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An Analytical Study of Some Aspects
of Literary Translation:
Two Arabic Translations of Hemingway's
The Old Man and the Sea

By

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ABSTRACT

To our best knowledge this is the first attempt to investigate translation of the stylistic features involved in an interesting masterpiece of American literature, *The Old Man and the Sea*, written by Ernest Hemingway. This story has been translated into Arabic twice, first by Munir Ba'labaki and second by Dr Ziad Zakariyya

This thesis attempts to explore problems of literary translation from English into Arabic. It seeks to investigate some aspects of culture and style in *The Old Man and the Sea* and the two Arabic translations. The aim is to assess how much of the style and culture of the original has been preserved. It is also concerned with the problem of equivalence and translation units, since equivalence is considered the tool for detailed comparison.

Chapter One deals with various approaches to evaluation of translation. This is done by reviewing a number of notions which have dominated the field of translation for a long time. One school believes that the act of translation is an art and that evaluation is limited to the aesthetic values

of a literary work and depends largely on the critic's subjective decisions. Its objective is to provide a list of rules for the translator to follow in order to arrive at a translation of optimal value. The other school approaches translation as a linguistic operation and considers that a translation should be judged objectively, according to a

linguistic analysis based on equivalence of the ST and the TT. Proponents of this view have developed models for evaluating. These models are addressed.

Chapter Two is concerned with a review of certain concepts which are fundamental to literary translation. It attempts to highlight the theoretical approaches to the notion of 'equivalence', such as formal vs. dynamic and semantic vs. communicative equivalence, and different approaches to the question of translation units.

Since equivalence cannot be determined by purely linguistic analysis, it has to be framed within theories of translation. Therefore, Chapter Three is devoted to a discussion of aspects of literary translation, and focuses on issues such as the nature of the literary text and the double role of the

translator as a reader and a writer. We are concerned here with the various qualities and responsibilities that should be part of the translator's repertoire in literary translation. If a translation is to be natural in the TL, it must be based on a correct interpretation. Therefore, certain linguistic skills as well as cultural knowledge are required on the part of the translator. This chapter also aims to investigate to what extent the translators have preserved the content, meaning, style, and cultural concepts of the original. The method adopted in this study is the comparison of the stylistic features of the English version of the story and its two Arabic translations in order to find those aspects of style which have challenged the translators. The first step was the collection of a large number of examples of translation difficulties. These were then arranged into categories according to types of stylistic device, such as the rendering of the original stylistic devices, the use of the TL's stylistic devices, and the question of cultural concepts. It is assumed throughout the thesis that literary translation is assessed in terms of approximate correspondence of stylistic effect of the original.

Chapter Four investigates the problem of mistranslation. Details of examples of misunderstanding of the original, inaccurate lexical choices,

omissions and additions are fully discussed. They are viewed as examples of the extent to which the translators attempt to reach an approximate rendering of the original.

Finally, the thesis concludes with the results of the analysis performed in Chapter Three and relates these results to the working hypotheses formulated in Chapter Two.

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PREFACE

The Importance of the Story

The Old Man and the Sea was published in September 1952 by Scribner, and immediately became a best seller for many subsequent months. Soon afterwards, in 1953, it was awarded the prestigious Pulitzer Prize and Hemingway was awarded the Nobel Prize for Literature in 1954. *The Old Man and the Sea* was hailed enthusiastically as a masterpiece for its depiction of the main theme: "man's capacity to withstand and transcend hardships of time and circumstance" (Jobes, 1968, 2). Its additional distinguishing characteristics include Hemingway's unique style and his expert knowledge of deep-sea fishing. In fact, the story is loaded with practical fishing terms, detailed descriptions, figurative language, and "reliance on plain, ordinary words which are direct and exact" (Bonyngne, 1977, 11).

In the Nobel Prize presentation speech, given by the Permanent Secretary of the Swedish Academy, Anders Sterling (1954), *The Old Man and the Sea* was praised as

the unforgettable story of an old Cuban fisherman's duel with a huge swordfish in the Atlantic. Within the frame of a sporting tale, a moving perspective of man's destiny is opened up; the story is a tribute to the fighting spirit, which does not give in even if the material gain is nil, a tribute to the moral victory in the midst of defeat.

Donaldson (1996, 271-272) remarks with regard to the importance of the story that the

publication of *The Old Man and the Sea* in 1952 played a crucial role in the development of Hemingway's critical reputation...The international success of the story brought Hemingway the most prestigious literary award, the Nobel Prize, in 1954. His citation praised him for overcoming the "brutal, callous, and cynical" tendencies of his early career to produce a work of "heroic pathos," distinguished by its "natural admiration for every individual who fights the good fight in a world of reality overshadowed by violence and death."

Boekhoff, in Wayne Kvam's *Hemingway in Germany* (1973, 145), gives a brief account of the importance of the story. He states that

The Old Man and the Sea belongs to the best narratives of world literature and he too saw its choice of subject and its Weltgefühl as representative of the modern age... (1) the Lebensgefühl symbolised in the loneliness of the old man; (2) the Menschenbild that offers the simple moral, 'A man can be destroyed but not defeated,' and shows Santiago continuing his pursuit even though it remains hopeless; (3) the timeless subject matter that is handled with elevated simplicity.

In a letter to the Editors of Life, August 25, 1952, Hemingway wrote, "It's as though I had got finally what I had been working for all my life" (cited in Wagner, 1974, 518). In another letter sent to his publisher, Hemingway stated that "he made the claim that this was the 'best' that he had done in the course of a lifetime of learning to write, and that the novel could well stand as an 'epilogue' to all his other works" (cited in Nahal, 1971, 170).

The responses the story received from great literary personalities such as T.S. Elliot and W. Faulkner were a testimony to its success. According to T.S. Eliot "it is so good a novel that only sensibilities trained on poetry can wholly appreciate it. A prose that is altogether alive demands

something of the reader that the ordinary novel-reader is not prepared to give" (cited in Wagner, 1974, 518). William Faulkner (cited in Meyers, 1982, 414) highlighted the importance of the novel when he wrote that the book was Hemingway's best: "Time may show it to be the best single piece of any of us. I mean his and my contemporaries." In addition, Joyce Cary (1952, 4, cited in Meyers, 1982, 416) stated that "one of the books I have read this year, Hemingway's 'The Old Man and the Sea', struck me as the most complete job. Hemingway at his best is unique. He tells a folk tale, but it is a sophisticated folk tale." Flanner (1952, cited in Baker, 1969, 656) remarked that Ernest Hemingway's style

is written as if translated out of Spanish, which gives it an unfair nobility both in emotion and in writing style that I ever saw. Only hardy Ernest could have two males fighting to the death and loving each other because that's what they are doing, killing each other or aiming to. The book will achieve mountains of popularity... because it is a short story of struggle, the most popular plot ever invented after writing man noticed that living man's pulses beat faster if someone else does the struggle for him that he is in no position to do for himself, on the heroic model.

CHAPTER ONE

Approaches to Evaluating Translations

In this chapter, we shall review studies that are concerned with translation quality assessment. The mode of research on this subject is divided into two dominant views, viz.: the views of those who have literary concerns and reject theoretical presuppositions and linguistic jargons, and the views of those who focus on 'scientific' approaches and reject subjective speculation. Scholars have attempted to set models or norms to measure the product (the result) of a translation. Such norms for good translation change as language theories and literary traditions change. Therefore, according to House (1977, 5) we can divide the mode of research into three categories: pre-linguistic, psycholinguistic and source-text based studies.

1.1 Pre-linguistic studies

The main concern of these studies is to provide a set of norms for effecting the perfect translation. The philological theories of translation were concerned with literary analysis and comparing the structures of the

respective languages. Nida (1976, 67) states that "in place of treating the form in which the text was first composed, they deal with corresponding structures in the source language and receptor languages and attempt to evaluate their equivalences" For Lefevre (1981, 52) the treatment of translation "was limited to aesthetic evaluation of translations of literature and of the various ways in which various languages were not able to express certain concepts" Indeed, most of these studies view translation quality according to such criteria as "faithfulness to the original, the retention of the original's specific flavour, local colour or spirit as opposed to a natural flow of the translation, and the pleasure and delight of the reader" (House, 1977, 6). These studies emphasize the belief that the quality of a translation depends largely upon the translator's subjective decisions, which are based on linguistic and cultural intuitions.

