmother symbolises. It is important to note that the respondents missed the point that the relationship of the grandmother and Yvette is more justifiably described in terms of ‘power clash’ between two generations. This ‘power clash’ also symbolises the clash between old tradition and Christian morality on one hand and freedom, independence and paganism (symbolised by the gipsy and Yvette’s passion for him) on the other (see Sections 5.2.3 and 5.1.4.2). It is also worth noting that many ST readers might not identify this Nietzschean reference either. In other words, those points where modern critical editions need to explicate a particular cultural reference for ST readers would seem to be a justification for doing likewise for the TT audience.

Table 7.3 reflects the responses of the same respondents to the second passage of Questionnaire I (see Section 6.1.4.1). This passage has a Biblical allusion which is “I wash the ashes out of my hair”. Neither of the two standard translations explains the source or the meaning of the allusion. The questions following the passage were:

- 1) What does this passage tell the reader about the character of the rector (Yvette’s father)?
- 2) What does this passage tell the reader about the relationship between Yvette and her father?

Descriptions from readers	The rector	His relationship with Yvette
He is generous with the intention to dominate and manipulate	9	
Hypocrite	1	
Normal		2
Uses money to control Yvette		8

Table 7.3: Responses of the 1st group to KH2 and ZU2 (Biblical allusion)

As the table shows, there is a greater homogeneity of response to these questions: nine respondents of the first group described the rector as shallow, generous with money but not with emotions, and they described his relationship with Yvette as being weak as he is trying to control his daughter through giving her money. Only one student described Yvette's father in stronger terms as a hypocrite and that his hypocrisy affects his relationship with his daughter, yet this is the reading likely to be triggered and justified by the allusion. Two of the first group of students even considered Yvette and her father's relationship to be a normal father-daughter relationship. Furthermore, these same two students described Yvette and her father's relationship as one of "mutual love and respect" in spite of the fact that in their answers to the first question they considered the father to be trying to use his generosity to control and manipulate Yvette.

It is not clear why these two students misinterpreted so seriously the relationship between Yvette and her father, understanding it as one of mutual love and respect, but it is important to note that a misreading has occurred. It was not expected that the absence of an explicit or implicit translation procedure to explain the Biblical allusion would have led to such misinterpretations as the allusion does not seem to be crucial to understanding the relationship between Yvette and her father. However, explaining the allusion is essential to understanding the phrase "I wash the ashes out of my hair" and to seeing the hypocrisy of the rector who also symbolises corrupted authority.

Table 7.4 illustrates the responses of the students of the first group to the third passage, which contains the mythological allusion "But he too knew the necessity of keeping as clear as possible from that poisonous, many-headed serpent, the tongue of the people." (Lawrence 2005: 55). The questions asked about this allusion were:

- 1) What does this passage tell the reader about the character of Yvette?
- 2) What does this passage tell the reader about the character of the rector?
- 3) Does the imagery in this passage enhance the reader's interpretation of the passage?

If so, how does it achieve this?

Descriptions from readers	Yvette	The rector	The serpent imagery enhances interpretation?	How?
Likes privacy	4			
Hates gossiping	3			
Fears her family	3			
Reserved		4		
Hypocrite		6		
It does enhance interpretation of the text			5	By focusing on gossip as a negative aspect at that time
It does not enhance interpretation of the text			5	

Table 7.4: Responses of the 1st group to KH3 and ZU3 (mythological allusion)

Four respondents stated that Yvette likes to be independent and does not want to share her private life with others; three other respondents wrote that Yvette wants to keep her secrets for herself because she does not like to be the subject of public gossip; whereas three students considered her preference for privacy as the outcome of her fear of her dominating family. As for the rector, he was described as “reserved” by four students, whereas six students considered him “a hypocrite” who does not mind things happening secretly but objects to them where public opinion is an issue. Five respondents wrote that the image highlighted the role of public gossip in English society at that time. The image further intensified the hypocrisy of the rector because he does not object when wrong things happen secretly but he does when public opinion is involved. Five of the students wrote that the imagery did not enrich their interpretation of the passage (none of these five explained why this was the case).

If we compare the results of the responses in Tables 7.2, 7.3 and 7.4, it is possible to note that respondents in Q I did not focus on the power-clash between Yvette and her grandmother as a main theme in this passage and in the novel in general. Although three students described the grandmother as being “authoritarian” and a “tyrant” and four stated that her relationship with Yvette is a “master-slave” relationship, none of the ten in this group seemed to consider this power-clash as a main theme in the passage in particular and in the novel in general and one which symbolises the clash between generations.

In the responses to the second passage, it is possible to see that, although only one student described Yvette’s father as a “hypocrite” (which is the expected response), nine of them were able to tell that he is the kind of person who tries to use money as a way of controlling and manipulating his daughter. Looking at the responses to the third passage, the imagery of the serpent enhanced the interpretation for five students while the other five disagreed. Looking at Tables 7.2 and 7.4, it is important to emphasise that there some readers were excluded from recognising the allusions. At the very least Q I has shown that some TT readers do not recognise the allusions. Although it is true that ST readers may not understand the allusions either, the demands on the TT reader are likely to be higher since the allusions are located in a foreign language and culture.

It is possible to begin to link the reading position of most of those students to the excluded position described by Hall (Hall *et al.* 1980b), Pym (1992) and Fawcett (1995) who argue that certain translation strategies/procedures adopted by different translators account for the exclusion of target readers from understanding particular features of the text as well as from participating in the process of constructing meaning (see Section 3.4).

The results of the responses to Q I, where there was no explicitation of allusions, will now serve as a control sample for comparison with Q II, Q III and Q IV where endnotes and interpolations were used.

7.1.3 Responses to Questionnaire II (with addition of endnotes)

Table 7.5 shows students’ responses to the same questions but where the TT contains the addition of the explanatory endnote of the literary philosophical allusion “will-to-power” (see Section 6.1.4.2).

Descriptions from readers	The grandmother	Yvette	Their relationship
Selfish	2		
Authoritarian, oppressive and bossy	8		
Lonely and sensitive		3	
Freedom seeker		7	
Hatred and emotionless			5
Power-clash similar to a master-slave or leader follower relationship			5

Table 7.5: Responses of the 2nd group to EN1 (Nietzschean allusion)

The majority of the students in this group regarded the grandmother as an oppressive authoritarian figure who is trying to control Yvette’s life. Yvette is seen as being oppressed and eager to gain her own freedom. The relationship of Yvette and her grandmother is seen by half of the respondents to be similar to a master-slave relationship. Let us look at the responses of the students to the following questions:

- 1) What does the passage tell the reader about the character of the grandmother?
- 2) What does the passage tell the reader about the character of Yvette?
- 3) Does the endnote add to your interpretation of the passage?
- 4) How acceptable do you find the endnote? Why?
- 5) How would you describe the relationship between the girls and the grandmother?

What in the texts indicates this to you?

By comparing Tables 7.2 and 7.5, it is possible to note the different responses generated by the use of endnotes.

Table 7.5 shows that half of the students in the second group (five out of ten) concentrated more on the concept of the “power-clash” between the old and the new generations. Most answers (seven out of ten) to the question about Yvette’s character included descriptive words such as “oppressed” and “eager to set herself free” because of the grandmother’s “authoritarian control”. These readings reveal that the use of endnotes seems to have influenced the students’ responses to the questions. It is noticeable that the endnote in this example allowed most students to focus on the ‘authoritarian’ nature of the grandmother, the desire for freedom in Yvette, and the ‘clash’ between two generations.

Influencing their responses, the endnote partly situates most of the students in the observational position (discussed in Section 3.4) because it provides some information related to understanding one of the major themes of the novel. However, the endnote does not completely prevent those students from taking part in the construction of meaning. The endnote partly puts the students in the participative position where they can participate in building on the endnote to interpret the character of the grandmother, that of Yvette and their relationship.

In answering the question about the character of the grandmother, eight students described her as being “a tyrant”, “bossy” and “oppressive”. It is important to note that these adjectives were used by the students to describe the characters in *The Virgin and the Gipsy* and were not mentioned anywhere else in the questionnaires (see Section 6.1.4). Five of the respondents described the relationship between the grandmother and Yvette as “a master-slave” or “leader-follower” relationship. These five students specifically wrote that the second line of the passage “implacable stony will-to-power*” helped them to understand the kind of relationship between Yvette and her grandmother. Additionally, the endnote helped them in focusing on the “power-clash” as one of the key features of the relationship between Yvette and the grandmother and highlighted the “power-clash” between the old and young generations as one of the main themes in D. H. Lawrence’s *The Virgin and the Gipsy*.

As for the explicit question whether the endnote adds to their interpretation of the passage, four of the students wrote that the endnote highlighted a state of psychology and philosophy very relevant to the character of the grandmother in her desire to control everybody around her and Yvette as she in her turn is trying to acquire her own free will, independence and power over others. They found this endnote “acceptable” in terms of illuminating philosophical ideas about the hidden drives of the characters and in terms of giving the original source of reference. It is important to mention that in responding to the general question about endnotes, these four students explained that they usually find endnotes/footnotes helpful in understanding the text. Thus, they were predisposed to expect endnotes to be useful.

Four other students wrote that the endnote did not add to their interpretation of the passage; however, they found the addition of this endnote acceptable in terms of giving

information about the original source of reference. In responding to the general question about endnotes, only one of these four students stated that he did not like to have notes in the text. The reason given was that they interrupt the process of reading. This student is one of the seven who had knowledge of translation theory (see Section 6.1.3). The other three respondents wrote that they usually find endnotes helpful; however, they indicated that they did not find it helpful in this particular case because the ideas in this passage, such as that of the authority of the grandmother and the power-clash, are explained through the use of rhetorical devices such as the *toad and bees* imagery. In other words, these three students depended on textual clues in their interpretations of the passage. For them, the *toad and bees* image refers to the clash of power between the old and young generations and consequently to the kind of relationship between Yvette and her grandmother. Two of the students thought that this endnote was too long and interrupted the narrative flow of the passage and their train of thoughts as well. Both these two students had knowledge of Nida's formal/dynamic equivalence and Newmark's semantic/communicative translation (see Section 6.1.3) and had experience in translation as a profession (see Section 7.1.1). This raises the possibility that translators might read differently and have different expectations regarding translation procedures on the one hand and the needs of their target readership on the other. However, it should also be acknowledged that the responses of these two students are not markedly different from the other students in this group who lacked knowledge of translation theory and translation experience.

Table 7.6 shows the students' responses to questions about the endnote that explains the Biblical allusion "I wash the ashes out of my hair" in the passage:

- 1) What does this passage tell the reader about the character of the rector (Yvette's father)?
- 2) What does this passage tell the reader about the relationship between Yvette and her father?
- 3) Does the endnote add to your interpretation of the passage?
- 4) How acceptable do you find the endnote? Why?

Descriptions from readers	The rector	His relationship with Yvette	Endnote adds to interpretation?	Acceptable
He is generous with the intention to dominate and manipulate	8			
Hypocrite	2			
Normal				
Uses money to control Yvette		10		
Adds information			6	
Does not add information			4	
Translating to Muslim readers				6
Not necessary				4

Table 7.6: Responses of the 2nd group to EN2 (Biblical allusion)

Eight students in the second group saw the rector as trying to dominate his daughter by giving her money. Six of them wrote that the endnote in this case was “acceptable” as it is short so it clarifies the meaning of a Biblical reference to a Muslim readership without interrupting their stream of thoughts. Two of the six students wrote that alerting target readers to the use of a Biblical reference by Yvette’s father might help them in seeing how hypocritical the rector is in his relationship with his daughter. These are the two students with translation experience.

By comparison, Table 7.6 also shows a slightly enhanced response and an elimination of doubt about the rector’s use of money. Although Table 7.3 had already shown that the meaning of the allusion was for many recoverable from the text surrounding the allusion, six of the students believed that the endnote was useful in clarifying the meaning of a Biblical reference to a Muslim readership.

Table 7.7 shows how students of the second group responded to the third passage which includes a mythological reference “that poisonous, many-headed serpent, the tongue of the people.” (Lawrence 2005: 55):

- 1) What does this passage tell the reader about the character of Yvette?
- 2) What does this passage tell the reader about the character of the rector?

- 3) Does the imagery in this passage enhance the reader's interpretation of the passage?
If so, how does it achieve this?
- 4) Does the endnote add to your interpretation of the passage?
- 5) How acceptable do you find the endnote? Why?

Descriptions from readers	Yvette	The rector	Imagery adds to interpretation? How?	Useful endnote?	Acceptable
Likes privacy	6				
Hates gossiping	2				
Fears her family	2				
Reserved		5			
Hypocrite		3			
Adds to interpretation			6, highlights the image of public gossip		
Does not add to interpretation			4		
Useful				4	
Unnecessary				5	
Acceptable					4
Unacceptable					4
No answer		2		1	2

Table 7.7: Responses of the 2nd group to EN3 (mythological allusion)

Four of the students in the second group felt that the endnote gave information about where the imagery came from and it also intensified the role of public gossip in English society.

By comparing Tables 7.4 and 7.7, it is possible to note that students in both groups (with or without endnotes) were able to concentrate on the importance of the imagery of the serpent in highlighting the negative role of public gossip in England at that time. This is why I think the endnote here was not strictly necessary as this concept is also common in Syrian culture and is part of the target readers' background knowledge, as one of the students observed. Therefore, the necessity of an endnote may be dependent on how far concepts are shared between the two cultures: the more shared, the less necessary the endnote. The negative image of the serpent is shared by Judaism, Christianity and Islam. It might be very different in Africa, among native North Americans or in Hinduism etc.

Endnotes, as it is possible to see from the above discussion, are sometimes necessary to understand a specific reference, as was the case in EN1 (the Nietzschean allusion, see Section 6.1.4.2) and EN2 (the Biblical allusion, see Section 6.1.4.2). At other times, they might just be adding additional information which is not crucial to understanding the reference in particular and the whole text in general, as was the case in EN3 (the mythological allusion, see Section 6.1.4.2).

7.1.4 Responses to Questionnaire III (with implicit interpolations)

This third questionnaire explains the allusions through interpolations rather than endnotes. Table 7.8 identifies the third group of students' responses to the Nietzschean allusion. It is interesting to note that the figures for Table 7.8 are close to those for endnotes in Table 7.5 (see Section 7.1.3). In this group, two students regarded the grandmother as "selfish" and "mean" and three described Yvette as "lonely" and "sensitive" (the numbers are close to those in Q II, see Table 7.5). However, five of the students in the third group wrote that it is the image of the *toad and bees* that helped in drawing their attention to the kind of authoritarian relationship between Yvette and her grandmother (see Sections 7.1.2 and 7.1.3). Thus, the interpolation "will-to-power that is defined by Nietzsche as the drive in humans to control others" highlighted the role of the philosophical allusion but did not necessarily affect interpretation. Let us consider the responses of the students to the following questions:

- 1) What does the passage tell the reader about the character of the grandmother?
- 2) What does the passage tell the reader about the character of Yvette?
- 3) How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?