Before and during the twentieth century, similar views of reproducing the spirit and soul of the original have dominated the mode of thought of Philologists and professional translators, from Cicero to Savory (1957). Their theories were based on "philological comparisons of texts traditional lists of rules (or advice) for translators are all based on

fundamentally philological viewpoints" (Nida, 1976, 69)

Savory (1957, 49) for example, lists a number of principles a translator should follow in order to arrive at a translation of optimal value. "They provide an impressive picture of the abundance of opinions about what a correct translation should be like" (Koller, 1983, 112, cited in Gutt, 1993, 10). He also attempts to link the quality of a translation to the personalities of the translator, the author, and the audience:

The most satisfying translations are made by those whose personalities are in tune with those of the writer and also those of the reader. (Savory, 1957, 154)

Tytler (1791, 8, cited in Bell, 1994, 11) illustrates a similar view. He puts forward a definition of a good translation as:

that in which the merit of the original work is so completely transfused into another language, as to be distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by these who speak the language of the original work.

The proceedings of the 3rd Congress of the International Federation of Translators in 1959 expressed the same view. The following are examples:

The quality of a translation has to be measured by the degree of accuracy with which the translator has captured the meaning of the author, and by the skill with which he has found the equivalent words and phrases, which will reproduce the meaning. (Cary and Jampelt, 1963, 147).

Jagbans K. Balbir (1963, 154) attaches a great importance to the view that

quality in literary translation means that experience by a reader of the translation which transports him to the atmosphere contained in the original through the medium of his own language without feeling that he is reading a translation and not an original work.

A. Fyze (1963, 156) considers three criteria which could be applied to a good translation, viz.:

1. Faithfulness to the spirit of the original.
2. Faithfulness to the letter of the original.
3. Gracefulness of the language employed for the translation.

Lila Ray (1963, 165) believes that

Quality in literary translation should be not only in form, but also and especially in accurate rendering of the meaning of the work translated as well as its atmosphere and local colour

Prof. Simon Zilahy (1963, 286) believes that "quality of literary translation depends directly on personal artistic capacity and a high degree of culture, both that of the world of the original and that of the translation"

The above approaches to literary translation, which are still widespread today, depend largely on the critic's subjective decisions. This is perhaps an account of the nature and type of the literary text. About this point, Wilss (1996, 26) explains that a literary work is the product of its author, it does not relate to true or false reality. What the reader, therefore, "expects is not epistemic matter and syntactic (rhetorical)

standard patterns, but originality and individuality of expression, fresh and innovative diction."

Newmark, (1988, 18) who gives general guidelines for translation quality assessment stressing 'taste' as an important criterion, states that

Translation shares with the arts and other crafts the feature that its standing of excellence can be determined through the informed discussion of experts or exceptionally intelligent laymen; no popular acclaim can stamp the value of a translation any more than of a vase or a new piece of music. After mistakes have been 'proved' by reference to encyclopaedias and dictionaries, experts have to rely on their intuition and taste in preferring one of two or three good translations of a sentence or paragraph. Their final choice at this level is as subjective as the translator's choice of words, but they must be ready to give reasons for their choice.

1.2 Psycholinguistic Studies

Advocates of the linguistic theories of translation assume that translation is a linguistic application performed on language. Catford (1965, 1) states that "any theory of translation must draw upon a theory of

language-a general linguistic theory" in other words, translation should be a subject of linguistic observation.

Nida (1976, 69) states that "linguistic theories of translation are based on a comparison of the linguistic structures of source and receptor texts rather than on comparison of literary genres and stylistic features." He proposed three criteria for judging translation: "(1) general efficiency of the communication process, (2) comprehension of intent, (3) equivalence of response"(Nida, 1964, 182). Scholars criticized these criteria as being too general and incapable of empirical testing, in response to which Nida and Taber (1969, 168-173) suggested four practical tests, namely: (a) the cloze technique, (b) the elicitation of respondents' reactions to several translation alternatives, (c) reading aloud of the translation text to another person, and (d) reading aloud of a translation by several individuals before an audience. Unfortunately, these tests have been proven to have many limitations. The cloze test does not test a translation against its source text; rather it tests the degree of its comprehension. This is also true of the second test; it does not include the source text as an important element for evaluating quality. As for the third and fourth tests, they totally rely on the examinees rather than on

the translation itself.

Nida and Taber (1969) also proposed *audience response* and *closest natural equivalence* as criteria by which a translated text may be assessed in terms of equivalence to the original text. This is known as the theory of *dynamic equivalence*, or, as Nida and Taber called it, *the principle of dynamic equivalence*, whose goal is that of creating in the TL (target language) reader an equivalent response similar to that of the SL (source language) reader:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning, and second in terms of style (Nida, 1974, 12).

Alverson (1969, 247) also states that

The criterion for an adequate translation is to render an utterance in a second language such that it evokes the same, or as nearly similar as possible, set of ideas, concepts, emotive reactions... in native speakers of the second language as the original utterance does in native speakers of

the first language.

The problem is that not only that the receptors' responses will never be identical, but that no two readings of a text are identical. This is especially true in the case of literary texts.

Gentzler (1993, 54) also criticizes Nida's criterion and states

Such a theory of 'dynamic equivalence' is less derived from scientific principles and is more an outgrowth of the nature of his religious inclinations

This criticism has led some writers to view the notion of dynamic equivalence in different ways depending on the frame of reference. The reader is referred to Kade's (1968 cited in Wilss, 1982, 135) maintenance (retention) of translation invariance on the content level, Koller's (1983 cited in Gutt, 1993, 10) five frames of reference denotation, connotation, textual norms, pragmatics, and form.

These make Wilss (1982, 2) declare,

It is not surprising, therefore, that the translation practitioner prefers to rely on his translational intuition, his individual norms, if he has to make a statement as to whether in his opinion a translation is adequate, less adequate or inadequate. This is quite a natural reaction, if one realizes that translation studies have so far failed to develop clear-cut criteria for the measurability of TE (translation equivalence), and thus to explicate the concept of TE. (1982, 2)

Echoing Nida's concept of dynamic-equivalence De Beaugrande (1978, 14) maintains that "by evaluating the communicative effect of the translation, we can determine whether that translation is truly equivalent to the original." He emphasizes the impossibility of performing this unless there is closer orientation to psychology and sociology.

1.3 Text-based Studies

The main concern of text-linguistics is discourse analysis. It is believed that analysis of the text as a whole rather than isolated sentences is of prime importance in translation. Koller (1983, cited in Asher and

Simpson, 1994, 4701) for example, suggests that a model for translation quality assessment should be in three main stages:

- a. Source text criticism with a view to transferability into the target language.
- b. Translation comparison, in which the particular methods used in the production of given translation are described.
- c. Evaluation of the translation according to 'adequate' or 'not adequate' in terms of the text-specific features established in (a) and measured by native speakers' metalinguistic judgements.

Wilss (1982, cited in Asher and Simpson 1904, 4701) suggests that a consistent model, according to which a translation may be judged as to whether or not it is adequate vis-à-vis the normal standard usage of native speakers in a given situational context, should be taken as a yardstick. However, in addition to the problem of the impossibility of establishing a consistent 'norm of usage' for it, which depends on the individual's creative choice, the issue of empirically establishing the entity of any norm of usage is not an easy one.

Another theoretical approach is suggested by Reiss (1971, 24, cited in Sager, 1987, 6). According to her, in order to assess a translation, it is first necessary to determine the function and the textual type of the ST, which results in a typology of texts representing all types of texts. She distinguishes (a) content-oriented texts, (b) form-oriented texts, and (c) conative texts. In other words, 'she establishes the distinction between translation faithful to the context, translation faithful to the form, and translation faithful to the desired effect.' Sager (ibid. 6) suggests that these types of texts are the ones that should be kept equivalent in the translation. A careful analysis of the source text is essential in determining the textual type. However, this is where the weakness of her approach lies. She does not provide a method for establishing textual function and textual type.

Furthermore, this model has been criticized by some scholars like Koenigs (1979) and Koller (1979) (see Sager, 1987, 6). Holz-Mänttari (1984) proposes an 'action-theory model'. Its problem lies in that it does not address the problem of evaluation. The author repeatedly emphasizes that translations must aim at functional adequacy, but leaves this notion undefined (see Gutt, 1993, 18). Koller (1979, 210) divides scientific

criticism of translation into translation specific text analysis, comparative translation study and evaluation of translation. This division is too general according to Sager (1987, 7).

House (1977) has developed a model for translation quality assessment. She suggests that a linguistic analysis of the text itself is the element that links the author's intention and the receptor's response. Thinking of translation as the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language, she distinguishes three aspects of meaning: semantic, pragmatic, and textual. The pragmatic aspect of meaning is very important in translation. According to her, it is always necessary to achieve pragmatic equivalence even at the expense of semantic equivalence. Considering the translation of the target language text (TLT) both from the point of view of the translator and also of the translation receiver, she suggests 'overt' versus 'covert' translations. In overt translation the receptor knows that the product is a translation. Covert translation, on the other hand, has extra features to those in a language other than the original. However, her endeavouring to set up a final qualitative model for judging translations is not without pitfalls. However, Wills (1982, 221) points out

that since she restricts her model to scientific and commercial texts only it is difficult to apply it to literary text. "the situation is different, if the translation critic has to deal with literary texts. Almost all readers of literary texts, even those versed in literary criticism, would admit that literary experiences can only insufficiently be conceived of in reliable value concepts"

A writer like Lefevere (1992, 7) seems pessimistic about the contribution of the linguistic-based translation studies. "Linguistic-based translation thinking could never fully satisfy translators and translation scholars. Theories of linguistics deal with language as an abstract system, the Saussurean 'langue', whereas translators and translation scholars are interested in language in concrete use, the Saussurean 'parole'. About Nida and Catford Lefevere (1992, 8) says,

They essentially reduced the study of translation to the study of translatability. Instead of looking at existing texts, literary or nonliterary and describing what they saw, they tried to establish criteria against which translations were to be judged. Needless to say, these criteria were primarily based on equivalence. They were also completely ahistorical. It is

doubtful, for instance, whether passages from Martin Luther's translation of the Bible, which helped change the face of Europe forever, would qualify as a translation in Catford's sense of the word.

As for text-linguistics, he feels that

text-linguistics based thinking about translation has not found a satisfactory way out of the dilemma in which it has manoeuvred itself by both introducing the functional element in translation production and analysis and refusing to let go of the concept of equivalence in one variation or another. (1992, 9)

1.4 Conclusion

As we can see, objective judgement about a literary translation is not possible, mainly because philological studies have been shown to be weak in not providing methods of practical analysis. Also, it is also because of to the nature of language itself. 'Every reading of a text is a unique, unrepeatable act and a text is bound to evoke differing responses in different receivers' (Hatim and Mason, 1990, 4). Furthermore, The

psycholinguistics and text-based approaches are not concerned with literary texts. Therefore, House (1977, 64) is right to say

It seems to be unlikely that translation quality assessment can ever be completely objectified in the manner of the results of the natural science subjects.

CHAPTER TWO

Equivalence

Introduction

This chapter attempts to briefly review the term 'equivalence' and other major approaches constantly recurring in the general discussion of this term such as formal, dynamic, semantic, and communicative equivalence.

2.1. Definition of the term equivalence

The phrase 'translation equivalence' belongs to two different sets of terms, which are mutually connected, but by no means identical to each other. Unfortunately, we still keep mixing them up. First, it belongs to the theory of translation. In its application as a theoretical term, it denotes an abstract, ideal text and, as such, it is part of our highest abstract metalanguage of this field. Second, translational equivalence is also a series of concrete objects- of the actual relationships holding between utterances in two different natural languages, regarded as TT

and ST. These relationships are subject to direct, empirical study. The term "equivalence" in this context is a descriptive one and, as such, it belongs to a metalanguage of lower degree of abstraction (Toury, in Lambert, 1976, 239).

The literature on translation studies in recent decades reflects how translation scholars have found translation to be a complex process. It can be approached from many and diverse viewpoints. It can also draw on a variety of disciplines, such as linguistics, psychology, socio-linguistics, communication theories, and literature. Consequently, translation has borrowed a number of terms from these disciplines, among them the principle of 'equivalence'. This has led translators and scholars to offer very interesting studies on the subject. Particularly worth mentioning are those made by Nida and Taber (1969), Newmark (1988), Wilss (1982), Mary-Snell Hornby (1995), Basnett-McGuire (1980), and Holms (1970).

Gutt (1993, 10) gives an illustration of what the term 'equivalence' generally means,

The notion of 'equivalence' is meaningful only with regard

to a conceptual framework that spells out what aspects of the texts are to be compared and under what conditions equivalence is thought to pertain

In other words a theory for equivalence in translation is concerned with the establishment of a frame of reference for the translator to use. It can be defined as follows:

An intuitive Common-sense term for describing the ideal relationship that a reader would expect to exist between an original and its translation.(Newman, 1994, 4694)

According to M. Shuttleworth and M. Cowie (1997, 49) equivalence is

a term used by many writers to describe the nature and the extent of the relationships which exist between SL and TL texts or smaller linguistic units. As such, equivalence is in some senses the interlingual counterpart of synonymy within a single language.

For Nida, "equivalence is not an accidental fit between situationally similar texts, but the result of a controlled cognitive process which must be clarified with the aid of linguistic theory" (in Hartmann 1972, 53).

Similarly, Christiane Nord (1991, 22) believes that equivalence means "the greatest possible correspondence between source text and target text."

According to these definitions, the term 'equivalence' as connected to translation does not imply that "complete equivalence is an achievable goal" (Hatim and Mason, 1990, 8). Indeed, equivalence cannot be defined in terms of sameness in translation, a point that is well emphasized by Van der Broek (1978, 32-33), who declares,

It is the precise definition of equivalence in mathematics which forms the main obstacle of its use in translation theory. The properties of a strict equivalence relationship (symmetry, transitivity, and reflectivity) do not apply to the translation relationship.

Similarly, James Holms (1978) feels that the use of the term equivalence is 'perverse', since to ask for sameness is to ask too much (in Bassnett-McGuire, 1980, 28). This view is also expressed by Gorjan (1970, 210) who maintains that " translators can strive to come as close to the original as possible, but they never can or will achieve complete identity

in their translations"

Indeed, as Bassnett-McGuire (1980, 29) says, "equivalence in translation should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version" Similarly, Nida (1964, 156) maintains that

since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence, there can be no fully exact translations. The total impact of a translation may be reasonably close to the original, but there can be no identity in detail.

As we have seen, equivalence is relative in translation. We can now proceed with the discussion about this controversial principle in the translation process. Our purpose is to discover the conditions under which translation equivalence operates. In other words, when do we say that there is translation equivalence? Is it when there is an adaptation of

the SL text's cultural context to the TL reader's perception?

Savory's principles, mentioned earlier, show how difficult it is for the translator to decide on what he ought to render: the form or the manner of the SL text.

Nida (1964, 60) conceives of language as a generative device that the translator must use as a tool for analysing how to decode a SL text. "It provides him first with the technique for analysing the process of decoding the ST and second with a procedure for describing the generation of the appropriate corresponding expressions in the receptor language" He also maintains that equivalence consists of "producing in the receptor language the closest natural equivalence to the message of the SL firstly in meaning and secondly in style." This means that equivalence is completed in two phases, one at the semantic level and then another at the stylistic one.

Here lies the difficult task for the translator: first, in capturing the meaning of the original; and second, in finding equivalent words, phrases, and sentences to reproduce that meaning. Achieving

equivalence of both form and content is consequently an ideal task; for, in the actual translation process the translator inevitably encounters situations in which the one must be relinquished in order that the other may be preserved.

If we survey theories on translation equivalence, we are led to conclude that the notion of equivalence has been defined by translation theorists according to the relationship that exists between the translator and his original text on the one hand and his target reader on the other. This depends on whether he focuses his attention on the text itself or on the effect it is supposed to produce on the TL reader.

This, according to Nida, can be divided fundamentally into two different types of equivalence: formal equivalence and dynamic equivalence. "Formal equivalence is basically source-oriented and is designed to reveal as much as possible of the form and content of the original message" Nida (1964, 165); elsewhere (159) he states "that formal equivalence focuses attention on the message itself, in both form and content.

According to Nida and Taber (1969, 201), the quality of a translation depends on the extent to which the features of the form of the ST have been mechanically reproduced in the TL.