Descriptions from readers	The grandmother	Yvette	Their relationship	What indicates this?
Selfish and mean	2			
Tyrant and authoritarian	8			
Lonely and sensitive		2		
Oppressed and freedom seeker		8		
Hatred			3	
Power-clash			5	<i>toad and bees</i> image
			2	Sentence containing interpolation

Table 7.8: Responses of the 3rd group to IN1 (Nietzschean allusion)

Two students regarded the grandmother as a selfish and mean person and Yvette as a lonely girl while eight students of the third group described the grandmother as being “bossy and a tyrant”, and Yvette as a lonely girl who is struggling to liberate herself from the old woman’s authoritarian control. Three students considered that Yvette and her grandmother’s relationship is one of hatred. Two of the students wrote that the second line (“the implacable stony will-to-power that is defined by Nietzsche as the drive in humans to control others of the old motherly-seeming Granny”) helped them in interpreting the relationship between Yvette and the grandmother; whereas five wrote it was the image of the *toad and bees* that helped them in understanding Yvette and the grandmother’s relationship. Four of these five students had explicit knowledge of translation theory concepts, which might have helped them in their interpretation of textual clues to interpret the passage.

Comparing Tables 7.2 (publishers TTs), 7.5 (endnotes) and 7.8 (interpolations), we can see that the majority of students in the 1st group tended to regard the grandmother as a “selfish mean-spirited” woman, Yvette as “a lonely sensitive” girl and their relationship is an “abnormal” relationship of “hatred”. On the other hand, the majority of the students in the 2nd and 3rd groups regarded the grandmother as “an authoritarian tyrant”, Yvette as “an oppressed” girl who is seeking to “free herself from her grandmother’s authoritarian grip”

and their relationship was described as one of “a power-clash” relationship. The frequent use of the adjectives: “authoritarian” to describe the grandmother, “oppressed and freedom-seeker” to describe Yvette and “power-clash” in the description of their relationship seems to indicate that the endnote in Q II and the interpolation in Q III affected the students’ interpretations of the passages, i.e. making the response stronger and more specific. It is also possible to point out the difference between the response to the endnote and to interpolation. Table 7.5 showed that five respondents depended on the endnote in their interpretations of the “power-clash” relationship between Yvette and her grandmother whereas only two considered the sentence containing the interpolation to be helpful in their interpretations. Furthermore, Table 7.8 indicates that five respondents considered the *toad and bees* image helpful in their interpretations of the relationship between Yvette and her grandmother’s.

Table 7.9 represents the responses of the third group to the questions following the second extract (the Biblical allusion “I wash the ashes out of my hair”, see Section 6.1.4.3):

- 1) What does this passage tell the reader about the character of the rector (Yvette’s father)?
- 2) What does this passage tell the reader about the relationship between Yvette and her father?

Descriptions from readers	The rector	His relationship with Yvette
Generous to dominate	7	
Materialistic	3	
Hypocritical	-	
Normal		4
Materialistic and emotionless		4
Uses money to control Yvette		2

Table 7.9: Responses of the 3rd group to IN2 (Biblical allusion)

Seven of the students in this group described the rector as generous with money but not with emotions, while six described his relationship with Yvette as being materialistic as the father is trying to “tighten his grip and noose” around Yvette.

Comparing Tables 7.3, 7.6 and 7.9, it is possible to note that students in all questionnaires responded similarly to the question about the character of Yvette’s father

and concluded the intended interpretation of his character. The majority of the students in each of the groups (9 in the 1st group, 8 in the 2nd and 7 in the 3rd) described the father as being a generous person superficially but one who uses his generosity to control and manipulate Yvette. It should also be noted that the endnote and interpolation responses are slightly lower than that in Q I. The addition of the endnote in Q II led two students, as they explained, to regard Yvette’s father as a “hypocrite” (another intended interpretation of his character) because of his use of a Biblical reference in his speech (see Table 7.5) whereas seven students in Q III were more responsive to the interpolation and wrote that the imagery helped them in understanding the character of the rector but they do not recognise his hypocritical nature. Four of these seven students stated previously that they had knowledge of some translation theory.

Table 7.10 presents the responses of the third group of students to the questions related to the third extract, which contains the mythological allusion:

- 1) What does this passage tell the reader about the character of Yvette?
- 2) What does this passage tell the reader about the character of the rector?
- 3) Does the imagery in this passage enhance the reader’s interpretation of the passage?
If so, how does it achieve this?

Descriptions from readers	Yvette	The rector	Imagery enhances interpretation?	How?
Likes privacy	6			
Hates gossiping	3			
Fears her family	1			
Reserved		6		
Hypocrite		4		
Imagery adds to interpretation			7	Highlights the negative image of gossip at that time
Does not add to interpretation			3	

Table 7.10: Responses of the 3rd group to IN3 (mythological allusion)

Six students in the third group wrote that Yvette does not want to share her private life with others. As for the rector, they saw him as a hypocrite who does not mind things happening secretly, he cares only about what other people would say. Seven students of this group wrote that the image emphasised the role of public gossip in English life and traditions at that time. A minority (three) wrote that the imagery did not enhance their interpretation of the passage as the “description in the passage is sufficient to understand the meaning of it”.

By comparing tables 7.4 and 7.7, one can observe that five respondents in the 1st group and five in the 2nd considered the imagery unnecessary because it did not enhance their interpretations of the passage. Table 7.10 shows that the majority (seven respondents) considered the serpent imagery necessary because it highlighted the negative image of gossip in England at that time. In Q II, four students found the endnote acceptable and useful because it was short and helped in highlighting the negative image of public gossip in England at that time. It is worth noting that the responses of the students who had initially stated that they had knowledge of translation theory were not markedly different from those who did not. One common point, however, could be noted by comparing the written comments of those students: they seem to prefer to rely on textual clues (which seem to include imagery) in their interpretations of the passages even though the responses from the three of them who were in the ‘endnote’ group varied depending on the nature of the allusion and its importance in the passage (see Table 7.6). However, in Q III, students were not specifically asked about their predisposition towards interpolations, which were not pointed out to them explicitly. This was a fault with the design of the questionnaire because respondents were not asked specifically about interpolations as acceptable translation procedures. For that reason, supplementary Q IV was carried out at a later date with a new group of ten students (also English literature graduates) to examine their responses to interpolations.

7.2 Results of Questionnaire IV (interpolations with explicit comments question)

This questionnaire consists of the same three passages with the three different allusions: literary, Biblical and mythological (see Section 6.2.1). The same interpolations were used

as in Questionnaire III to explain the different kinds of allusions. However, in Q IV, the interpolations were highlighted and students were specifically asked about them:

- Does the extra added information (highlighted in yellow) add to your interpretation of the passage?
- How acceptable do you find the added information? Why?

In this section, a description of the students' general responses to the interpolation procedure will be presented followed by a description of the students' responses to the three passages with the three different types of allusions.

7.2.1 Students' general responses to interpolations

To examine their responses to interpolations, the students in this group were asked whether they like to have additional information within the text to explain a certain cultural reference. This was then followed by the three passages with interpolations that explain the three different allusions. The interpolations were highlighted and questions were given after each of the passages.

Regarding the students' responses to the general question about the additional information within the text, three of the ten students wrote that they do not like to have any extra information in the text as they prefer to understand the text in their own way (thus they are in the position of participative readers, see Section 3.4). Five students stated that in certain cases, especially when there are new ideas and themes, they do like to have extra information within the text. One student explained that he does not mind any extra added information in the text. Furthermore, he wrote that the translator can manipulate the text in the way s/he wants to enhance understanding and reach target readers, thus indicating that readers do not always view manipulation as bad. Only one student pointed out different reading purposes (see Section 2.6.4.2). She elaborated and explained that, as a student, she prefers to have such information because sometimes in exams there will be questions about new ideas, themes and cultural references. On the other hand, as a reader, she usually does not like to have them because they "undermine the beauty of the text". However, in some cases, as this student explained, such extra information is necessary, as for example when reading specialised scientific or philosophical texts, where the translator might even opt for adding information in endnotes/footnotes. Here again, it is possible to note that there is

genre/text distinction which is related to the translation strategies/procedures a translator may opt for. It is important to note that the purpose of the translation and genre used correspond to the theoretical concepts described in Sections 2.6.4.2 (skopos theory) and 2.5 (text-type).

7.2.2 Responses to Questionnaire IV

Table 7.11 presents the responses of the students to the first passage which contains an interpolation of the Nietzschean allusion. The questions that followed this passage were:

- 1) What does the passage tell the reader about the character of the grandmother?
- 2) What does the passage tell the reader about the character of Yvette?
- 3) How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?
- 4) Does the extra added information (highlighted in yellow) add to your interpretation of the passage?
- 5) How acceptable do you find the added information? Why?

It is important to note that Table 7.11 is represented slightly differently where the number of responses is more than ten in the description of the grandmother and Yvette. This is because the students were more elaborate and used more adjectives to describe the characters. For example, although the grandmother was described by the ten students as ‘authoritarian’, yet she was also regarded as ‘selfish and mean-spirited’ by two of them and as ‘cruel and ruthless’ by four.

Descriptions from readers	The grandmother	Yvette	Their relationship
Selfish and mean	2		
Cruel and ruthless	4		
Authoritarian figure	10		
Weak and submissive		4	
Oppressed		1	
Free-spirited		6	
Hatred			3
Power-clash			7

Table 7.11: Responses of the 4th group to IN1 (highlighted Nietzschean allusion)

All of the students in this group described the grandmother as an “authoritarian figure” who is trying to control Yvette. “Selfish and mean” and “cruel and ruthless” also appeared in their answers. Yvette was regarded by six of the students as a “free-spirited” girl in spite of her grandmother’s “ruthless control”, whereas, in Q III, the grandmother was described as being “authoritarian” by eight students and Yvette as being eager to be free by eight. One of those six students also described Yvette as “oppressed”. In Q IV, seven students wrote that the relationship of Yvette and her grandmother reflects a power-clash not only between them but also between two different generations. When the students were asked about what indicated the kind of relationship in the passage, six of the seven wrote that they could infer and understand the power-clash between Yvette and her grandmother because of the sentence “stony, implacable will-to-power”. Only one student wrote that the interpolation (“will-to-power that is defined by Nietzsche as the drive in humans to control others”) helped in understanding Yvette and her grandmother’s relationship; the other three students who described the relationship as reflecting “hatred” stated that it was because of the *toad and bees* image.

Regarding the question of whether the interpolation added to their interpretation of the text, four students wrote that although it brought the “will-to-power” theme into focus, it did not add to their interpretation of the text because nearly the same information is repeated later in the text. Although the interpolation did not add to these students’ interpretations of the text, it is worth noting that it intensified the theme of “will-to-power” as seven students used “power-clash” in their description of the relationship between Yvette and her grandmother. Two other students wrote that this interpolation interrupted the narrative flow and the information could have been added in an endnote which would also have necessitated an interruption, but one which presumably they could have controlled more (e.g. by not reading it). For these reasons, these students found the interpolation unacceptable. The comments of these two students matched their post-test preference for the avoidance of interpolations. Four students believed that the interpolation highlighted the “will-to-power” concept as a major issue in the novel.

Comparing Tables 7.2, 7.5, 7.8 and 7.11, (Tables which show the responses of the students to the passage with the Nietzschean allusion) it is possible to note that there is a difference in responses between Q I and the other questionnaires. But not so much

difference between Q II (endnotes), Q III (implicit interpolations) and Q IV (explicit interpolations) apart from the emphasis of “authoritarian” and the addition of “cruel and ruthless” in Table 7.11. One could say that respondents in Q II and Q IV tended to focus more on the power-clash concept because the mode through which this information was added was highlighted for the reader. However, students in Q III (which used interpolations to explain the allusions but without highlighting the interpolations) responded similarly without any indication being given to them that any extra information was added in the text.

Table 7.12 presents the responses of the fourth group of students to the second passage in Q IV which contains the Biblical allusion “I wash the ashes out of my hair”. The questions following this passage were:

- 1) What does this passage tell the reader about the character of the rector (Yvette’s father)?
- 2) What does this passage tell the reader about the relationship between Yvette and her father?
- 3) Does the extra added information (highlighted in yellow) add to your interpretation of the passage?
- 4) How acceptable do you find the added information? Why?

Descriptions from readers	The rector	His relationship with Yvette
Generous	1	
Hypocrite	2	
Pretentious and controlling	7	
Cold		3
Controlling		7

Table 7.12: Responses of the 4th group to IN2 (highlighted Biblical allusion)

Like respondents in the groups for Q II (endnotes Table 7.6) and Q III (implicit interpolations Table 7.9), most respondents in this group described the father as “a hypocrite” and “pretentious” person who uses money to control his daughter. Four students wrote that the interpolation did not add to their interpretation of the passage and as a result it was not acceptable. One of these four students, who had initially expressed a preference for interpolations in certain cases, did not consider it to be useful in this particular example.

Three students stated that the interpolation was helpful in terms of explaining the previous sentence and that is why it is acceptable. Three other students explained that the interpolation was useful and acceptable as it showed that the father is “a superficial man” of words who quotes from the Bible to prove his point. These three students had initially showed a preference for additional information. One of these three students wrote that the interpolation (‘I atone for my sins as mentioned in the Bible’) could have been used without the previous sentence (‘I wash the ashes out of my hair’) (see Appendix IV for Arabic translation) as they repeated each other.

Comparing Tables 7.3, 7.6, 7.9 and 7.12, it is possible to see that the majority of students in the four groups used the word ‘control’ to describe Yvette’s father. Interestingly, his relationship with Yvette was described as ‘controlling’ by two students in Q III (without highlighting the interpolation) and seven students in Q IV (with the highlighted interpolation). Moreover, Table 7.6 showed that the endnote left no room for interpretation: the ten students were guided to describe the relationship of Yvette and her father in the same way “uses money to control Yvette”.

Table 7.13 illuminates the way students of the explicit interpolations questionnaire responded to the third passage which contains an interpolation about the mythological allusion. The questions that followed this passage were:

- 1) What does this passage tell the reader about the character of Yvette?
- 2) What does this passage tell the reader about the character of the rector?
- 3) Does the imagery in this passage enhance the reader’s interpretation of the passage?
If so, how does it achieve this?
- 4) Does the extra added information (highlighted in yellow) add to your interpretation of the passage?
- 5) How acceptable do you find the added information? Why?