This approach to translation attempts to retain the language forms of the original as much as possible in the translation, regardless of whether or not they are the most natural way to express the original meaning. Sometimes when original forms are related, the original meaning is not preserved. This "strategy distorts the grammatical and stylistic patterns of the receptor language and hence distorts the message" (Nida and Taber, 1969, 20) It is also an attempt "to shift attention away from the sterile debate of free versus literal towards the effects of different translation strategies. In addition, it is "a means of providing some degree of insight into the lexical, grammatical or structural form of a source text" (Hatim and Mason 1990, 7). In spite of its apparent limitations, however, formal equivalence translation is useful for helping one to understand how meaning was expressed in the original text and how individual authors used certain vocabulary terms uniquely.

Newmark, (1988, 39) on the other hand, distinguishes between 'semantic

equivalence' and 'communicative equivalence'. For him semantic equivalence

attempts to render, as closely as the semantic and stylistic structures of the second language allow, the exact contextual meaning of the original... it remains with the original culture and assists the reader only in its connotations...it tends to overtranslate to be more specific than the original, to include more meaning in its search for one nuance of meaning.

Semantic translation focuses on the ST. The aim is to allow the reader to understand as much of the SL context as possible. As Newmark states, "The translator attempts within the bare syntactic and semantic constraints of the TL to reproduce the precise contextual meaning of the author." Elsewhere he emphasizes that "a semantic translation attempts to recreate the precise flavour and tone of the original" (1988, 47)

Semantic translation is addressed to one reader only, namely, the writer of the SL text, i.e., it attempts to preserve its author's idiolect, his peculiar form of expression. "it follows the thought process of the ST author" (Adab, 1994. 16). It functions on an explanatory basis; the message is conveyed to the TL through a semantic simplification of parts

of the ST. Thus, it is made possible for the TL receivers to draw an approximate image of what is stated in the ST.

Therefore, formal and semantic equivalences may differ in terms of their closeness to the achievement of a contextualized translation. While the former ignores the context, situational or cultural, by placing stress on transfer of the SL forms and content, the latter does in fact attempt to preserve as much of the SL as possible, but within the limits of the TL.

As we can see from the above discussion, Nida's principle of equivalence effect is based on communication theory and Newmark's on pragmatics. The third theory, however, is based on linguistics. In his book *Linguistic Theory of Translation*, Catford stresses the importance of linguistics in translation. He states that "any theory of translation must draw upon a theory of language—a general linguistic theory" (Catford, 1965, 1). He distinguishes between 'textual equivalence' and 'formal correspondence'. According to him (1965, 49) the TT can be considered to be an equivalent of the ST when they are interchangeable in a given situation. This can be achieved either by way of 'formal correspondence' or 'textual equivalence'. A formal correspondence can only be

approximate and is "any TL category (unit, class, structure, element of structure, etc.) which may be said to occupy, as nearly as possible, the 'same' place in the economy of the TL as the given SL category occupies in the SL". (1965, 27) In order for the SL and TL texts to be equivalent, they have to function in the same way in the same situation, since they rarely have "the same meaning". All items of SL and of TL are "translation equivalents when they are interchangeable in a given situation" (1965, 49). Thus the quality of a translation depends on the number of situational features which can linguistically be made explicit in the course of the transference process" (1965, 50) Formal correspondence and formal equivalence are one in so far as dealing with the formal properties of the SL and TL systems. They are comparative tools in determining the similarity and differences between SL and TL. They also show message loss and gain in translation.

Other types of equivalence which would correspond to formal equivalence are offered by Popovic (1979, 6, cited in Bassnet-MaGuire, 1980, 26) in *Dictionary for the Analysis of Literary Translation*. He distinguishes three types of equivalence:

1. Linguistic equivalence: where there is homogeneity on the linguistic

level of both SL and TL texts, i.e. word for word translation.

2. Paradigmatic equivalence: where there is equivalence of the elements of a paradigmatic expressive axis, i.e. elements of grammar, which he sees as being a higher category than lexical equivalence.
3. Stylistic (translational) equivalence, where there is functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning.

A translation, on the other hand, can be oriented towards the receptor's response and, then, aims at rendering the meaning of the SL text that seems coherent with the receptor's culture by eliminating almost every element of 'foreignness'. This view regards translation as a process rather than a result. Nida (1969, 494-495) explains that in order to be communicatively efficient, linguistic utterances must be receptor oriented. This principle is important not only for intralingual, but also for interlingual, communication. Translation equivalence can be achieved only if a translation fulfils the conditions of the SL communicative intention, TL stylistic norms, and the decoding abilities of the TL reader. Nida (1964, 166) calls this type of translation 'dynamic equivalence' and defines it as "the closest natural equivalent to the source-language

message"

Therefore, dynamic equivalence "is based on the principle of equivalent effect, i.e. that the relation between receiver and message should aim at being the same as that between the original receiver and the source message" (Nida, 1964, 159). Under this approach equivalent messages, rather than texts, are held constant. Nida and Taber (1969, 24) argue that

dynamic equivalence is therefore to be defined in terms of the degree to which receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose. A high degree of equivalence of response is needed for the translation to achieve its purpose. This response can never be identical with that elicited by the original.

Hatim and Mason (1990, 7) define dynamic equivalence as "the principle of equivalence of effect on the reader of TT." Thus, in order to attain closer effects, the method seeks for cultural transposition, that is,

replacing items or idioms by others that would be known to the speech community of the TL, and would adequately convey a similar idea and have more or less similar effect.

A further definition is given by Nida and Taber (1969, 12), in which they state that to preserve the content (meaning) of the message, the form (manner) must be changed, and that the extent of this change will depend on the linguistic and cultural differences between the two languages.

As an evaluative criterion, Nida (1964, 162) considers the principle of equivalent effect of paramount importance. He states that "the ultimate purpose of the translation, in terms of its impact upon its intended audience, is a fundamental factor in any evaluation of translation."

For Nida correspondence is only achieved when the translator makes the necessary adjustments to the TL and culture and ensures that a translation bears no obvious trace of foreign origin. However, he warns that these adjustments are not to be made at the 'translator's whim or fancy', but rather one resorts to them (a) when a close formal equivalence is utterly meaningless, and (b) when it carries a wrong

equivalence is utterly meaningless, and (b) when it carries a wrong meaning (1964, 226). This calls for the translation to be 'natural' in the TL 'natural' together with 'closest' equivalence constitute the main parts of the principle of dynamic equivalence. They are dependent on one another. According to (Nida, 1964, 166 "the word 'natural' is applicable to three areas of the communication process: (1) the receptor language and culture as a whole, (2) the context of the particular message, (3) the receptor language audience").

For Newmark (1988, 10) the equivalence effect principle "demands a considerable imaginative or intuitive effect from the translator, since he must not identify himself with the reader of the original, but must empathise with him, recognising that he may have reactions and sympathies alien to his own.

Newmark (1988, 39) prefers the term 'communicative equivalence', which operates at the level of context, that is to say, readers and their communicative socio-cultural environment. As with dynamic equivalence, the ST and its intended message undergo a shift of cultural environment to ensure the smoothness and naturalness of communication.

Equivalence, or the principle of equivalent effect, has generated a lot of discussion among researchers in the field of translation studies. Since the term is taken as a synonym of 'sameness', it has generated a lot of criticism. Saying that the effect of a text on the TL reader is the same as that on the SL reader is very difficult to verify. As Hervey and Higgins (1992, 22) argue, "it raises the difficult problem of exactly how any one particular recipient responds to a text, and the extent to which texts have constant interpretations even for the same person on two different occasions" They (1992, 23) also question the effect of equivalence with regard to the requirement that the TT should replicate the effects of the ST on its original audience.

This might conceivably be possible for a contemporary ST, but for a work of any appreciable age it may not be feasible, or even desirable. It may not be possible for the translator to determine how audiences responded to the ST when it was first produced. But even if one assumes that such effects can be determined, one is still faced with a dilemma: should the effect of the TT be matched to those of the ST on its original audience, or on a modern SL audience?

This led Hatim and Mason (1990, 7) to conclude that "actual effects on

receivers of texts are difficult to gauge". Instead, they offered an alternative equivalence, which they called the equivalence of 'intended effects'. Its purpose is to link judgements about what the translator seeks to achieve to judgements about the intended meaning of the ST speaker/writer. In other words, we need to consider the issue in terms of the degree of motivation of particular strategies in both ST and TT (1990, 8).

All the above views on translation equivalence reflect, in one way or another, Nida's formal and dynamic principles. They do not contradict each other, but they are two interrelated phases of the process of translation. The TL reader should be presented with the stylistic elements of the original. This, of course, does not mean that the translator should seek word-for-word translation of the ST to the extent of distorting the language structure and literary style of the TL. That is because total fidelity to the form of the SL message does not guarantee a successful translation. On the contrary, this may lead to awkwardness and ambiguity. People, therefore, should not look at formal equivalence as a result of a word-for-word translation of the form of the SL text, but it ought to be viewed as a result of an attempt to arrive at the TL's textual

elements, which may give an equivalent stylistic function to that of the original. As he strives to arrive at formal equivalence, the translator should not stick to the original text, no matter how faithful he aims to be, for if he does so, the result could well be an awkward and ambiguous translation.

Whenever the ST and the TT are culturally different and do not allow for word-for-word translation, the need arises for dynamic equivalence. The translation in this case should aim to render the stylistic features that are equivalent to those in the original, not the semantic substance of the SL message. Thus, the appeal of the literary stylistic features of the original are re-emphasized rather than overlooked. The translation process, therefore, requires: (1) formal equivalence, which does not seek word-for-word translation, but a transfer of the textual elements from their stylistic norm to an equivalent stylistic norm in the TL; and (2) dynamic equivalence, which aims to convey the communicative effect of the SL text with the linguistic structural elements of the TL, which are equivalent to those that have been utilized in the SL text.

Thus, formal/semantic equivalence and dynamic/communicative

equivalence are two interrelated phases of the same process. The translator, therefore, should attempt to achieve both of them during the process of translation.

Equivalence as a general concept involves different views and opinions. In this respect, scholars have proposed various types of equivalence. Owing to space considerations, only an overview of the major contributors will be briefly given.

Catford (1965, 94) speaks of 'functional' equivalence: "For translation equivalence to occur, then both SL and TL text must be relatable to the functionally relevant features of the situation." 'Function' here refers to the purpose for which any utterance is made, i.e., it refers to how words are used. For example, the purpose of repetition in some languages, like Arabic, is to have a certain effect. The translator, therefore, should seek to know what that effect is, and what is the function of repetition in the particular language. In this case he should seek an equivalent structure which functions the same as in the original, regardless of what forms are used to carry out those functions.

For Vinay & Darbelnet (1958), equivalence is a procedure which "replicates the same situation as in the original, whilst using completely different wording." According to Shuttleworth & M. Cowie (1997, 51), it is intended for rendering fixed expressions, proverbs, or clichés.

Levy (1969) speaks of 'functional frame of reference', and Koller (1983), proposes five frames of reference (denotative, connotative, text-normative, pragmatic, and form) (cited in Gut, 1993, 10).

2.2 Lexical equivalence:

Meaning is the prime aim for any translation. It is obtainable at different levels, starting from the word to the whole text. Other factors play an important role in arriving at meaning, either the meaning of the word itself or its meaning in the context of the sentence. The importance of lexical equivalence springs from the thesis that asserts that all languages share the same concepts, with the consequence that experiences should be expressed by identical lexical items. Of course, this is not at all true. While it is true that meaning can be realized through the text as a whole, it is also true that "meaning is realised through form and without

understanding the meanings of individual forms one cannot interpret the meaning of the text as a whole" (Baker, 1994, 6). People shape their language in words. Words become the picture through which they see the world around them. For instance, comparing Arabic and English, we find that Arabic has many words for a 'camel', whereas English has more fishing terms. That is one reason why "exact synonymy between SL and TL words is the exception rather than the rule" (Hervey & Heggins, 1992, 63). Words usually determine the type of the text. They also play an important role in the assessment of a translation. In literature for example, words play a major part in determining the meaning, because of their multiple meanings in the text. Of course the translator's command of the SL and TL systems, culture, and literary style will be a factor in his finding the right equivalent.

'particularisation' or 'generalisation' is a source of translation loss, see Hervey & Higgins (1992, 24). The former happens when the TL word has a narrower meaning 'snow', 'ice', 'hail', in English, which are all covered by the word ثلج in Arabic. Generalisation occurs when the TL word has a wider meaning, such as غندفر، سبع، ليش، أسد which are covered

by the word 'lion' in English.

Words may also carry other kinds of associated meaning. Many arouse some emotional response in a native speaker of the language because of the idea which they communicate in their customary context, or because they convey the attitude of the speaker, (Barnwell, 1980, 60)

For example:

1-During the Second Gulf War (1990) the Iraqi media used the expression **أم المعارك** to arouse in the masses' patriotic as well as religious feelings against the allied forces. This expression goes back to the war between the Prophet Muhammad's nephew Ali and Umayyad Caliph Muawiya.

2- Afghani people who resisted the Soviet forces' occupation of Afghanistan were called **المجاهدين**, a word, which has a dual function, firstly referring to the holy war against the Communists and secondly, stimulating a religious feeling of brotherhood with Muslims around the world.

The use of a word outside its appropriate stylistic or social setting often stimulates strong reactions in native speakers of the language, perhaps of shock or of humour. The use of an inappropriate term can cause serious offence. For example:

1-A student in an intensive English class in the United States made his female teacher laugh when, in response to a picture of a male farmyard chicken, he referred to it as 'cock'. Americans avoid using the word 'cock' and prefer the word 'rooster'.

2- Euphemism is an area in which a translator must ensure full comprehension of what the expression refers to before undertaking translating. Consider, for example, the expressions 'Underprivileged' and **محدودي الدخل**, which refer to 'the poor' in both languages. The translator, in this case, should recognize the euphemistic nature of this expression and then find an appropriate TL equivalent.

"The translator should remember that how many ideas and what combination of ideas may be combined into one word is a language-specific feature that only occasionally corresponds between unrelated languages". (Beekman & Callow, 1974, 176, cited in Larson, 1984, 154)

"If the translation is to be accurate and faithful the translator must be

aware of these distinctions and must re-express those shades of meaning exactly in the translation, using the appropriate forms to do this in the receptor language" (Barnwell, 1980, 15). For example, the word 'home' in English has a range of associative meanings such as, 'a house', 'a city or country where someone lives', and 'a place where someone lives'

In tackling lexical meaning the translator could resort to semantics, more specifically to semantic fields.

The notion of semantic fields can provide the translator with useful strategies for dealing with non-equivalence in some contexts. It is also useful in heightening our awareness of similarities and differences between any two languages and of the significance of any choice made by a speaker in a given context. (Baker, 1994, 20).

2.3 Unit of Translation

Another important concept we should mention here is that of the basic unit of translation. According to Barkhudarov (1969, 3, cited in Shuttleworth & Cowie, 1997, 192), a unit of translation is defined as "the

smallest unit of SL which has an equivalent in TL." Selecting a unit of translation during the reading stage and before beginning to translate helps the translator to understand the ST more easily. It also helps him to find an appropriate equivalence. Kelly (1979, 120), for example emphasizes this point when he states that "the act of translation begins from assumptions about the unit of translation." However, throughout the history of translation theory, views on what the translation unit should be have shifted as theories and concepts on language and translation have changed. For a long time it has been the word, then the phrase, and then the sentence which have held the status of being the basic unit of translation. Lately, however, the focus has moved onto the text itself.

The problem of finding a translation unit is, most of the time, a subjective activity. It is the translator's purpose to use his knowledge and ability as a good reader to find the key words and stylistic devices in the ST.

If the translator adheres to the word, his translation will tend to be literal and ambiguous, sometimes missing the overall meaning of the text. On the other hand, if he adheres to the text as a whole, he risks overlooking

smaller important elements in the text. That is why Bassnett-McGuire (1980, 118) suggests that "a way around this dilemma must once again be sought through considering the function of the text and of the devices within the text itself."

Another way of determining translation units is through the reading process itself. Since reading is part of the translation process, the translator must make his effort to interpret the ST properly. In any literary text, the reader is usually given clues, key words, stylistic devices, and cultural terms, etc. which show the author's intentions. The translator's role is to identify these elements. This enables him to weigh up his choices in finding their equivalents in the TL. Bell (1994, 161) emphasizes this point. He states that current thinking among scholars "insists that the translated text is a new creation which derives from close and careful reading"

Although equivalence plays a major role in determining and measuring the translator's ability to translate, it appears that this notion is wide and complex. Owing to space considerations, however, it is too difficult a task to cover the whole area involved. Thus, to summarize the points that

have been covered so far (1) We say that the translator should not aim for sameness, which is impossible in translation, as has been proved earlier. (2) We should notice that the translation process requires a search for an equivalent for a stylistic element. This equivalence performs approximately the same function in the TT as does the stylistic element in the ST.