Descriptions from readers	Yvette	The father	Imagery enhances interpretation? How?
Likes privacy	7		
Hates gossiping	1		
Fears her family	2		
Reserved		4	
Pretentious		6	
It enhances interpretation			7, through highlighting the danger of public gossip
It does not add to interpretation			3

Table 7.13: Responses of the 4th group to IN3 (highlighted mythological allusion)

Students in this group responded quite similarly to the students in the third group regarding the question of whether the imagery does enhance the interpretation of the passage. It is possible to observe that the majority (seven students) wrote that the imagery enriched the text through comparing the tongue of the people to Hydra, thus highlighting the negative image of gossip. As a result, these seven students found the interpolation acceptable because it added to their interpretation of the text. Additionally, two of these seven students explained that the interpolation provided them with information about Hydra as they had not heard of it before. However, three students did not find the interpolation acceptable because, in their opinion, it was enough to compare the tongue of the people to the many-headed serpent to understand the idea that gossip is a negative aspect in any community. One of these three students further explained that the interpolation was not necessary at all in this context because, whenever the tongue of the people is mentioned, the meaning usually becomes clear through the context and does not need any further explanation. However, this same student explained that the imagery as a whole added to the literary richness of the text. The responses of the students to the questions indicate their different reading preferences and sensitivity to imagery and allusions. By comparison, Table 7.7 had already shown a higher number (five) of negative response to the addition of an endnote explaining the serpent allusion.

It is important at this point to make an overall comparison of the results of Q III (with implicit interpolations) and Q IV (with explicit interpolations and comment questions about them). Table 7.8 had shown that eight respondents described the grandmother as “tyrant” and “authoritarian”, while all the ten respondents in Q IV saw the grandmother as “authoritarian”. Table 7.11 also showed the addition of “cruel and ruthless” in the description of the grandmother, and “weak and submissive” in the description of Yvette. Seven respondents in each of Q III and Q IV described the relationship of Yvette and her grandmother in terms of “power”. Commenting on the interpolation “will-to-power that is defined by Nietzsche as the drive in humans to control others” in Q IV, eight respondents explained that it highlighted the theme of “power”. Highlighting the interpolation does therefore seem to have affected the results and situated the majority of the respondents in the observational reading position (see Section 3.4). However, highlighting the interpolation procedure still left room for interpretation and respondents introduced new adjectives in their descriptions.

The majority of the respondents in 7.12 showed negative responses to the character of the rector (seven described him as “pretentious and controlling” and two described him as a “hypocrite”). Whereas four respondents in 7.9 used the adjective “normal” to describe the relationship of Yvette and her father, “normal” was not used in the interpretations of the relationship in 7.12. However, two respondents in 7.12 used a weaker adjective “cold” in their descriptions. Commenting on the interpolation “and atone for my sins as mentioned in the Bible”, six students considered it helpful in explaining the “pretentious” nature of the rector, while four did not. Once again, this provides evidence that reader response cannot be absolutely determined.

In Table 7.13, seven respondents considered the interpolation “Hydra that poisonous many-headed serpent of mythology,” helpful in emphasising the negative image of public gossip, and three considered it unnecessary because they depended on their knowledge of the meaning and connotations of this image. Of course, the highlighting of the interpolation procedure may have affected readers’ responses. Conscious that the interpolations are used for a purpose, the respondents may have given the answers they thought the researcher was seeking.

7.3 Discussion of the results

Students responded differently to the use of endnotes/interpolations because we, as readers, are different and our expectations from a literary text and a reading experience are different. In her consideration of the reading process and the role of the reader in the formulation of meaning, Suleiman (1980: 23) suggests that “there is a wide spectrum of acceptable realisations for any one text”. The different readings and interpretations of the text partly depend on the purpose of reading. For example, reading an ST within an academic context for pedagogical purposes is different from reading the same ST with the objective of translating it into a different cultural context. Iser (1974) emphasises the creative role of the reader in the interpretation of the text. Some students like to have endnotes/interpolations (particularly when reading a literature different from their own) and find them acceptable because endnotes/interpolations give information about culture-specific terms and concepts; others prefer to have footnotes instead because they interfere less in the reading process; still others do not like to have endnotes as they prefer to interpret the text according to their own knowledge and to construct meaning based on their own ideas thus personalizing the text while they read. And there are others who prefer to have interpolations that are introduced in the text thus indirectly providing information without interrupting the reading process. Students who were given the Arabic translation with interpolations (Q III and Q IV) showed very similar responses as the students who were given the endnotes (see Sections 7.1.3, 7.1.4 and 7.2). Students who have endnotes and interpolations in the questionnaires used stronger descriptive adjectives to describe the characters and their relationships such as “authoritarian” “oppressive” and “tyrant” grandmother, and at the same time were able to focus on important themes in the novel. This partly corresponds to Mason’s findings on reader response to transitivity structures. Mason (2009: 65-6) explains that readers’ responses are influenced by formal features (transitivity, modality) selected by the producer of the text. His experiment shows that different forms of texts may elicit different responses (see Section 3.5). Similarly, we saw in Sections 7.1 and 7.2 that different translation procedures elicited different responses from target text readers.

At this point, it would be useful to reflect on specific responses of students in the different groups to the general question about endnotes and interpolations and then to the

questions about the particular endnote/interpolation within the three given passages. In responding to the passages of Q I (which did not contain any explanations of the allusions), few students were capable of describing the characters and their relationships using the same adjectives as those used by students in the other groups (who have their questionnaires with explanatory endnotes and interpolations). Students in Q I relied on textual clues other than the allusions to describe the characters and their relationships. For example, six students explained that the image of the *toad and bees* in the first passage helped them in describing the relationship between Yvette and her grandmother. It is true that some students in the other groups used the same interpretations as those in Q I. For example, in Q II, Q III and Q IV twenty-six students used “authoritarian” and “tyrant” in their descriptions of the grandmother while only six described the grandmother as “selfish” and “mean” (two from each of the above mentioned groups). While it seems that explicitation through endnote or interpolation to some extent guided interpretation, it is the intensity of the interpretation which more often varied. The results therefore show some trends but overall there is not a systematic differentiation.

In Q II, as discussed in 7.1.3, four students who expressed a general preference for reading endnotes found the endnotes about the Nietzschean “will-to-power” allusion, the Biblical allusion and the mythological allusion useful in understanding the characters and their relationships. In Q III, the interpolation affected the responses of the students to the passages (see Section 7.1.4). In Q IV, although six students expressed their preference to have additional information within the text and one other student explained that her preference for such information depends on her purpose of reading the text, yet their responses to the specific interpolations within the passages differed from their initial responses (see Sections 7.2.1 and 7.2.2). Furthermore, some students (four in IN1, four in IN2 and three in IN3) in Q IV argued that the interpolations interrupted their reading process and endnotes would have been a better translation procedure which could have given them the option to decide whether they need to read such extra additional information or not.

Students’ responses to the different translation procedures indicate that endnotes and interpolations are acceptable translation procedures as sometimes they highlight the original source of references as well as the meaning of those culture-specific references. The

intended purpose of the translation is useful in choosing appropriate translation procedures that will satisfy the needs of the target readers. However, as we have seen, the choice of these procedures is sometimes beyond the translator's control and is determined by external factors which can be economic, political, cultural and ideological (see Section 4.5) or publishers who may exert more social power than the translators (see Section 3.4). For example, the translator may opt for using endnotes to explain specific cultural references in a particular text, but the publisher may choose to delete such endnotes for financial reasons. For example, an excessive use of endnotes affects the length of the text and inevitably results in additional costs. Moreover, publishers step forward and have the final say particularly when translation strategies/procedures imply challenging political or cultural ideas or preferences, as explained by Mr Asharyf – the Media and Quality Manager of Dar Al- Fikr (see Section 4.5.2.1).

In the following section, a discussion of the results will be presented within the framework of reception theory. I will offer an explanation of how target readers' responses differ depending on the translation procedures used and how these responses can be used to test the acceptability of using endnotes in translating allusions.

7.3.1 The intended purpose of reading a translation

The intended purpose of the translation is closely linked to the translation strategies/procedures used in dealing with culture-specific allusions (see Section 2.6.4.2). In the case of translating literary works for academic purposes as is the case with the two published TTs used in this research, the translator may opt for foreignisation and/or domestication strategies and may choose to include additional information through certain procedures such as endnotes and/or interpolations. The majority of the students – 31 out of 40 – who participated in the four questionnaires expressed their preference for having additional information (either endnotes or interpolations) to explain culture-specific references as such explanations could be helpful in answering exam questions about cultural references. It seems that additional information – whether in the form of endnotes or interpolations – are acceptable to target readers particularly for pedagogical reasons. Additional information may also be acceptable in the translation of scholarly or religious texts. It is important to bear in mind that those students who have translation work

experience find endnotes in the original texts helpful in considering their translation procedures. Endnotes are necessary in the case of translation which requires a special type of reading.

On the other hand, the acceptability of endnotes and interpolations depends on the nature of each culture-specific allusion. It appears that students' preference for additional explanations is related to their knowledge of the cultural reference. Students seem to prefer explanations where their knowledge of the cultural reference is limited, as for example in the case of the Biblical allusion "I wash the ashes out of my hair" where six students found the endnote acceptable and necessary for understanding the reference (see Sections 7.1.2, 7.1.3, 7.1.4 and 7.2.2). Furthermore, where the general meaning can be derived from the imagery or other clues in the passage, students seem to rely on those textual clues to interpret the passage and in such a case they regard the explanatory endnote/interpolation as not crucial in understanding the meaning of the passage. For example, the way in which some students responded to the literary allusion of "will-to-power" indicates that they found textual clues such as the *toad and bees* imagery as helpful in understanding the character of the grandmother and her relationship with Yvette. A reader may depend on context and other textual clues to interpret a particular character or theme in a literary work even when there are no explanations of allusions (see Section 2.6.5). This is one level of reading and interpretation. However, there are cases where allusions are central to understanding, and the meaning of a specific theme may be incomprehensible and irrecoverable if just depending on context and textual clues. Hence, the realisation of textual relations in the ST and the recreation of those textual relations in the TT through different translation strategies and procedures are important in translation, bearing in mind that these strategies and procedures may affect the levels at which an allusion may be read and consequently the reading positions of target readers (see Sections 3.4 and 3.4.1).

Furthermore, the results of Q II, Q III and Q IV seem to suggest that the preference for additional information about allusions depends on the purpose of reading a translation. In other words, the acceptability of specific translation procedures is related to the purpose of reading a particular translation. When they are reading a translation for educational reasons, students need to know details about allusions, imagery, symbolism and other culture-

specific references used by the author. Without endnotes or interpolations, the meaning of such culture-specific references could remain ambiguous. In this context, additional information is acceptable and is considered a preferred translation procedure. Moreover, when the objective of reading a text is translating it into Arabic, paratextual devices are considered acceptable and useful. On the other hand, additional explanations are not preferred when they are reading a translation for other reasons, such as for leisure. In other words, the results suggest that tolerance varies according to reading purpose.

7.3.2 Excluded, observational and participative readers

Intertextuality, according to Venuti (2009: 172), is central to the production and reception of translation (see Section 3.2.4). However,

the possibility of translating most foreign intertexts with any completeness or precision is so limited as to be virtually nonexistent. As a result, they are usually replaced by analogous but ultimately different intertextual relations in the receiving language.

(2009: 172)

Intertextuality (of which allusion is one form), Venuti (2009: 172) argues, “enables and complicates translation, preventing it from being an untroubled communication and opening the translated text to interpretive possibilities that vary with cultural constituencies in the receiving situation”. Venuti emphasises the development of the self-consciousness of translators and readers of translations because translation involves a recontextualizing process that has effects within the target language and culture. One way to do this, Venuti claims, is to examine intertextuality particularly carefully because intertextual relations presuppose a specific kind of ‘critical’ reading and informed ‘model’ readers (cf. Eco) who are capable of avoiding “any narrow focus on meaning, whereby the translation is assumed to be unproblematically instrumental” as well as paying attention “to the formal features of the translated text, its graphemes and sound, lexicon and syntax, style and discourse, and locate those features that may be specific to the translating language” and this is the only way which maintains the ‘relative autonomy’ of translation from the source text (2009: 171, see Sections 3.2.3 and 3.4). Such a presupposition, Venuti acknowledges, means the exclusion of general readers from perceiving and appreciating intertextuality in translation. Furthermore, translation strategies and procedures that are used to recontextualize

intertextual relations within the target language (allusions in this study) locate target readers in different reading positions.

As discussed in Section 3.4, translation strategies/procedures in Pym's view (1992) stimulate different responses from target readers and set them in different reading positions: excluded, observational and participative. For instance, transliteration is one example of exclusion where target readers may not know the meaning of the transliterated word (Pym 1992: 174-6 drawing on Hall 1980a). Examples of exclusion from the Arabic translations of Lawrence's *The Virgin and the Gipsy* are points where the translators left German/French expressions in the original without translating them. For example, "Ein schöner Mensch!" ['a beautiful man'] (Lawrence 2005: 49) in KH was deleted completely and in ZU was kept in German without any translation or a note explaining the meaning of the phrase (for other examples about exclusion see Sections 3.4 and 5.2.6).

The translator is a reader who adopts the position of the implied reader and fills in the gaps in the ST and tries to communicate it later to target readers. In the process of reading the ST, the intertextual relations should be realised in order to be recreated in the TT. Hence, the translator is also a creative reader who rewrites the ST within a different cultural context for different kind of readers (see Section 3.3.1). Therefore, the translator may choose to introduce paratexts based on the perceived needs of the target readership with the realisation that the adopted strategies and procedures may place target readers in the excluded, observational or participative positions. It is true that paratexts are used to restore the foreignness of the cultural context and to point out the cultural importance of a specific intertextual reference, thus ultimately including target readers in understanding certain cultural intertextual references, but such paratextual devices at the same time attempt to recreate intertextuality within the target text and change the translation into an academic text. Thus they limit the audience of the translated text (Venuti, 2009: 159, see Section 3.4). The strategies/procedures used in the recreation of intertextuality, according to Venuti (2009: 170-3), allow translation to be read with comprehension by target-language readers and also reduce the gaps that are caused by linguistic and cultural differences although they may simultaneously expose and highlight the foreignness of the ST.

Bearing in mind that the main target readers of Lawrence's *The Virgin and the Gipsy* are students who read the text for academic purposes, it is possible to note the importance of

paratexts in highlighting cultural intertextual references. Once again, this brings into focus the interrelatedness of the intended purpose of translation and the translation strategies/procedures adopted when translating to a specific readership.

Paratexts lead to the inclusion of the target readership in the process of constructing the meaning of a text. The results indicate that the provision of additional information in the TT allows including a greater number of target readers in the process of interpreting the target text thus the interaction between text and reader will be guided (see Section 3.1). Both endnotes and interpolations are successful in explaining certain cultural references. Looking at the results, it is possible to note that different translation procedures stimulated different responses from target readers and placed them in different reading positions as a result: excluded, observational or participative. It is true that paratexts can guide readers throughout the process of reading but they can limit interpretations. In other words, translation strategies/procedures can include target readers in the process of creating meaning but at the same time can reduce the space of interpretation and consequently determine the kind of implied readers assumed by a specific text (see Sections 3.1 and 3.2.3).

It is also possible to observe that the interaction between the translation and target readers is two-way. In other words, just as different target readers respond differently to a specific translation, so different translation strategies/procedures produce different responses from target readers. The results of Q I (see Section 7.1.2) show that the absence of explanation of the meaning of allusions led to a greater exclusion of target readers from the process of interpreting the target text. Consequently, the students interpreted the text in their own way. For example, depending on the phrase 'hateful power' in the first extract of Q I, four students were able to describe the relationship of Yvette and her grandmother in terms of "power" conflict. The readers in Q I showed mixed responses to each type of allusion. In response to the KH1 and ZU1, six students were excluded from understanding the meaning of "will-to-power" allusion and its connotations; the result was misinterpretations of the characters and their relationships as, for example, describing Yvette's relationship with her grandmother in terms of "hatred" by six students. They were excluded from some elements of the text such as the key themes of power conflict between the old and young generations and between Christian morality and freedom. Responding to

KH2 and ZU2, two students misinterpreted the relationship of Yvette and her father as “normal”. It is important to note that students in Q I showed a greater variety of responses than those students who had notes in Q II and interpolations in Q III and Q IV. One important point to consider is that endnotes and interpolations reduce the space for interpretation. Thus most of the students in Q II, III and IV were able to link the allusions to the interpretations of the passages as well as the main theme of the novel (see Sections 7.1.3, 7.1.4 and 7.2.2).

Pym (1992: 181) claims that to translate is to “struggle for equivalence” and the translator’s skills are required at certain points where particular shifts are desirable between excluded, observational and participative positions. Although in the present study the aim of using different translation procedures (endnotes and interpolations) was to limit the exclusion of target readers, the result however was not a complete inclusion of target readers in the participative position. Readers of the passages in these questionnaires were both observational and participative readers as they were told the original source of reference and they did participate in the interpretation process of the target text (see Section 3.4). They were observational readers because the additional information, whether inserted in the form of endnotes or interpolations, situated them in a position in which they were receptors of the meaning as well as of the source of the allusions. At the same time, such additional information helped them in understanding the allusions and relating them to their interpretations of the passages and the different themes discussed in those passages. The use of paratexts determines the reception positions of target readers and at the same time plays a role in placing a text culturally close to, or far from, target readers (Pym 1992: 185) (see Section 3.4). Although endnotes and interpolations, Pym (1992: 185) argues, can explicitly or implicitly indicate the foreignness of the text, they do not completely belong to the ST which has been translated. Translation procedures adopted to overcome exclusion or to enhance participation depend not only on the translator’s decisions but also on the type of the text (see Sections 2.5 and 7.1.1) and the socio-cultural conditions within the target system.

7.4 Summary and conclusion

In this chapter, the results of the four fieldwork questionnaires were presented. This was followed by an analysis and discussion of the outcome in terms of translation and reception theories. The results of these four questionnaires show the importance of reader-response theory in accounting for the acceptability and applicability of the different translation procedures (in this study, endnotes and interpolations) that are used to overcome culture-specific problems when translating to a specific readership. Then, the intended purpose of translation was discussed and linked to the different reading positions (excluded, observational and participative) elicited by different translation procedures.

Looking closely at the results of the questionnaires, it is possible to note that target readers' responses varied according to their knowledge of the allusion, their purpose in reading the translation (see Section 7.3.1) and their general expectations of endnotes and interpolations. In response to the general question about endnotes (see Section 7.1.1), the majority of target readers expressed a preference for explanatory endnotes due to their usefulness in understanding cultural references. However, this did not prevent some of them responding differently to the specific endnotes related to the given passages due to the specificity of each allusion and the nature of the passage. It should be noted that even endnotes which explain an allusion in detail do not preclude variation in response. This provides interesting evidence that reader response cannot be absolutely determined.

In sum, the target readers' responses give important insight to the acceptability of endnotes and interpolations as valid translation procedures for adding explicatory cultural references, particularly allusions. Without such explanatory endnotes or interpolations, the meaning of allusions would not be accessible to the majority of Syrian readers and in that case they themselves would have to search often in vain for the meanings of the allusions. This will cause another problem as it is not clear for such target readers where to look for explanations. Although endnotes are explicit procedures and cause greater visibility of the translator as well as emphasising the foreignness of the translated text, they are necessary procedures to convey the meaning as well as the original source of ST allusions. On the other hand, although they do not explicitly indicate additional information, interpolations elicited similar responses to endnotes (see Sections 7.1.3, 7.1.4 and 7.2). Some respondents to Q IV, in which the interpolations were highlighted, found interpolations useful in

explaining the meaning of the different allusions. It is also worth noting here that in Q IV two students found the interpolations unacceptable and would have preferred endnotes to explain the allusions. Therefore, both explanatory endnotes and interpolations seemed acceptable and helpful for some target readers in understanding the meaning of allusions and relating the additional information provided to their interpretation of the passages.

CHAPTER 8

CONCLUSION AND FUTURE DIRECTIONS

The research undertaken in this thesis has been multifaceted, considering translation as a socio-cultural cognitive phenomenon driven by specific agents and circumstances. Such a study of translation entails locating the ST-TT pair within its economic, political and socio-cultural environment, since these are crucial elements that determine translation practice and reception. In this study, we have investigated the specific procedures used by translators to tackle complex cultural items in the Arabic translations of D. H. Lawrence's *The Virgin and the Gipsy*.

Chapter 1 presented the questions this research is attempting to answer. Bearing those questions in mind, the structure of the research was designed. In Chapter 2, the study was placed within the framework of translation studies suggested by Holmes (1988) as partly *descriptive* and partly *process-reception oriented*. It also discussed the higher level consideration of the socio-cultural context of translation that impacts on micro-level choices addressing the issues of Lefevere's 'cultural perspective' (1992a), norms, translation as text-type, equivalence in translation, problems of cultural references and notes as a solution. The discussion of these issues formed the basis for a descriptive model of the Syrian translation context. To help describe this context, interviews were conducted with Syrian publishers. These interviews provided the background for the identification of internal and external socio-cultural, economic, political and ideological norms and relationships (such as subsidies, copyright, editing and censorship) that influence the production of translation within the Syrian cultural context. This discussion in Chapter 4 paved the way to the consideration of the status of Lawrence in Syria and to the examination of the two translations used in this research.

The theoretical setting underpinning the study of the responses of target readers was presented in Chapter 3. The reading process of narratives was discussed while emphasising the reader's role in the creation of meaning through interaction with the text. It was also

necessary to examine the narrative representation of translation in order to study how the translator's presence affects the narrative representation of translated texts and consequently the reading process of translations and the reception position of target readers. Target readers' responses are affected by the procedures translators use to deal with cultural references. To highlight this point, an analysis was introduced in Chapter 5 of the cultural references in two translations of *The Virgin and the Gipsy* by Khaled Haddad and Zaki al-Uṣṭah. This analysis revealed the unsatisfactory treatment of allusions in the published TTs and emphasised the need to test the potential of providing background information through other means. For this reason, four questionnaires with Syrian target readers were carried out. The methodology of the reader-response questionnaires was presented in Chapter 6. This was followed by the presentation and discussion of the results of the questionnaires in Chapter 7.

In summary, the study comprised various stages, and fieldwork has been presented to support and evaluate the proposed research questions. Firstly, the texts were located within the socio-cultural framework. For this reason, interviews were carried out with Syrian publishers to describe the socio-cultural context of translation in Syria (Chapter 4). Furthermore, the descriptive approach to translation studies provided a 'systematic methodology' for the description and identification of the different norms that govern the translation process and product (see Sections 2.3 and 2.4). Secondly, translation procedures have been investigated by manual analysis of the extralinguistic and intralinguistic cultural references with the main focus on allusions (Chapter 5). Thirdly, the variation in possible procedures has been tested on groups of specific target-text readers. For this reason, questionnaires were conducted with Syrian target readers to research the acceptability of two key alternative procedures, overlooked by the two published TTs: these are endnotes and interpolations. In this way, this research harnesses the potential of reception theory in analysing the results of the questionnaires, measured within the context of the socio-cultural norms of the Syrian translation scene.

These research stages demonstrate the interdisciplinary empirical nature of translation studies and give multi-perspectived view of the different translation strategies in Arabic. The results serve to inform and improve future translation practice.

8.1 Research questions revisited

The research questions (see Section 1.2) are stated as follows:

- What economic, political, and socio-cultural norms can be identified within the Syrian translation context?
- What are the translation procedures of culture-specific references in two Arabic translations of Lawrence's *The Virgin and the Gipsy*?
- How far can target readers' responses within a specific context be used to test the acceptability and applicability of certain procedures to the translation of allusions?
- How far can reception theory and the narrative representation of translation account for the results?

To answer these questions, this research made use of reader response theory coupled with an analysis of cultural and ideological norms in a study firmly based in translation studies. For the socio-cultural context of translation in Syria to be described, an examination and analysis of the different conditions that determine translation were required. This research used interviews with Syrian publishers for this purpose, supported by access to information on translation rates and flows. The interviews followed a given set of questions which were related to the translation framework in Syria regarding the selection of foreign texts, copyright, editing and censorship, etc. (see Appendix V). The main finding in this respect is that within the Syrian context there are a variety of economic, political, and socio-cultural factors which are specific to the nature of the Syrian cultural system and consequently to the literary system. Economic conditions that range from expensive copyright, translators' fees and marketing the final product affect the translation process and product. The lack of subsidies also plays a major role in influencing translation (see Section 4.5.1). Editing and censorship are two influential political factors that also control translation practice (see Section 4.5.2). Publishing strategies also exert an influence on translation resulting in the manipulation of the translation process and product as well as translators and editors who are involved in the production of translations. Another important finding is that forms of power play exist within the Syrian socio-cultural context and influence translation, starting from the selection of which texts to translate. This corresponds to Toury's 'translation policy' norm (Toury, 1995: 58, see Section 2.4.2.1), from which languages (Toury's 'directness of translation' norm), what methods to use in translating them and ending with

the final product which is marketed for target readers who have expectations regarding what is 'acceptable' or 'appropriate' within their own culture (Chesterman's 'expectancy norms', 1997b: 65, see Section 2.4.3) and Jauss' (1970/1982) 'horizon of expectations' (see Section 3.2.3).

It is important to note that the economic, political, cultural and ideological factors that govern the translation scene within the Syrian socio-cultural context are all integrated with one another. Chapter 4 presented a description of the different factors that govern the translation process and product in Syria. For example, the economic factor of translation subsidies is integrated with the political situation in Syria. Since economic and commercial factors influence the translation process and product, the subsidizing of translation projects plays a major role in improving not only the quantity but also the quality of translations (through raising profile, establishing judging criteria, and awarding prizes). Were Syria to replicate the examples of translation subsidies and projects such as *Kalima* (an Emeriti governmental project which aims to revive translation into Arabic by funding translators and publishers, see Section 4.1), then publishing companies would be able to undertake translation projects giving priority to transferring knowledge and bridging gaps between cultures. Commercial factors and financial benefits would no longer be the most significant issues in launching a translation project. Such ambitious schemes might at least push the translation process forward and might also contribute to initiating systematic translation projects which take into consideration issues such as the needs of the Syrian-Arab reader, which texts to translate and from which languages.

Furthermore, such schemes may help publishers in paying translators' fees and buying copyrights which may be expensive and as a result currently hinder the translation of certain books. In this regard, both Asharyf (the Media and Quality Manager of Dar Al Fikr) and Albarghouthi (the general Manager of Dar Kanaan) emphasise that fees play a role in the process of choosing translators and consequently in the quality of the final product, something which professional translators have long claimed (Ladmiral 1979: 239; cited in Fawcett 1995: 181).

Recognizing the role of translation in cultural communication, Syria needs to initiate the subsidizing of projects with the aim of promoting its national literature and culture (translation from Syrian Arabic into other languages) and introducing other world

literatures to Syrian readers (translation into Syrian Arabic). Realising the economic situation of the majority of target readers who will be unable to afford buying books, subsidies are currently directed to audio-visual media projects (such as funding soap operas) because of the profitability of such projects (see Section 4.5). This brings into focus the potential Syrian readers along with their circumstances, background knowledge as well as expectations of and responses to translated narratives.

For the description of the translation procedures that dealt with culture-specific references in the two Arabic translations of Lawrence's *The Virgin and the Gipsy*, a manual analysis was conducted on the cultural references with the main focus on allusions. Leppihalme's distinction between extralinguistic and intralinguistic translation problems was applied to the analysis of the translations of cultural references in the two published TTs. This analysis highlighted the approaches used by Khaled Haddad and Zaki al-Ustah in the two translations to deal with the different cultural references. It showed that their procedures did not make use of implicit (interpolations) or explicit (endnotes) translation procedures, particularly in the case of translating allusions where the sense and source would not both be retrievable by the TT reader. It also emphasised both the unsatisfactory treatment of allusions in the published TTs and the need to test the efficacy of providing background information through other means.

Within the Syrian socio-cultural context described in Chapter 4, the responses of specific groups of Syrian target readers were studied and analysed. Readers' responses to specific translation procedures adopted by different translators to deal with culture-specific references particularly allusions were evaluated. The responses of target readers were then analysed to examine the effectiveness of endnotes. The results yield a potential use of reader-response theory in the study and examination of translation procedures and consequently in the assessment of the quality of translation process and product.

The responses of target readers to certain translation procedures were investigated and then used to examine the 'acceptability' of the stated procedures (see Toury's 'initial norm' in Section 2.4.2). Four questionnaires (see Sections 6.1 and 6.2) were carried out with four groups of target readers who were English Literature graduates and translation students at the time of the data collection.