It is also important to notice that these methods are not devoid of complications. It is not an easy task to draw a fine line between formal and semantic or between dynamic and communicative approaches, when translation practice comes into play.

An objective judgement about a literary translation is not possible, mainly because philological studies are weak in not providing methods of practical analysis and, partly because of the nature of language itself. "Every reading of a text is a unique, unrepeatable act and a text is bound to evoke differing responses in different receivers", as Hatim and Mason (1990, 4) declare. Furthermore, Lefevre (1992, 7) writes that linguistic-based translation

could never fully satisfy translators and translation scholars; theories of linguistics deal with language as an abstract system, the Saussurean 'langue', whereas translators are interested in language in concrete use, the Saussurean 'parole'.

In the light of this, no one can deny the contribution linguistics and literary criticism have made to translation theory. Hence, there is no one theory to follow. The critic has to adopt an eclectic approach. It is, in fact this approach that we endeavour to apply to the translations of *The Old Man and the Sea*.

2.4 Types of translation

Before undertaking a translation, translators often ask in what way they should render the SL text. Should they transfer the form or the meaning of the original? To answer this question translation scholars distinguish between the kind of translation that is faithful to the SL and the kind, which is faithful to the TL. (Bassnett- McGuire, 1980, 39) has elucidated this as follows: "The distinction between *word for word* and *sense for sense* translation, established within the Roman system, has continued to

be a point for debate in one way or another right up to the present." This distinction implies a basic decision concerning the strategy of translation, i.e. what should the translation emphasize, the source text or the target text? a point further established by Newmark (in Chesterman.1989, 117).

Before the twentieth century and until recently, the opinions about translation swung between literal and free, faithful and beautiful, exact and natural translations, depending on whether the bias was to be in favour of the author or the reader, the source or the target language of the text.

Two binary views have dominated translation research over the years. The proponents of these views have established and adopted different terms for different translation methods, according to changing concepts. These terms are 'word-for-word' vs. 'sense for sense', 'literal vs. free', and 'form vs. content'. Each one is concerned with the semantic or syntactic closeness between the ST and TT. All camps usually agree that there are qualities within the linguistic structure of the ST that call for special strategies of approximation, especially literary texts. However, the degree of agreement among them varies as norms shift. Those who

favour literal translation believe that form is inseparable from content, so that if we change the form the meaning will be affected. Since the author of the original text has chosen his words very carefully and has chosen a special type and limited number of sentences to express his thoughts, and since form is inseparable from meaning, the only way the translation may be considered faithful to the original is if it uses the same forms of meaning as are used in the SL text, and if the SL sentence structure is reflected in the TL sentence structure. Those who favour free translation believe the same message can be conveyed in a different form in the TL. This may involve a change in the structure and the semantic features of the lexical items in order to conform to the principles of TL norms of expression.

Literal and word-for-word translations were viewed in contrast to free translation. Catford, (1965, 25) distinguishes between the two as,

A *free* translation is always *unbounded* - equivalences shunt up and down the rank-scale, but tend to be at the higher rank-sometimes between larger units than the sentence. *Word-for-word* translation means what it says: i.e., it is essentially *rank-bound* at word - rank (but may include some

morpheme - morpheme equivalences). *Literal* translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar

Branstone, (1993, 230), following Barth, believes that "the translator is either an 'inert consumer' or an 'active co-author'. In other words, without his involvement translation is literal, but with his involvement it is called free translation.

Nida (1964, 165) establishes two methods, which correspond to his two types of equivalence. The first is formal translation, which is concerned with the preservation of the form of the original, i.e. the translator's quest for the closest possible match of form and content between the ST and the TT. Speaking of the characteristics of such translation he states, "A formal-equivalence (or F-E) translation is basically source oriented; that is, it is designed to reveal as much as possible of the form and content of the original message". The second type is concerned with preserving the meaning of the original. It focuses on the reader's response by producing the closest equivalent meaning of the ST in the TL. In this regard, (Nida, 1964, 159) states that

a translation of dynamic equivalence aims at complete naturalness of expression, and it tries to relate the receptor to modes of behaviour relevant within the context of his own culture, it does not insist that he understands the cultural patterns of the source language context in order to comprehend the message.

In this type of translation the translator is concerned with the impact of the message on the TL reader, so that the translator sometimes places a higher priority upon how the original meaning will come across to the reader than by holding to the literal form of the original. He is translating the total meaning of the original phrase instead of simply reproducing the literal meaning at the word level of the language. In order to do this, he may resort to using a different grammatical or lexical form in the TL.

Furthermore, a dynamic translation pays careful attention to the total meaning of a phrase or the text as a whole rather than the literal meaning of a word. It also pays careful attention to the natural features of the TL. Therefore, the terms 'dynamic translation' and 'idiomatic translation' are equivalent. Newmark (1988, 10) notes that dynamic equivalence translation "allows for a wide range of translation styles". It is important

to note, however, that there are instances where the equivalent effect cannot be achieved. If for example a SL text contains a cultural specific term or expression, the TL reader will have to have it explained to him.

Consider the following example:

(1) رجع بخفي حنين

1. He returned with the shoes of Hunayn.
2. He came back with nothing.
3. He came back empty handed.

The formal translation (1) is unintelligible to the TL reader. The second more or less interprets the original, but is not natural for the English reader. The third renders a more appropriate equivalence. It benefits from the target culture material without sacrificing the general meaning.

However, the historical value of 'the shoes of Hunayn' is lost.

Let us take another example from Arabic poetry (cited in Salah Ali (1988, 216)

(2) تداركتما عبسا و ذبيان بعدما تفانوا ودقوا بينهم عطر منشم

You alone mended the rift between Abs and Dhubyan after Long slaughter, and much grinding of the perfume of Manshim. (Arberry, 1957,151)

According to Ali, Arberry fails to convey the meaning of the idiom 'itra Manshim'. Ali explains that

perfume is the sign of a bad omen, it goes back to the story of two tribes who bought a herb perfume from a druggist woman called 'Manshim' and joined forces in an offensive. They all put their hands in this perfume as a sign of agreement but were all savagely exterminated.

Again, the cultural values of this proverb are lost. If the translator provides, as Ali does a commentary or adds words like 'ill-omened perfume', the TL reader will not be deprived of the relevant historical background.

2.5 Semantic translation:

Semantic translation belongs more in the realm of equivalence. It tries to supply an equivalent semantic content for words found in the ST and it

concentrates more on the meaning of the ST. (Lefevre, 1992, 10). In other words, it focuses on the source language, the language of the author and the original text. The aim is to allow the reader to understand as much of the SL content as possible. As ((Newmark, 1988, 39) states "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...semantic translation remains within the original culture and assists the reader only in its connotations"

2.6 Communicative Translation

A communicative-based translation for Newmark (1988, 39) "attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original." This approach seeks to achieve successful rendering of the original. The advantage of this approach is to look beyond the confined level of the text. Thus, the SL and its intended message undergo a shift of cultural environment to ensure the smoothness and naturalness of communication. In this context Newmark (1988, 42) states "in theory a communicative translation is ipso facto a subjective procedure, since it is intended primarily to achieve a certain

effect on its reader's mind" It devotes itself completely to producing a translation that is full of generous transfer of foreign elements into the target culture.

What is important for any translation that aims at "the principle of effect" is Nida's (1969, 22) "the intelligibility of the translation". This view has shifted the discussion away from form vs. meaning to reader response. Nida (ibid.) argues that "such intelligibility is not, however, to be measured merely in terms of whether the words are understandable and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it" What Nida seems to be saying here is that such a method should aim at achieving a high degree of equivalence of response, regardless of the cultural and historical differences between the SL and the TL.

2.7 The Significance of the study

To our best knowledge this is the first attempt to investigate the stylistic problems involved in the Arabic translation of *The Old Man and the Sea*.

This story is translated by Munir Ba'labaki and Dr. Ziad Zakariyya.

1. Our main concern in this study is to assess the quality of the two literary translations in terms of approximate correspondence of the stylistic devices and the cultural terms to those of the ST.
2. The methodology adopted in this study is to compare the original with the translations. This helps to determine similarities and differences in style, mistranslations and cultural problems.