The results of these questionnaires (see Sections 7.1, 7.2 and 7.3) show that target readers responded differently to the different translation procedures. Readers who had endnotes or interpolations in their questionnaires were generally able to understand the meaning of allusions in greater depth and to relate their meanings to the description and explanation of the characters and their relationships more fully. It is worth reiterating here some of the differences and similarities in readers' responses to endnotes and interpolations. Like readers who had interpolations, those who had endnotes in their questionnaires were able to identify the source of the culture-specific references. In some cases, they related this knowledge to their interpretation of the characters and their relationships as is the case with the interpolation explaining the Biblical allusion "I wash the ashes out of my hair" which led three students to see the hypocritical nature of Yvette's father because of his use of a Biblical reference. Additionally, readers who had interpolations and those who had endnotes used very similar descriptive adjectives in their assessment of the characters and their relationships; however, it is important to bear in mind that this occurred with Q IV, in which the interpolations were highlighted and which may therefore have affected the results. It is also important to mention that some readers in Q II found some of the endnotes too long or unnecessary or that they interrupted the flow of narration.

Comparison of readers' responses to the interpolations in Q III (in which the interpolations were not highlighted for readers) and Q IV (in which the interpolations were marked as additional information) is revealing. Although none of the readers in Q III noticed any interruption caused by additional information, some of those in Q IV found that the interpolations interrupted the narrative flow. It can be argued that pointing out the additional information made the target readers focus on the presence of such information to the extent that they found them a distraction. By contrast, some readers who did not have endnotes or interpolations produced limited interpretations of the characters and their relationships. Importantly, from the readers' responses in Q II, Q III and Q IV, it seems that, while explicitation through endnote or interpolation to some extent guided interpretation (see Sections 7.1 and 7.2), it is the intensity of the interpretation which more often varied. In Q II, III and IV, characters and their relationships, along with other key themes in *The Virgin and the Gipsy*, were more fully assessed and interpreted in the sense

that target readers responded to the textual cues from the source author in the way he probably intended.

Another important finding of the present study is that the acceptability of endnotes and interpolations depends on target readers' purpose in reading a particular translation. Those reading for pedagogical reasons were generally more tolerant of explanatory material than those not. Additionally, target readers' preference for endnotes and interpolations is related to how much a particular endnote/interpolation helps them in understanding a culture-specific allusion. Target readers prefer to have endnotes where the understanding of the meaning of an allusion is crucial to their interpretation of the passage and ultimately of the basic theme of the novel. This preference is stronger when target readers are reading a translation for educational reasons where they know they will be asked questions in exams about the meaning of a specific allusion, how it relates to the theme of the novel or even to write an essay about a certain literary style in a specific novel. On the other hand, when they are reading for purposes other than education, such as enjoyment, the target readers seemed to prefer translations without additional explanatory endnotes.

Within the framework of the narrative representation of translation (see Section 3.3) and given the creative nature of translation activity (see Section 3.3.1), the results of the questionnaires indicated that the translator's presence became more 'visible' through the different adopted strategies and procedures. The translator's 'voice' therefore influenced not only the narrative flow but also the reception of target readers. The relationship between translator and reader was affected by the adopted strategies/procedures. In other words, the translator's 'voice' manipulated the space left for target readers' interpretations. However, it is important to acknowledge that this space is sometimes influenced by a network of interconnected political, economic, cultural and ideological factors such as the issues of copyright, editing, and censorship as we saw in Chapter 4. As a result, other voices may become more or less visible in translated narratives such as that of the commissioner (see Mossop's discussion of the concept of 'voice' in Section 3.3).

This research presented a description of the socio-cultural context of translation in Syria and the acceptability of specific translation procedures based on the responses of target readers through carrying out interviews with Syrian publishers and questionnaires with Syrian target readers. It also demonstrated the applicability of reception theory concepts in

translation studies. The results obtained showed the potential of extending these methods to interview more Syrian publishers and carrying out questionnaires with target readers other than English Literature students. Future research can analyse the responses of different groups of readers to a greater variety of strategies and procedures dealing with problems other than those faced when translating allusions.

8.2 Research contributions and limitations and recommendations for future studies

The results of the present research show the potential of the methodology. However, some constraints need to be acknowledged regarding the interviews and the questionnaires.

The originality of this work is located in several points. This research provided an innovative description of the network of socio-cultural, economic, political and ideological norms that govern the translation context in Syria. Data was collected in Syria through interviews that were conducted with different publishing companies in order to understand the perceived publishing conditions in Syria. These interviews highlighted the norms that govern the local translation context. Within this context, publishing and translation strategies were examined. Considerations of the different factors which govern the translation process and product have indicated that internal and external socio-cultural, economic, political and ideological norms and relationships (such as subsidies, copyright, editing and censorship) influence the production of translations within the Syrian cultural context. These norms seem to affect the process of translation and the reception of target readers, although the exact relation between production norms, translation process and reception remains to be determined.

The interviews conducted in Syria were therefore illuminating in terms of identifying the higher level socio-cultural norms at work within the Syrian translation context. The norms identified influence the micro-level translation choices which in turn play a role in shaping the reception of target readership. During the course of this research I have assumed that the publishing strategies of the two interviewed Syrian publishers (three if we include the interview I was not allowed to quote) are representative of the general publishing policies followed within the Syrian socio-cultural context. I would argue strongly that this assumption is justified, because these are two of the principal Syrian publishers. They work

within the Syrian economic, political and socio-cultural context and are thus influenced by the same set of 'preliminary' norms (Toury, see Section 2.4.2.1) governing this context. The general adopted policies by these publishers follow the common acceptable publishing guidelines in Syria (buying copyrights, conforming to censorship etc, see Section 4.5), and thus they are illustrative of the constraints that govern the translation process in the country. However, limitations of time did not allow the collection of statistical data in Syria. For example, no attempt was made to count the total number of publishing houses, the number of published books, the general rate of published translated titles, profits achieved by translated texts, translators' fees, etc.

Although some subjectivity is inevitable, since the publishers were drawing on personal experience and were doubtless keen to offer a positive image of their work, this should not devalue the originality and worth either of their views or of the interviews as a whole. They provide extremely valuable information about the context. It is also important to mention that the reluctance of publishers affected the ability to collect more interview data. Additionally, although only two of the three interviews conducted were analysed, transcribing these two interviews, translating them and then discussing the outcomes was very time-consuming and limited the number of respondents, a common problem with all qualitative interviewing procedures.

The main contribution of the interviews is the identification and description of the different socio-cultural norms that shape and govern the translation context in Syria which was not previously explored. However, an in-depth examination of the translation rate and flow in Syria is beyond the scope of the present study. Future research may employ similar experimental methods to the one used in this study by carrying out interviews with a larger number of Syrian publishers. This could lead to a more detailed description of the common publishing strategies taking into consideration the economic, political, cultural and ideological factors that are specific to the Syrian culture and that regulate translation process and product.

Another suggestion for future research is to conduct face-to-face interviews with Syrian translators to look closely at their translation strategies/procedures, examine the reasons for preferring certain strategies/procedures to others and investigate the influence of the Syrian cultural and ideological context on their translation decisions.

Also addressed is the issue of the influence of the intended purpose of the translation on the translation procedures adopted, in particular endnotes and interpolations. All the target readers who participated in the questionnaires were at the time translation students. My objective was to focus on the effect of translation procedures used when having a specific readership in mind. Syrian target readers' responses have not been used before in analysing and evaluating translation procedures. This research provided a novel analysis of using such target readers' responses in the evaluation of the acceptability and applicability of specific translation procedures. The results of these four questionnaires shed important light on the use of reader-response theory to account for the acceptability and applicability of the different translation procedures (in this study, endnotes and interpolations) that were used to overcome culture-specific problems when translating to a specific readership. Then, the intended purpose of translation was discussed and linked to the different reading positions (excluded, observational and participative) elicited by different translation procedures.

The focus of the reader-response questionnaires was mostly qualitative since no complex statistical analysis was attempted. I have assumed that these four groups of students are representative of a particular group of Syrian target readers (i.e. University students of English), which is justified since the publishers indicated that the student market is crucial to the marketing of books in Syria. Reader-response questionnaires of this type are underused in translation studies and thus are an innovative feature of the study of the whole. The reason for the lack of similar studies may perhaps be explained by the time requirements (reading the questionnaires and writing them down for comparison and analysis) and the demands posed by the analysis of the questionnaires. Moreover, the ability to gather the data within a reasonable time (45 minutes) was essential since the subjects' circumstances needed to be taken into consideration (such as living in far away towns).

Again, it should be acknowledged that some subjectivity from these target reader subjects was inevitable. For example, when the respondents were asked prior to the questionnaires to provide some details about their knowledge of translation and whether they generally favoured endnotes (see Sections 6.1.3 and 6.1.4), this question might have alerted them to the objective of the study, and hence biased the results. Questionnaires with different types of Syrian target readers could also be conducted to compare the results and

to see if different target readers prefer different translation strategies/procedures. Some subjectivity was also present on the part of the researcher and the translators when deciding on the addition of explanatory notes in order to clarify the source and meaning of culture-specific references.

This research also presented an application of certain concepts of reception theory to the process of translation and to the reception of the translation product by a specific readership. The issue of fiction translation was investigated through the presentation of a sample manual analysis of the treatment of complex cultural items in the Arabic translations of D. H. Lawrence's *The Virgin and the Gipsy* within the framework of reception theory, the narrative representation of translation and the creative nature of translation activity.

Ideally, it would be preferable to compare the results of this research to those of other researchers in order to build up an overall picture of norms of reception (compare to the DTS methodology, see Sections 2.3 and 2.4), but there has been very little research in translation studies within the Syrian socio-cultural context, which did not make this feasible. This research is therefore innovative in presenting a description of the socio-cultural context of translation in Syria as well as an analysis of target readers' responses to specific procedures to the translation of cultural references. It is important to acknowledge studies that were carried out based on similar grounds in other countries such as Enkvist's (1993) study of English, French and Swedish translations of Vargas Llosa, Low's (2002) analysis of target readers' responses to different translation techniques in the English translation of André Breton's "L'Union libre", and Mason's (2009) empirical research on target readers' reception of translational shifts (see Section 3.5). These empirical studies showed that translation strategies and procedures adopted to tackle the different translation problems stimulated different responses from target readers. Similarly, this study has presented empirical research on how the adopted translation procedures located target readers in different reading positions. Herein it is essential to note that a greater visibility of the translator along with the creativity of the 'translatorly reading' also affected the reception positions of target readers (see Sections 3.3.1 and 3.4). In the light of reading and reception theory concepts, this study also showed that the interruption of the narrative flow

was an inevitable consequence of the translators' chosen strategies and procedures (see Sections 3.3 and 3.3.1).

This research is therefore original in both of the description of the socio-cultural context of translation in Syria and in the analysis of target readers' responses to specific translation procedures. Given the complexity of the issues tackled in this research, mainly the reception by the target readership, the multi-faceted methodology itself is innovative and promises to be a very useful basis for other researchers working in translation studies.

Bridging culture-specific references remains a pivotal activity in the translation process. The adopted translation procedures and strategies to bridge cultural references are influenced by the macro socio-cultural conditions that govern the translation context. These procedures/strategies inevitably affect the reception of TT readers. This research made use of reception theory coupled with cultural and ideological norms in a study firmly based in translation studies. Translation "will always be an instance of intercultural communication" and the translator "will have to bridge the gap, small or large, between two cultures" (Schäffner and Adab 1997: 328-9). Therefore, bridging cultural gaps while translating a novel from English into Arabic is an essential task the translator has to fulfil in order to achieve a satisfactory communication with target readers.

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APPENDIX I: Q I (published TTs, no endnotes)

Name -----

Age-----

Gender-----

Level of Education:

Have you been abroad? -----

If yes, where? -----

What is your knowledge of translation?

Do you generally like endnotes? Why?

D. H. Lawrence

David Herbert Lawrence was born in Eastwood, Nottinghamshire, on 11 September 1885 into a working-class family, the fourth of five children to Arthur and Lydia Lawrence (née Beardsall). His mother came from a better educated background than that of his father. Their mismatched marriage left a deep impression on their children. Biographies reveal that Lawrence rejected and loathed his father and felt more attached to his mother. However, after his mother's death, Lawrence started to revise slowly his feeling of contempt towards his father into tenderness (Beckett, 2002: 8). When he was seven, Lawrence attended Beauvale Board school and he also went to the Congregationalist Sunday school and there he acquired knowledge of the Bible, a set of moral codes and more importantly "a *language* that informed the development of his personality and his personal philosophy" (Beckett, 2002: 9).

Attending Sunday school and chapel day school stimulated in Lawrence a sense of identity, community and Englishness. According to Beckett (2002: 9) the imagery Lawrence learned from chapel persists in much of his writing, especially where his emphasis is on rebirth and resurrection. At the age of twelve, Lawrence won a scholarship to Nottingham High School. He left school to work as a clerk for three months in a medical supplies business. Lawrence's brother Ernest died in 1901 and he himself had a severe pneumonia a few weeks later. Lawrence began to work as a pupil-teacher in the British school in Eastwood and then he completed his training at University College, Nottingham in 1908. After that he worked as an assistant teacher at Davidson Road School, Croydon, Surrey.

As a novelist Lawrence did little to change the form of the novel, rather he changed it into a more personal expression of instincts and emotions believing that the thought adventure begins in the blood, not in the mind. He concentrated upon the passions, the inner feelings of characters than giving a broad view of society. Lawrence, however, did not rely merely on a revelation of the ideas and emotions of his characters. He often commented directly to his readers in a very preacher-like manner. His general message was that life should be lived in a richer way.

Lawrence died in 1930, having lived through the era of modernism during which “many of the social values and aesthetic practices of the ‘long’ nineteenth century are left behind” (Beckett, 2002: 14). Leavis (1948: 35-6) observes that:

[Lawrence is], as a novelist, the representative of vital and significant development... a most daring and radical innovator in “form”, method, technique. And his innovations and experiments are dictated by the most serious and urgent kind of interest in life.

The Virgin and the Gipsy

The novel relates the story of two sisters, daughters of an Anglican vicar, who return from overseas to a lifeless vicarage in the post-war East Midlands. Their mother has run off, a scandal that is not talked about by the family. Their new home is dominated by a blind and selfish grandmother along with her mean-spirited, poisonous daughter. The two girls, Yvette and Lucille, risk being suffocated by the life they now lead at the vicarage. They try their utmost to bring colour and fun into their lives. Out on a trip with some friends one Sunday afternoon, Yvette encounters a gipsy and his family and this meeting reinforces her disenchantment with the harsh domesticity of the vicarage. It also awakens in her a sexual curiosity she has not felt before, despite having admirers. She also befriends a Jewish woman and her lover. When her father finds out about this friendship, he threatens her with “the asylum” and Yvette realizes that at his heart her father, too, is mean-spirited and shallow. At the end of the novel, one of the daughters is rescued during a surprise flood that washes through the home and drowns the grandmother. The rescuer who breathes life and warmth back into the virgin Yvette is the free-spirited gipsy. The flood could be seen as a metaphor for washing away the old life, and welcoming in the new freedom. Ironically, when we discover the gipsy’s name at the very end of the novel, he becomes mundane and ordinary and the mystery is taken away.

ST1:

It was a mercy when the friends departed. But by that time the two girls were both haggard-eyed. And it was then that Yvette, looking round, suddenly saw the stony, implacable will-to-power in the old and motherly-seeming Granny. She sat there bulging backwards in her chair, impassive, her reddish, pendulous old face rather mottled, almost unconscious, but implacable, her face like a mask that hid something stony, relentless. It was the static inertia of her unsavoury power. Yet in a minute she would open her ancient mouth to find out every detail about Leo Wetherell. For the moment she was hibernating in her oldness, her agedness. But in a minute her mouth would open, her mind would flicker awake, and with her insatiable greed for life, other people's life, she would start on her quest for every detail. She was like the old toad which Yvette had watched, fascinated, as it sat on the ledge of the bee-hive, immediately in front of the entrance by which the bees emerged, and which, with a demonish, lightning-like snap of its pursed jaw, caught every bee as it came out to launch into the air, swallowed them one after the other, as if it could consume the whole hive-full, into its aged, bulging, purse-like wrinkledness. It had been swallowing bees as they launched into the air of spring, year after year, year after year, for generations.

But the gardener, called by Yvette, was in a rage, and killed the creature with a stone.

“Appen tha *art* good for th’ snails,” he said, as he came down with the stone. “But tha’rt none goin’ ter emp’y the’ bee-‘ive into thy guts.”

KH1:

كانت نعمة حين غادر الأصدقاء. و لكن عند ذلك الوقت كانت الفتاتان كلتاها تبدوان منهكتين. و عند ذلك فقط كانت إيفيت، و هي تنظر حولها، قد لاحظت فجأة إرادة التسلط الصلبة التي لا يمكن إرضاؤها لدى الجدة العجوز التي يبدو مظهرها أنها ممثلنة أمومة. لقد جلست هناك منتفخة و هي تستند إلى كرسيها، جامدة، و وجهها المحمر، العجوز المتهدل مبع قليلاً، غير واعية تقريباً، لكنها متصلبة، و وجهها مثل قناع يخفي شيئاً قاسياً متحجراً. كان ذلك هو الخمول الساكن لسلطانها الكريهة. و مع ذلك فخلال دقيقة كانت تفتح فمها العجوز لتكتشف كل التفاصيل حول ليو و يذيريل. و للحظة كانت تدخل سبات كبر سنها و شيخوختها. و لكن في دقيقة أخرى كان فمها يفتح، ويستيقظ ذهنها و امضاً، و بنهما الذي لا يشع للحياة، حياة الناس الآخرين، كانت تبدأ بحثها عن كل التفاصيل. كانت مثل الضفدع العجوز الذي راقبته إيفيت، و هي مسحورة، بينما كان يجلس على حافة خلية النحل، مباشرة أمام المدخل الصغير الذي تخرج منه النحل، و الذي كان، بإطباق شيطاني مثل البرق لفكيه المزمومين، يمسك كل نحلة و هي تخرج لتتطلق في الجو، و يبتلعها واحدة بعد الأخرى، و كأنه يستطيع أن يلتهم خلية النحل كلها بما فيها، داخل تجعده العجوز المنتفخ الشبيه بالمحفظة. كان يبتلع النحل و هي تنطلق في هواء الربيع، سنة بعد سنة، سنة بعد سنة، طوال أجيال.

لكن البستاني، الذي استدعته إيفيت، احتاج، و قتل المخلوق بالحجارة. و قال له، و هو ينهال عليه بالحجارة:
- قد تكون مفيداً للقضاء على الحلزون، لكنك لن تفرغ خلايا النحل في بطنك.

BT:

It was a grace when the friends left. But at that time both girls looked exhausted. At that time only Yvette, while she was looking around, noticed suddenly the tough relentless will to dominate which could not be satisfied in the old motherly-seeming granny. She sat there bulging backwards in her chair, impassive; her reddish pendulous face somewhat spotted, she was almost unconscious, but implacable. Her face was like a mask that his something stony, relentless. It was the static laziness of her hateful power. Yet in a minute she would open her old mouth to discover every detail about Leo Wetherell. For the moment she would enter the hibernation of her oldness and agedness. But in a minute she would open her mouth, and her mind would flicker awake, and with her insatiable greed for life, other people's life, she would start her search for every detail. She was like the old toad Yvette had watched, fascinated, as it sat on the edge on the beehive, immediately in front of the little entrance through which the bees emerge, and which, with a demonish lightning-like snap of its pursed jaws, caught every bee as it came out to launch into the air, swallowed them one after the other, as if it could consume the whole hive with all its contents, into its aged bulging purse-like wrinkledness. It had been swallowing bees as they launched into the air of spring, year after year, year after year, for generations.

But the gardener, summoned by Yvette, was in a rage, and killed the creature with stones. He said, while coming down upon it with the stone:

- You might be useful to get rid of the snails, but you are not going to empty the beehives into your belly.

ZU1:

و كان رحيل الأصدقاء رحمة. و لكن الفتاتين كانتا عندننا زانعتي البصر، و حينئذ رأيت إيفيت و هي تُجبل الطرف حولها إرادة النفوذ العنيدة المتحجرة في الجدة العجوز التي تتظاهر بالأمومة.

كانت تجلس جامدة في كرسيها و قد برز جثمانها إلى الخلف، و ترقط إلى حد ما وجهها العجوز المتأرجح المائل إلى الإحمرار و هو فاقد الوعي تقريباً، لكنه عنيد. كان وجهها كقناع يخفي شيئاً حجرياً لا يلين.

كان ذلك هو الجمود الساكن لنفوذها المقيت. و على الرغم من ذلك و في غضون دقيقة ستفتح فيها الهرم لتكشف أدق التفاصيل عن ليو وينريل.

كانت في تلك اللحظة مستغرقة في سبات شيخوختها و هرمها لكنها سرعان ما ستفتح فمها و سرعان ما سيخفق ذهنها مستيقظاً و بما لديها من جشع نهم في الحياة – حياة الناس الآخرين – ستبدأ في التحقيق في أدق التفاصيل.

كانت كالضفدع العجوز الذي راقبته إيفيت و هي مسحورة، و قد قبع على حافة خلية النحل أمام المدخل الصغير الذي كان النحل يخرج منه، ليمسك في الحال في فكيه الممدودين و بنهشة شيطانية خاطفة كالبرق كُل نحلة تخرج لتندفع إلى الهواء، و يتلعها و احدة تلو الأخرى و كأنه يستطيع استهلاك ملء خلية بكاملها في ثانيا جوفه الهرم المنتفخ المتغضن الذي يشبه حافظة النقود.

لقد ظل هذا الضفدع لأجيال كثيرة يتلع النحل و هو يندفع إلى هواء الربيع سنة بعد سنة و عاماً إثر عام.

لكنّ البستاني الذي نادته إيفيت استبدّ به الغضب فقتل الضفدع بحجر.

و قال و هو يهوي بالحجر عليه:

- قد تكونُ ذا نفعٍ من أجل الحلزون لكنك لن تفرغ خلية النحل في أحسانك.

BT:

The departure of friends was a mercy. But at that time the girls were haggard-eyed, and then Yvette saw while looking around the adamant authority will in the old-motherly-seeming granny.

She sat in her chair bulging backwards; her old reddish face rather mottled was almost unconscious but implacable. Her face was like a mask that hid something stony and relentless.

It was the static inertia of her hateful control. In spite of that and within a minute she would open her old mouth to discover the finest details about Leo Wetherell.

At that moment she was absorbed in the hibernation of her oldness and agedness but soon she would open her mouth and soon her mind would flicker awake and with her insatiable greed for life – other people’s life – she would start investigating the finest details.

She was like the old toad Yvette had watched fascinated, as it sat on the edge of the beehive in front of the little entrance through which the bees emerge, to catch immediately with a demonish lightning-like snap of its pursed jaws every bee that came out into the air, and swallowed them one after the other as if it could consume the whole hive-full into its old bulging purse-like wrinkledness.

This toad had been swallowing bees for many generations as they launched into the air of spring, year after year and year after year.

But the gardener whom Yvette summoned was in a rage so he killed the toad with a stone.

He said while coming down with the stone:

- You might be useful for the snails but you are not going to empty the beehive into your guts.

1- What does the passage tell the reader about the character of the grandmother?

2- What does the passage tell the reader about the character of Yvette?

3- How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?

ST2:

Then the rector handed his daughter a little account with himself: her debt to him, interest thereon, the amount deducted from her small allowance. But to her credit he had placed a guinea, which was the fee he had to pay for complicity.

"As father of the culprit," he said humorously, "I am fined one guinea. And with that I wash the ashes out of my hair."

He was always generous about money. But somehow, he seemed to think that by being free about money he could absolutely call himself a generous man. Whereas he used money, even generosity, as a hold over her.

But he let the affair drop entirely. He was by this time more amused than anything, to judge from appearances. He thought still he was safe.

KH2:

ثم سلم الكاهن ابنته حساباً صغيراً معه: دينها له، و الفائدة على ذلك، والمبلغ المحسوم من مصروفها الصغير. لكنه كان قد وضع لصالحها جنيهاً ذهبياً، كان الرسم الذي عليه أن يدفعه من أجل التواطؤ. وقال بشكل هزلي: - لأنني والد المذنبة، أتغرم جنيهاً واحداً. و بذلك أكفر عن ذنوبي.

كان دائما كريما بالمال. و لكن بشكل ما، بدا أنه يفكر أنه بكونه حرا بشأن المال كان يستطيع كليا أن يعتبر نفسه رجلا كريما. بينما كان يستخدم المال، حتى بسخاء، للتحكم بها. لكنه ترك المسألة تنتهي كليا. كان في ذلك الوقت أكثر استمناعا من أي شئ، كي يحكم من المظهر. و اعتقد أنه لا يزال آمنا.

BT:

Then the rector handed his daughter a little account with himself: her debt to him, interest thereon, the amount deducted from her small allowance. But to her credit he had placed a golden guinea, which was the fee he had to pay for complicity. He said humorously:

- Because I am the father of the culprit, I am fined one guinea. And with that I atone for my sins.

He was always generous about money. But somehow, he seemed to think that by being free about money he could absolutely consider himself a generous man. Whereas he used money, even generously, to control her.

But he let the affair end completely. He was so pleased at that time to judge from appearances. He thought still he was safe.

ZU2:

ثم سلم القس ابنته حسابا صغيرا معه هو: دينها و الفائدة المترتبة عليه والمبلغ المقتطع من مخصصها القليل، و لكنه أضاف جنيتها إلى رصيدها و هو الغرامة التي كان عليه أن يدفعها لاشتراكه في الجريمة. قال مازحا: - بصفتي والد المتهمه فأنا محكوم بغرامة جنيه و بذلك أنفض الرمد عن شعري.

كان دائما كريما فيما يتعلق بالنقود، لكنه إلى حد ما كان يبدو أنه يعتقد - بكونه سخيا في النقود - يستطيع بصورة مطلقة أن يسمي نفسه رجلا كريما، في حين أنه كان يستخدم النقود، و الكرم حتى، لإحكام قبضته عليها. لكنه ترك القضية بأسرها تتلاشى. وكان في هذا الوقت منشرح الصدر، هذا إذا استقينا حكما من المظاهر. كان يعتقد أنه ما يزال في مأمن.

BT:

Then the rector handed his daughter a little account with himself: her debt and the interest thereon and the amount deducted from her small allowance, but he added one guinea to her credit which is the fee he had to pay for his participation in the crime. He said humorously:

- As the father of the accused I am fined one guinea and thus I shake the ashes off my hair.

He was always generous about money, but to some extent he seemed to think that - being generous about money - he could absolutely call himself a generous man, whereas he used money, even generosity, to fasten his hold over her.

But he let the whole matter vanish. He was at that time light-hearted, if we derived our judgment from appearances. He thought that he was still on the safe side.

1- What does this passage tell the reader about the character of the rector (Yvette's father)?

2- What does this passage tell the reader about the relationship between Yvette and her father?

ST3:

Yvette did not tell the rector, or Granny, about the Eastwoods. It would only have started a lot of talk which she detested. The rector wouldn't have minded, for himself, privately. But he too knew the necessity of keeping as clear as possible from that poisonous, many-headed serpent, the tongue of the people.

KH3:

لم تخبر إيفيت الكاهن أو الجدة بأمر عائلة إيستوود. فذلك سيثير الكثير من الكلام الذي تكرهه. لم يكن الكاهن ليمانع ، بنفسه، سرا. لكنه، أيضا، عرف ضرورة البقاء بعيدا بقدر الإمكان عن ذلك الثعبان السام المتعدد الرؤوس، لسان الناس.

BT:

Yvette did not tell the rector or granny about the Eastwoods. That would cause a lot of talk which she hated. The rector would not mind, himself, secretly. But he, too, knew the necessity of staying as away as possible from that poisonous many-headed serpent, the tongue of the people.

ZU3:

لم تخبر إيفيت القس أو الجدة شيئا عن أسرة إيستوود. إن ذلك لن يؤدي إلا إلى إثارة الكثير من القيل والقال الذي تكرهه. لم يكن القس ليكثر بذلك شخصيا و لكنه هو أيضا كان يعرف ضرورة الإبقاء على النظافة قدر الإمكان من لسان الناس، هذه الأفعى ذات الرؤوس المتعددة.

BT:

Yvette did not tell the rector or granny about the Eastwoods. That would only have caused a lot of gossip which she hated. The rector would not have minded personally but he too

knew the necessity of keeping as clean as possible from the tongue of the people, this snake with many heads.

1- What does this passage tell the reader about the character of Yvette?

2- What does this passage tell the reader about the character of the rector?

3- Does the imagery in this passage enhance the reader's interpretation of the passage?
If so, how does it achieve this?

APPENDIX II: Q II (with addition of endnotes)

ST1:

It was a mercy when the friends departed. But by that time the two girls were both haggard-eyed. And it was then that Yvette, looking round, suddenly saw the stony, implacable will-to-power in the old and motherly-seeming Granny. She sat there bulging backwards in her chair, impassive, her reddish, pendulous old face rather mottled, almost unconscious, but implacable, her face like a mask that hid something stony, relentless. It was the static inertia of her unsavoury power. Yet in a minute she would open her ancient mouth to find out every detail about Leo Wetherell. For the moment she was hibernating in her oldness, her agedness. But in a minute her mouth would open, her mind would flicker awake, and with her insatiable greed for life, other people's life, she would start on her quest for every detail. She was like the old toad which Yvette had watched, fascinated, as it sat on the ledge of the bee-hive, immediately in front of the entrance by which the bees emerged, and which, with a demonish, lightning-like snap of its pursed jaw, caught every bee as it came out to launch into the air, swallowed them one after the other, as if it could consume the whole hive-full, into its aged, bulging, purse-like wrinkledness. It had been swallowing bees as they launched into the air of spring, year after year, year after year, for generations.