2.8 Hypothesis:

1. We believe that the following may cause difficulty in Ba'labaki's and Zakariyya's production of an adequate rendition of the ST:
 - a. Differences between the source language culture and the target language culture.
 - b. Aspects of Hemingway's style
2. A translation is considered ideal when it seeks not only to convey the general meaning but to be faithful to the style and effect of the original in addition to preserving its cultural elements. If a translation does not

reproduce successfully the stylistic and cultural elements of the ST, it will fail to achieve a full impact of the original.

CHAPTER THREE

Literary Translation and the Translator

Introduction

Goethe (1813, cited in Newmark 1988, 18) once stated that translation is "impossible, essential and important," a statement which makes reference to the complexity of translation; opinions with regard to the nature or the purpose of translation vary enormously. Some people even doubt whether translation is possible. That is why a theory of translation applicable to all texts does not yet exist. But almost all translation scholars agree that translation and more specifically literary translation, is a vehicle of cultural transmission as well as an art. It takes an interest in transferring words, meanings, and style from one language into another. Another issue worth mention here is the qualities the translator should acquire in his attempt to render the ST. However, owing to space considerations, a detailed discussion of each one of these qualities will be brief and representative rather than comprehensive.

3.1 Literary Translation

Devy (1990, 58, cited in Barnstone, 1993, 10) states that

a literary translation has a double existence as a work of literature, and as a work of translation. Those who do not know the original language tend to look at it as literature, those who do know the original look at it as a secondary product of translation.

Devy's statement alludes to the problem of faithfulness to the original on the one hand, and the problem of creativity on the other. The translator in this context is expected not only to transfer the content of the ST but also to offer identical stylistic features without distorting the TL stylistic norm.

Pedersen (1988, 62) defines literary translation in the following way

To understand literary translation we first need to define it. We shall understand by 'translation', the **substitution for a SL message of an 'equivalent' TL message**, and by 'literary' **possessing the quality of 'literariness'**.

Speaking about the nature of the translation process, Levy (1963, 58, cited in Popovic, 1970, 79) states:

A translation is not a monistic composition but an interpretation and conglomerate of two structures. On the one hand, there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with the language of the translation.

Nabokov (cited in Raguet-Bouvard, 121) thinks of literary translation in the following way

Whether it be prose or poetry, a literary translation is always poetical in the sense that words not only convey a meaning but are also the melodic, rhythmic and harmonious medium resorted to by the poet.

These definitions show that there are two different literary norms and two different cultural systems in the literary text. Meanwhile, the translator mediates between them, adding his own interpretations and style in the TT.

Therefore, we can define literary translation as the reproducing of the stylistic devices in such a way that they convey the meaning of the SL message and show some stylistic relevancy to the TL literary norms as well.

In literary translation the translator must attempt to produce a text which is aesthetically as well as linguistically similar to that in the SL. Although it is often possible to overcome the linguistic barrier between the TL and the SL, it is not so easy to overcome the barrier created by the differing literary traditions. These differing literary traditions create stylistic difficulties, which can lead to the concept of impossibility of translation. This is through misunderstanding the concept of equivalence, which does not mean sameness and identity, but rather approximation of the ST in the TL. Winter (1961, 69, cited in Barnstone, 1993,16), for instance, states, "The system of form and meaning in language A may be similar to that in language B, but is never identical with it." So to produce exact equivalence is impossible.

However, some scholars like Wilss (1996, 26) believe that the difficulties of literary translation are due to the nature of the literary discourse:

To get a sense of the difficulties involved in literary translation and the assessment of literary translation, one must keep in mind that literature, more than an "ordinary" discourse, bears the imprint of different authors, different life histories, dialects, registers, and last but not least, paradigmatic and syntagmatic variants.

3.2 The Nature of the Literary Text

Therefore, we must ask, what is it that makes literary translation different from other types of translation? Lotfipour-Saedi (1992, 196) attempts to identify what distinguishes a literary from a non-literary text, He states that

some stylisticians have defined certain aspects of the difference between literature and non-literature in terms of special patterns contained in literature. They have argued that these patterns (phonological, structural, semantic and

graphological), which cannot be accounted for by ordinary linguistic rules, and which are imposed upon ordinary language patterns, bestow upon them a special value which can be referred to as their literary value or literary effect.

Wilss (1982, 76) similarly states that "in literary texts, linguistic form has not only a text-cohesive, but also an aesthetic function, it carries the creative will of the artist, and this lends the literary text an outward appearance which, in principle, can never be repeated and can therefore be realized in the TL only in analogous form."

Lotman (cited in Bassnett-McGuire, 1980, 29) defines a literary text as follows:

[it is] explicit (it is expressed in definite signs), limited (it begins and ends at a given point), and it has *structure* as a result of internal organisation. The signs of the text are in a relation of opposition to the signs and structures outside the text.

To achieve this target of literary translation, practitioners have suggested some procedures to guide the translator during the process of translating. These we will look at in the following sections.

3.3 The Translator's Decisions and the Translation Process

Striving to achieve an adequate or a close natural equivalence translation, the translator must possess many qualities. He must have a complete knowledge of the ST and its language and culture. Further, the translator is not only a receiver of the ST but also a creator of his own text. Rabassa (1984, 39, cited in Frawley,) has brilliantly summarized these issues. He states that the translator's responsibilities

fly off in many directions. For better or worse, he must satisfy many different people: the author (often the easiest), the editor (plenty of trouble), the critic and the reader (like the author, often the easiest). His world is complicated because he is a go between and must keep so many people happy.

Bell (1994, 15) gives the following definition as to what a translator is:

"He is a bilingual mediating agent between monolingual communication participants in two different language communities."

According to Wilss (1982, 5) the translator:

stands in a specific relation to reality. That is to say, he possesses a specific linguistic and extra-linguistic volume of experience; in addition, he possesses a specific range of translational interests. He belongs to a specific language community, and within this language community, he belongs to a specific social grouping, which determines his value system, which in turn controls his translational production.

3.3.1 The Translator's Knowledge

Nida (1964, 153) stresses that a translator must have " a complete knowledge of both source and receptor languages and intimate knowledge of the subject matter." Thus, knowledge and familiarity with the subject of the work are the most important factors contributing to the success of a translation. Any flaws in knowledge of the linguistic system and the cultural context of the author of the original will keep the

translator from understanding it. Similarly, full knowledge will lead to equal successful communication with the intended audience.

The translator must have not only a good command of two or more languages but also a good command of the literary language, a point which is stressed by Savory (1959, 27): "the existence of possible alternatives between which the translator must make his own choice is the essence of his art."

Nida (1976, 65) also emphasizes this point. He states that

a satisfactory translation of an artistic literary work requires a corresponding artistic ability on the part of the translator. The pleasing use of words demands aesthetic sensitivity in the same way that the pleasing arrangement of colors or of three-dimensional space requires aesthetic competence.

3.3.2 The Translator and the Source Text

Hayes (1975, 838) states that the translator has four functions in the process of translation:

First, he reads the original work in order to understand it thoroughly.

Second, he identifies the devices through which the author has achieved special effects.

Third, he decides which lexical and syntactic adjustments will reproduce the effects in the target text.

Fourth, he produces a literary work of his own.

Other scholars speak of the importance of keeping the balance between form and content, word and spirit in the translation. Alan Duff (1981, 97) emphasizes that the responsibility of the translator is "to strike an excellent balance between freedom and faithfulness to the original."

3.3.3 The Translator as a Reader

Writers on translation stress that a translation is not a replica of the original but a work of art in its own right and in its own culture. This means that the translator is also a reader. His full comprehension of the ST ensures equivalent transfer. The translator should determine what the writer of the SL text means when using a certain kind of argumentation or style to express his concepts. The translator should identify the relationship between the different parts of the text and the important

stylistic devices the writer employs which he should retain in his translation. In so doing the translator, like any other reader, interprets and comprehends the SL text. He should establish why the writer chooses a particular stylistic device, word, or geographical or historical name and he should ask himself whether selecting the equivalent device word, etc. will be as effective in the TL, or whether other features should be used to bring about the same effect, (Larson, 1984, 422).

The translator should understand the ST just as well as would a native reader. But because of his role as a mediator, his task as a reader differs from that of the common reader; he reads the SL text not for personal pleasure only but to render it to the TL reader through a different linguistic vehicle, bearing in mind that it is his own reading which tends to be imposed upon the readership of the TL version (see Hatim and Mason, 1990, 11).