But the gardener, called by Yvette, was in a rage, and killed the creature with a stone.

“Appen tha *art* good for th’ snails,” he said, as he came down with the stone. “But tha’rt none goin’ ter emp’y the’ bee-‘ive into thy guts.”

* Will-to-power: from *Wille zur Macht* (1887) by Friedrich Nietzsche (1844-1900), translated as *The Will to Power* (1906). Later, in analytic psychology (especially A. Adler's individual psychology), defined as the driving force behind all human behaviour which should lead to self-mastery but when frustrated can become the will to dominate others. See e.g., ‘It is just like Gerald Crich with his horse—a lust for bullying—a real *Wille zur Macht*—so base, so petty’ (*Women in Love* 150: 25-6) and ‘A will-to-power seems to work out as bullying. And bullying is something despicable and detestable’ (*Blessed Are the Powerful Reflections on the Death of a Porcupine and Other Essays*, ed. Michael Herbert, Cambridge, 1988, 321: 11-12).

EN1:

كانت مغادرة الأصدقاء رحمة. لكن كانت عينا الفتاتين في ذلك الوقت متعبتين. و حينئذٍ رأت إيفيت فجأة و هي تنظر حولها إرادة القوة* الثابتة المتحجرة في الجدة العجوز التي تتظاهر بالأوممة. جلست هناك جامدة منتفخة للخلف في كرسيها. و وجهها الحقود المتهدل المحمر نوعاً ما و اللوااعي تقريباً بدا كقناع يخفي شيئاً قاس. لا يلين. لقد كانت تلك فترة الجمود المتحجر لسلطانها البغيضة، و لكنها في غضون لحظة ستفتح فمها العتيق لتكتشف كل تفصيل عن ليو و يذيريل. كانت في هذه اللحظة تستغرق في سبات شيخوختها و هرمها، بيد أنها سرعان ما ستفتح فمها و سيتقد ذهنها مستيقظاً و بجشعها النهمة للحياة، حياة الناس الآخرين، سوف تبدأ بحثها عن كل التفاصيل. كانت الجدة كضفدع الطين العجوز الذي راقبته إيفيت مشدومةً بينما كان يجلس على حافة خلية النحل مباشرةً أمام المنخل الصغير الذي تنطلق منه النحلات، و بنهشة شيطانية خاطفة كالبرق لفيكته المزمومين، كان يمسك كل نحلة تخرج لتندفع في الهواء و يبتلعها واحدة تلو الأخرى، و كأنه يستطيع التهام ملء الخلية بكاملها في جوفه الهرم المتغضن المنتفخ الشبيه بالمحفظة. لقد كان ضفدع الطين هذا يقوم بابتلاع النحلات بينما تندفع إلى هواء الربيع سنة بعد سنة و عاماً إثر عام على مرّ أجيال.

لكنّ البستاني الذي نادته إيفيت استبدّ به الغضب فقتل المخلوق بحجر. و قال و هو يهوي بالحجر عليه:

- ربما تكونُ ذا نفعٍ من أجل القضاء على الحلزون لكنك لن تُفرغ خلية النحل في أحشائك.

* إرادة القوة: الإشارة هنا إلى مفهوم السلطة كما طرحه نيتشه (1844-1900) في كتابه الرغبة في السلطة عام 1887. و تعرّف هذه الإرادة على أنها الدافع وراء كافة أنماط السلوك البشري و يجب أن تقود إلى ضبط النفس و لكنها تتحول إلى رغبة في السيطرة على الآخرين عندما يتم إحباطها. و تتكرر هذه الإشارة إلى مفهوم إرادة السلطة في عدة أعمال للورانس مثل نساء عاشقات و كتابات أخرى. تناضل إيفيت في هذه الرواية القصيرة من أجل الحصول على حريتها من سلطة أبيها و جدّتها. هي بدورها تريد اكتساب إرادة السيطرة على حياتها.

BT:

The departure of the friends was a mercy. But the girls' eyes at that time were exhausted. At that time then Yvette, looking around, suddenly saw the implacable stony will-to-power* of the old motherly-seeming Granny. She sat there impassive bulging back in her chair. Her implacable flabby spotted somewhat red and almost unconscious face looked like a mask which conceals something stony, relentless. This was the period of her hateful power, but within a minute she would open her ancient mouth to discover every detail about Leo Wetherell. At the moment she was absorbed in the hibernation of her oldness and agedness, but she would soon open her mouth and her mind would flicker awake and with her insatiable greed for life, other people's life, would start her quest for every detail. She was like the old toad which Yvette watched astonished while it sat on the edge of the beehive immediately in front of the little entrance from which the bees emerged, and with a demonish lightning-like snap of its pursed jaws, caught every bee that came out to launch

into the air and swallowed them one after the other as if it could consume the whole hive-full into its old wrinkled bulging belly which looked like a purse. This toad had been swallowing bees as they launched into the spring air year after year and time after time for generations.

But the gardener whom Yvette had called was in rage and killed the creature with a stone. He said while he came down with the stone:

- Maybe you are useful to get rid of the snails but you are not going to empty the beehive into your guts.

* Will-to-power: the reference here is to the concept of power as discussed by Nietzsche (1844-1900) in his book *Will to Power* (1887). This power is defined as the main drive behind all kinds of human behaviour and should lead to self-mastery, but when it is frustrated this will changes into a will of controlling others (Herbert, Jones and Vasey 2005: 261-2). This reference to will-to-power recurs in several works of Lawrence as *Women in Love* and other writings. In this short novel, Yvette strives to free herself from her father and Grandmother's control. She in turn wills to get the power of controlling her life.

1- What does the passage tell the reader about the character of the grandmother?

2- What does the passage tell the reader about the character of Yvette?

3- How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?

4- Does the endnote add to your interpretation of the passage?

5- How acceptable do you find the endnote? Why?

ST2:

Then the rector handed his daughter a little account with himself: her debt to him, interest thereon, the amount deducted from her small allowance. But to her credit he had placed a guinea, which was the fee he had to pay for complicity.

"As father of the culprit," he said humorously, "I am fined one guinea. And with that I wash the ashes out of my hair."

He was always generous about money. But somehow, he seemed to think that by being free about money he could absolutely call himself a generous man. Whereas he used money, even generosity, as a hold over her.

But he let the affair drop entirely. He was by this time more amused than anything, to judge from appearances. He thought still he was safe.

EN2:

ثم سلم القس ابنته حساباً صغيراً معه: دينها له و الفائدة المترتبة عليه والمبلغ المقتطع من مخصصها القليل، و لكنه اضافة إلى رصيدها جنيهاً و هو الغرامة التي كان عليه أن يدفعها لتواطئه معها. قال مازحاً:
- بصفتي والد المتهممة فأنا محكوم بغرامة جنيهاً و بذلك أنفض الرماد عن شعري*.
كان دائماً كريماً فيما يتعلق بالنقود، لكنه إلى حد ما كان يبدو أنه يعتقد - بكونه سخياً في النقود - يستطيع بصورة مطلقة أن يسمي نفسه رجلاً كريماً، في حين أنه كان يستخدم النقود، و الكرم حتى، لإحكام قبضته عليها.
لكنه ترك القضية بأسرها تتلاشى. وكان في هذا الوقت مسروراً، هذا إذا كان بإمكاننا الحكم من المظاهر. كان يعتقد أنه ما يزال في مأمن.

* بذلك أنفض الرماد عن شعري: في الإنجيل و العادات القديمة يعتبر وضع الرماد في الشعر إشارة إلى الحزن و التوبة.

BT:

Then the rector handed his daughter a little account with himself: her debt to him and the interest thereon and the amount deducted from her small allowance, but he added one guinea to her credit which is the fee he had to pay for his complicity with her. He said humorously:

- As the father of the accused I am fined one guinea and thus I shake the ashes off my hair.

He was always generous about money, but to some extent he seemed to think that – being generous about money – he could absolutely call himself a generous man, whereas he used money, even generosity, to fasten his hold over her.

But he let the whole matter vanish. He was at that time pleased, if we can judge from appearances. He thought that he was still on the safe side.

* shake the ashes off my hair: in the Bible and by ancient custom putting ashes on one's hair was a sign of mourning and penitence.

1- What does this passage tell the reader about the character of the rector (Yvette's father)?

2- What does this passage tell the reader about the relationship between Yvette and her father?

3- Does the endnote add to your interpretation of the passage?

4- How acceptable do you find the endnote? Why?

ST3:

Yvette did not tell the rector, or Granny, about the Eastwoods. It would only have started a lot of talk which she detested. The rector wouldn't have minded, for himself, privately. But he too knew the necessity of keeping as clear as possible from that poisonous, many-headed serpent, the tongue of the people.

EN3:

لم تخبر إيفيت القس أو الجدة شينا عن أسرة إيستوود. إن ذلك لن يؤدي إلا إلى إثارة الكثير من القيل والقال الذي تكرهه. لم يكن القس ليكثرث بذلك شخصياً، ولكنه هو أيضاً كان يعرف ضرورة ضرورة البقاء بعيداً بقدر الإمكان عن ذلك الثعبان السام المتعدد الرؤوس*، لسان الناس.

* الثعبان السام المتعدد الرؤوس: هذه الصورة هي إشارة أسطورية و تشير إلى هيدرا، وحش أسطوري ذو رؤوس متعددة.

BT:

Yvette did not tell the rector or granny about the Eastwoods. That would only have caused a lot of gossip which she hated. The rector would not have minded personally but he too knew the necessity of staying as away as possible from that poisonous many-headed serpent, the tongue of the people.

* Poisonous, many-headed serpent: this imagery is a mythological allusion which relates to Hydra, a mythological monster with several heads.

1- What does this passage tell the reader about the character of Yvette?

2- What does this passage tell the reader about the character of the rector?

3- Does the imagery in this passage enhance the reader's interpretation of the passage?
If so, how does it achieve this?

4- Does the endnote add to your interpretation of the passage?

5- How acceptable do you find the endnote? Why?

APPENDIX III: Q III (with implicit interpolations)

ST1:

It was a mercy when the friends departed. But by that time the two girls were both haggard-eyed. And it was then that Yvette, looking round, suddenly saw the stony, implacable will-to-power in the old and motherly-seeming Granny. She sat there bulging backwards in her chair, impassive, her reddish, pendulous old face rather mottled, almost unconscious, but implacable, her face like a mask that hid something stony, relentless. It was the static inertia of her unsavoury power. Yet in a minute she would open her ancient mouth to find out every detail about Leo Wetherell. For the moment she was hibernating in her oldness, her agedness. But in a minute her mouth would open, her mind would flicker awake, and with her insatiable greed for life, other people's life, she would start on her quest for every detail. She was like the old toad which Yvette had watched, fascinated, as it sat on the ledge of the bee-hive, immediately in front of the entrance by which the bees emerged, and which, with a demonish, lightning-like snap of its pursed jaw, caught every bee as it came out to launch into the air, swallowed them one after the other, as if it could consume the whole hive-full, into its aged, bulging, purse-like wrinkledness. It had been swallowing bees as they launched into the air of spring, year after year, year after year, for generations.

But the gardener, called by Yvette, was in a rage, and killed the creature with a stone.

“Appen tha *art* good for th’ snails,” he said, as he came down with the stone. “But tha’rt none goin’ ter emp’y the’ bee-‘ive into thy guts.”

IN1:

كانت مغادرة الأصدقاء رحمة. لكن كانت عينا الفتاتين في ذلك الوقت متعبتين. وحينئذ رأت إيفيت فجأة و هي تنظر حولها إرادة القوة الثابتة المتحجرة التي عرفها نيتشه على أنها دافع البشر للسيطرة على الآخرين في الجدة العجوز التي تتظاهر بالأمومة. جلست هناك جامدة منتفخة للخلف في كرسيها. و وجهها الحقود المتهدل المحمر نوعاً ما و اللاواعي تقريباً بدا كقناع يخفي شيئاً قاس. لا يلين. لقد كانت تلك فترة الجمود المتحجر لسلطتها البغيضة، و لكنها في غضون لحظة ستفتح فمها العتيق لتكتشف كل تفصيل عن ليو ويزيريل. كانت في هذه اللحظة تستغرق في سبات شيخوختها و هرمها، بيد أنها سرعان ما ستفتح فمها و سيتقد ذهنها مستيقظاً و بجشعها النهم للحياة، حياة الناس الآخرين، سوف تبدأ بحثها عن كل التفاصيل. كانت الجدة كضفدع الطين العجوز الذي راقبته إيفيت مشدومة بينما كان يجلس على حافة خلية النحل مباشرة أمام المدخل الصغير الذي تنطلق منه النحلات، و بنهشة شيطانية خاطفة كالبرق لفكيه المزمومين، كان

يمسك كل نحلة تخرج لتندفع في الهواء وبيتلمعها واحدة تلو الأخرى، وكأنه يستطيع التهام ملء الخلية بكاملها في جوفه الهرم المتغضن المنتفخ الشبيه بالمحفظة. لقد كان ضعف الطين هذا يقوم بابتلاع النحلات بينما تندفع إلى هواء الربيع سنة بعد سنة و عاما إثر عام على مرّ أجيال.

لكنّ البستاني الذي نادته إيفيت استبدّ به الغضب فقتل المخلوق بحجر. وقال و هو يهوي بالحجر عليه:
- ربما تكونُ ذا نفعٍ من أجل القضاء على الحلزون لكنك لن تُفرغ خلية النحل في أحشائك.

BT:

The departure of the friends was a mercy. But the girls' eyes at that time were exhausted. At that time then Yvette, looking around, suddenly saw the implacable stony will-to-power that is defined by Nietzsche as the drive in humans to control others of the old motherly-seeming Granny. She sat there impassive bulging back in her chair. Her implacable flabby spotted somewhat red and almost unconscious face looked like a mask which conceals something stony, relentless. This was the period of her hateful power, but within a minute she would open her ancient mouth to discover every detail about Leo Wetherell. At the moment she was absorbed in the hibernation of her oldness and agedness, but she would soon open her mouth and her mind would flicker awake and with her insatiable greed for life, other people's life, would start her quest for every detail. She was like the old toad which Yvette watched astonished while it sat on the edge of the bee-hive immediately in front of the little entrance from which the bees emerged, and with a demonish lightning-like snap of its pursed jaws, caught every bee that came out to launch into the air and swallowed them one after the other as if it could consume the whole hive-full into its old wrinkled bulging belly which looked like a purse. This toad had been swallowing bees as they launched into the spring air year after year and time after time for generations.

But the gardener whom Yvette had called was in rage and killed the creature with a stone. He said while he came down with the stone:

- Maybe you are useful to get rid of the snails but you are not going to empty the bee-hive into your guts.

1- What does the passage tell the reader about the character of the grandmother?

2- What does the passage tell the reader about the character of Yvette?

3- How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?

ST2:

Then the rector handed his daughter a little account with himself: her debt to him, interest thereon, the amount deducted from her small allowance. But to her credit he had placed a guinea, which was the fee he had to pay for complicity.

"As father of the culprit," he said humorously, "I am fined one guinea. And with that I wash the ashes out of my hair."

He was always generous about money. But somehow, he seemed to think that by being free about money he could absolutely call himself a generous man. Whereas he used money, even generosity, as a hold over her.

But he let the affair drop entirely. He was by this time more amused than anything, to judge from appearances. He thought still he was safe.

IN2:

ثم سلم القس ابنته حساباً صغيراً معه: دينها له و الفائدة المترتبة عليه والمبلغ المقتطع من مخصصها القليل، ولكنه أضاف إلى رصيدها جنيهاً و هو الغرامة التي كان عليه أن يدفعها لتواظنه معها. قال مازحاً:
- بصفتي والد المتهمه فأنا محكوم بغرامة جنية و بذلك أنفض الرماد عن شعري و أكفر عن ذنوبي كما جاء في الإنجيل. كان دائماً كريماً فيما يتعلق بالنقود، لكنه إلى حد ما كان يبدو أنه يعتقد - بكونه سخياً في النقود - يستطيع بصورة مطلقة أن يسمي نفسه رجلاً كريماً، في حين أنه كان يستخدم النقود، و الكرم حتى، لإحكام قبضته عليها. لكنه ترك القضية بأسرها تتلاشى. وكان في هذا الوقت مسروراً، هذا إذا كان بإمكاننا الحكم من المظاهر. كان يعتقد أنه ما يزال في مأمن.

BT:

Then the rector handed his daughter a little account with himself: her debt to him and the interest thereon and the amount deducted from her small allowance, but he added one guinea to her credit which is the fee he had to pay for his complicity with her. He said humorously:

- As the father of the accused I am fined one guinea and thus I shake the ashes off my hair and atone for my sins as mentioned in the Bible.

He was always generous about money, but to some extent he seemed to think that – being generous about money – he could absolutely call himself a generous man, whereas he used money, even generosity, to fasten his hold over her.

But he let the whole matter vanish. He was at that time pleased, if we can judge from appearances. He thought that he was still on the safe side.

1- What does this passage tell the reader about the character of the rector (Yvette's father)?

2- What does this passage tell the reader about the relationship between Yvette and her father?

ST3:

Yvette did not tell the rector, or Granny, about the Eastwoods. It would only have started a lot of talk which she detested. The rector wouldn't have minded, for himself, privately. But he too knew the necessity of keeping as clear as possible from that poisonous, many-headed serpent, the tongue of the people.

IN3:

لم تخبر إيغيت القسّ أو الجدة شينا عن أسرة إيستود. إنّ ذلك لن يؤدي إلّا إلى إثارة الكثير من القيل والقال الذي تكرهه. لم يكن القس ليكثر بذلك شخصياً، و لكنه هو أيضاً كان يعرف ضرورة ضرورة البقاء بعيداً بقدر الإمكان عن هيدرا ذلك الثعبان السام المتعدد الرؤوس في الأساطير، لسان الناس.

BT:

Yvette did not tell the rector or granny about the Eastwoods. That would only have caused a lot of gossip which she hated. The rector would not have minded personally but he too knew the necessity of staying as away as possible from Hydra that poisonous many-headed serpent of mythology, the tongue of the people.

1- What does this passage tell the reader about the character of Yvette?

2- What does this passage tell the reader about the character of the rector?

3- Do you think that the imagery in this passage enhance the reader's interpretation of the passage? If so, how does it achieve this?

APPENDIX IV: Q IV (interpolations with explicit comments question)

ST1:

It was a mercy when the friends departed. But by that time the two girls were both haggard-eyed. And it was then that Yvette, looking round, suddenly saw the stony, implacable will-to-power in the old and motherly-seeming Granny. She sat there bulging backwards in her chair, impassive, her reddish, pendulous old face rather mottled, almost unconscious, but implacable, her face like a mask that hid something stony, relentless. It was the static inertia of her unsavoury power. Yet in a minute she would open her ancient mouth to find out every detail about Leo Wetherell. For the moment she was hibernating in her oldness, her agedness. But in a minute her mouth would open, her mind would flicker awake, and with her insatiable greed for life, other people's life, she would start on her quest for every detail. She was like the old toad which Yvette had watched, fascinated, as it sat on the ledge of the bee-hive, immediately in front of the entrance by which the bees emerged, and which, with a demonish, lightning-like snap of its pursed jaw, caught every bee as it came out to launch into the air, swallowed them one after the other, as if it could consume the whole hive-full, into its aged, bulging, purse-like wrinkledness. It had been swallowing bees as they launched into the air of spring, year after year, year after year, for generations.

But the gardener, called by Yvette, was in a rage, and killed the creature with a stone.

“Appen tha *art* good for th’ snails,” he said, as he came down with the stone. “But tha’rt none goin’ ter emp’y the’ bee-‘ive into thy guts.”

TT1:

كانت مغادرة الأصدقاء رحمة. لكن كانت عينا الفتاتين في ذلك الوقت متعبتين. و حينئذٍ رأت إيفيت فجأة و هي تنظر حولها إرادة القوة الثابتة المتحجرة التي عرفها نيتشه على أنها دافع البشر للسيطرة على الآخرين في الجدة العجوز التي تتظاهر بالأمومة. جلست هناك جامدةً منتفخةً للخلف في كرسيها. و وجهها الحقود المتهدل المحمر نوعاً ما و اللاواعي تقريباً بدا كقناع يخفي شيئاً قاسٍ لا يلين. لقد كانت تلك فترة الجمود المتحجر لسلطتها البغيضة، و لكنها في غضون لحظة ستفتح فيها العتيق لتكتشف كل تفصيل عن ليو و بديريل. كانت في هذه اللحظة تستغرق في سبات شيخوختها و هرمها، بيد أنها سرعان ما ستفتح فمها و سيثقد ذهنها مستيقظاً و بجشعها النهم للحياة، حياة الناس الآخرين، سوف تبدأ بحثها عن كل التفاصيل. كانت الجدة كضفدع الطين العجوز الذي راقبته إيفيت مشدوهةً بينما كان يجلس على حافة خلية النحل مباشرةً أمام المدخل الصغير الذي تنطلق منه النحلات، و بنهشةٍ شيطانيةٍ خاطفة كالبرق لغميه المزمومين، كان

يمسك كل نحلة تخرج لتندفع في الهواء و يبتلعها واحدة تلو الأخرى، و كأنه يستطيع التهام ملء الخلية بكاملها في جوفه الهرم المتغضن المنتفخ الشبيه بالمحفظة. لقد كان ضفدع الطين هذا يقوم بابتلاع النحلات بينما تندفع إلى هواء الربيع سنة بعد سنة و عاما إثر عام على مرّ أجيال.

لكنّ البستاني الذي نادته إيفيت استبدّ به الغضب فقتل المخلوق بحجر. و قال و هو يهوي بالحجر عليه:
- ربما تكونُ ذا نفعٍ من أجل القضاء على الحلزون لكنك لن تُفرغ خلية النحل في أحشائك.

BT:

The departure of the friends was a mercy. But the girls' eyes at that time were exhausted. At that time then Yvette, looking around, suddenly saw the implacable stony **will-to-power** that is defined by Nietzsche as the drive in humans to control others of the old motherly-seeming Granny. She sat there impassive bulging back in her chair. Her implacable flabby spotted somewhat red and almost unconscious face looked like a mask which conceals something stony, relentless. This was the period of her hateful power, but within a minute she would open her ancient mouth to discover every detail about Leo Wetherell. At the moment she was absorbed in the hibernation of her oldness and agedness, but she would soon open her mouth and her mind would flicker awake and with her insatiable greed for life, other people's life, would start her quest for every detail. She was like the old toad which Yvette watched astonished while it sat on the edge of the bee-hive immediately in front of the little entrance from which the bees emerged, and with a demonish lightning-like snap of its pursed jaws, caught every bee that came out to launch into the air and swallowed them one after the other as if it could consume the whole hive-full into its old wrinkled bulging belly which looked like a purse. This toad had been swallowing bees as they launched into the spring air year after year and time after time for generations.

But the gardener whom Yvette had called was in rage and killed the creature with a stone. He said while he came down with the stone:

- Maybe you are useful to get rid of the snails but you are not going to empty the bee-hive into your guts.

1- What does the passage tell the reader about the character of the grandmother?

2- What does the passage tell the reader about the character of Yvette?

3- How would you describe the relationship between the girls and the grandmother?
What in the texts indicates this to you?

4- Does the extra added information (highlighted in yellow) add to your interpretation
of the passage?

5- How acceptable do you find the extra added information? Why?

ST2:

Then the rector handed his daughter a little account with himself: her debt to him, interest thereon, the amount deducted from her small allowance. But to her credit he had placed a guinea, which was the fee he had to pay for complicity.

"As father of the culprit," he said humorously, "I am fined one guinea. And with that I wash the ashes out of my hair."

He was always generous about money. But somehow, he seemed to think that by being free about money he could absolutely call himself a generous man. Whereas he used money, even generosity, as a hold over her.

But he let the affair drop entirely. He was by this time more amused than anything, to judge from appearances. He thought still he was safe.

TT2:

ثم سلم القس ابنته حساباً صغيراً معه: دينها له و الفائدة المترتبة عليه والمبلغ المقتطع من مخصصها القليل، و لكنه أضاف إلى رصيدها جنيهاً و هو الغرامة التي كان عليه أن يدفعها لتواطئه معها. قال مازحاً:
- بصفتي والد المتهمه فأنا محكوم بغرامة جنييه و بذلك أنفض الرماد عن شعري و أكفر عن ذنوبي كما جاء في الإنجيل.
كان دائماً كريماً فيما يتعلق بالنقود، لكنه إلى حد ما كان يبدو أنه يعتقد - بكونه سخياً في النقود - يستطيع بصورة مطلقة أن يسمي نفسه رجلاً كريماً، في حين أنه كان يستخدم النقود، و الكرم حتى، لإحكام قبضته عليها.

لكنه ترك القضية بأسرها تتلاشى. وكان في هذا الوقت مسروراً، هذا إذا كان بإمكاننا الحكم من المظاهر. كان يعتقد أنه ما يزال في مأمن.

BT:

Then the rector handed his daughter a little account with himself: her debt to him and the interest thereon and the amount deducted from her small allowance, but he added one guinea to her credit which is the fee he had to pay for his complicity with her. He said humorously:

- As the father of the accused I am fined one guinea and thus I shake the ashes off my hair and atone for my sins as mentioned in the Bible.

He was always generous about money, but to some extent he seemed to think that – being generous about money – he could absolutely call himself a generous man, whereas he used money, even generosity, to fasten his hold over her.

But he let the whole matter vanish. He was at that time pleased, if we can judge from appearances. He thought that he was still on the safe side.

1- What does this passage tell the reader about the character of the rector (Yvette's father)?

2- What does this passage tell the reader about the relationship between Yvette and her father?

3- Does the extra added information (highlighted in yellow) add to your interpretation of the passage?

4- How acceptable do you find the extra added information? Why?

ST3:

Yvette did not tell the rector, or Granny, about the Eastwoods. It would only have started a lot of talk which she detested. The rector wouldn't have minded, for himself, privately. But he too knew the necessity of keeping as clear as possible from that poisonous, many-headed serpent, the tongue of the people.

TT3:

لم تخبر إيفيت القسّ أو الجدة شينا عن أسرة إيستوود. إنّ ذلك لن يؤدي إلا إلى إثارة الكثير من القيل والقال الذي تكرهه. لم يكن القس ليكثرث بذلك شخصياً، ولكنه هو أيضاً كان يعرف ضرورة ضرورة البقاء بعيداً بقدر الإمكان عن هيدرا ذلك الثعبان السام المتعدد الرؤوس في الأساطير، لسان الناس.

BT:

Yvette did not tell the rector or granny about the Eastwoods. That would only have caused a lot of gossip which she hated. The rector would not have minded personally but he too knew the necessity of staying as away as possible from **Hydra that poisonous many-headed serpent of mythology**, the tongue of the people.

1- What does this passage tell the reader about the character of Yvette?

2- What does this passage tell the reader about the character of the rector?

3- Do you think that the imagery in this passage enhance the reader's interpretation of the passage? If so, how does it achieve this?

4- Does the extra added information (highlighted in yellow) add to your interpretation of the passage?

5- How acceptable do you find the extra added information? Why?

APPENDIX V: Interviews

1. How do publishers (the interviewed publisher) contact translators?
 - a) What do they look for when choosing a translator?
 - b) How formal is this selection process?
 - c) Do translators contact the publishers?
2. Are there any guidelines for translators? Written or otherwise?
 - a) What role does the editor have?
 - b) And, when the translator submits the manuscript, what happens to it – is it edited? If so, who by, and what kinds of changes are made? Does the translator see these changes?
 - c) Is the translation checked against the source text?
3. How many translators work on a certain text?
 - a) Does the same translator work on a range of texts?
4. How do publishers decide on translating a certain book?
 - a) Do the translators make suggestions?
5. What languages they choose to translate books from?
 - a) Why these languages?
 - b) Are there any subsidies (state or other) for certain types of books?
6. What are the needs of the Syrian Arab readership?
 - a) Is it possible to distinguish a homogenous readership, distinct to Syria, or is the readership more, or less, fragmented?
 - b) Does this determine whether a preface/commentary/footnotes are added to the text?
7. What are the preferable translation strategies?
 - a) Do they prefer foreignisation or domestication? (the aim is to look at what kinds of terms they use (e.g. literal/free) and how these preferences are formed (the editor/publisher's background, the kinds of texts they like and have studied, etc.)
8. How many copies a book sell? (see question 6)
 - a) Do translated books sell more or less than non-translated books, in general?

9. How do they design the covers of translated books? Who does it, what message is being broadcast?
 - a) Is there a blurb on the back of the book?
 - b) What is the marketing strategy – how do potential readers find out about the book?
 - c) Are reviews published of the books? Where?
10. What are the copyrights agreements? (This is linked to question 4; there must be a financial advantage in choosing a book that is out of copyright because the author is long dead).