3.3.4 The Translator as a Writer

During the reconstructing stage, the translator sometimes faces certain problems arising from the nature of the literary text on the one hand and

from the TL on the other hand. The ST contains more than one meaning and therefore requires more than one reading. The translator has to decide which meaning he must convey in his TT and in which manner, i.e. the author's or his own. Furthermore, he must create his own literary work in the TL. Therefore, knowledge of linguistic principles will be helpful for him to achieve his objective most efficiently. However, his own language and culture enslave the choices he is going to make. Therefore, for the most part, he is bound to produce his own interpretation of the original.

In conclusion, we may say that in literary translation there are many factors involved. The translator needs to negotiate the differences between the two cultures and between the two languages. He should decide whether to give priority to faithfulness to the ST text, or instead faithfulness to the TT.

3.4 The translators' renderings of the original stylistic devices

The main feature of Hemingway's style is "his conviction that knowledge is equivalent to experience" (Levin, 1972, 322). He is

reluctant to use adjectives or extravagant language, which would influence the reader's reaction. Hemingway believed that if the writing was sufficiently accurate, the reader would respond to the action and experience for himself the old man's feelings, without prompting by the author (Bonyng, 1977, 12). In what follows is a brief discussion and illustration of the extent to which both translators attempt to convey Hemingway's stylistic devices in the TL.

3.4.1 The use of repetition

Hemingway employs the technique of repetition to "convey action clearly to the reader and to create the impression that it is happening in the present" (Bonyng, 1977, 12). Both translators have successfully rendered this stylistic device as we may see in the following examples:

- (2) P.35 "It was the weight of the fish and he let the line slip down, down, down, unrolling off the first of the two reserve coils."

A. 42 ولم يكن ذلك غير السمكة . فأرخی الخيط ، وأرخی ، وأرخی ، مستنجدا

ياحدى الليفتين الاحتياطيتين.

B.43 وأرخصي للحبل العنان، فأحس ما يدور هناك.

- (3) P.38 "and maybe he will come up before that. If he doesn't maybe he will come up with the moon. If he does not do that maybe he will come up with the sunrise."

A. 46 ولعل السمكة أن ترتفع خلال هذه الفترة. وإذا لم ترتفع فقد تفعل ذلك مع

القمر وإذا لم تفعل ذلك فلعله أن يتم ذلك مع بزوغ الشمس.

B. 45 وقد تطلع السمكة قبل الغروب. فإذا لم تفعل فلعلها تطلع مع القمر.. فإذا لم تفعل

فلعلها تطلع مع شروق الشمس .

- (4) P.50 "He rubbed the cramped hand against his trousers and tried to gentle the fingers. But it would not open. Maybe it will open with the sun, he thought. Maybe it will open when the strong raw tuna is digested. If I have to have it, I will open it, cost whatever it costs. But I do not want to open it now by force. Let it open by itself and come back of its own accord."

A.60 وحك يده المتشنجة ببنطلونه ، وحاول أن يلين أصابعها. ولكنها أبت أن تفتح.

ومن يدري، فلعلها أن تفتح إذا تعرضت لأشعة الشمس لعلها أن تفتح عندما تهضم سمكة التن النيئة . ولكن إذا ما اضطرت إلى استعمالها فعندئذ سأعمد إلى فتحها، مهما يكن الثمن. ولكني لا أريد أن افتحها الآن عنوة. أنا أؤثر أن تفتح هي بطوعها، وان تستأنف الحركة والنشاط ساعة تشاء.

B.57 وجعل العجوز يحك أصابع يده في سرواله، ويلين أصابعها دون أن تنفرج، فقال:

لعلها تنبسط مع الشمس، أو حينما اهضم لحم سمكة التونة القوية في معدتي. وإذا جد الجد، سأفتح هذه اليد بالقوة، مهما تكن النتيجة. على أني لا أحب أن استخدم القوة معها الآن. والواقع إنني أسأت استغلالها كثيرا في الليل، حين اضطرت إلى قطع الحبال المختلفة وشدها بعضها إلى بعض.

- (5) P.52 "Then, with his right hand he felt the difference in the pull of the line before he saw the slant change in the water. Then as he leaned against the line and slapped his left hand hard and fast against his thigh he saw the line slanting slowly upward."

A.62 وفجأة، وحتى قبل أن يرى التغير الذي طرأ على انحراف الخيط في الماء، أحس

بظاهرة جديدة في ثقل الحبل. فما كان منه إلا أن انحنى على الخيط صافعا فخذة في قوة وعنق بيده اليسرى المتشنجة وانشأ يتأمل الخيط وهو يرتفع.

B.59 وأحست يميناه بتغيير في درجة انجذاب الحبل، قبل أن يرى بعينه تبدل انحرافه

في الماء. وانحنى على الحبل، وضرب يسراه في فخذه بعنف وسرعة وهنا رأى الحبل

يصعد ويبدأ.

- (6) P.69-70 "He woke with the jerk of his right coming up against his face and the line burning out through his right hand. He had no feeling of his left hand but he braked all he could with his right and the line rushed out. Finally his left hand found the line and he leaned back against the line and now it burned his back and his left hand, and his left hand was taking all the strain and cutting badly."

A.83 وفجأة انتفضت يده اليمنى فلطمت وجهه. كان الحبل قد ألهب يده الهابا،

وكانت يده اليسرى خدرة لا حس فيها. وكبح الخييط بيده اليمنى، أقصى ما يستطيع

الكبح، ولكن الخييط اندفع هاربا. وأخيرا عثرت يده اليسرى على الخييط وارتد إلى

الوراء ضاغطا على الخييط بظهره، فإذا بالخييط يحرق ظهره ويده اليسرى، وإذا بيده

اليسرى تنهض ألان بالعبء كله فيحتزها الحبل ويدميتها.

B.75 وصحا العجوز على رجفة في يميناه التي ارتفعت حتى كادت تلم وجهه والحبل

فيها. ولم يشعر بيده اليسرى، ولكنه جذب الحبل بكل ما فيه يمينه من قوة، فانفلت

الحبل بين قبضتها. فأسرعت يسراه إلى غوث اليمنى وجعلتا تجتذبان الحبل معا.

وانحنى العجوز على الحبل الذي ألهب ظهره ويسراه. وكانت البسرى قد احتملت أكثر
العبء وجرى فيها حز مؤلم.

(7) P.70 "If the boy was here he would wet the coils of line,
he thought. If the boy were here. If the boy were here."

A.84 وقال في ذات نفسه: لو كان الغلام هنا إذن لبل الخيوط . اجل لو كان الغلام هنا!
لو كان الغلام هنا!

B.76 لو كان الغلام هنا.. لبل لفة الحبل . اجل لو كان الغلام هنا! ليته كان معي.

(8) P.71 "The line went out and out and out".

A.48 وكر الخيط، وكر، وكر.

B.77 وظل الحبل يستطيل ويستطيل مغربا عنه.

(9) P.75 " 'Don't jump, fish,' he said. 'Don't jump'".

A.89 لا تثبي، أيتها السمكة، لا تثبي.

3.4.2 The use of fishing terms and techniques

There is no doubt that the style of *The Old Man and the Sea* is a reflection of Hemingway's expert knowledge and skills in deep-sea fishing. This knowledge is transformed into words referring to skills. Gurko (1955, 13) has stated that "one reason that Hemingway's stories are so crammed with technical details about fishing, hunting, bull-fighting, boxing, and war is his belief that professional technique is the quickest and surest way of understanding the physical process of nature, of getting into the thing itself." Beaver (1953, 325) in his article "Technique" in Hemingway" discusses some aspects of Hemingway's obsession with perfection in performing certain jobs:

All of Hemingway's work is concerned with the 'technique' of performing some job properly, correctly. The common denominator to his best work has been, I think, his delineation of technique in this sense. Back of the correct technique lie the practice and experience in performing the particular job, combined sometimes with inherent artistic

talent, which distinguish Hemingway's heroes at their best (and in this sense they are heroes, as characters in novels by most other contemporary writers are not).

Santiago says he knows 'many tricks'. "These 'tricks' are not means of deception or ways of cheating but techniques and strategies that are intricate aspects of the fishing craft accumulated over the years and perfected into personal art". (Sojka, 1985, 122). Indeed, the old man, as Wagner (1973, 524) says, is "a realist, not a romantic" and so "faith in angling skills provides Santiago with the confidence to proceed into the far reaches of the ocean" (ibid. 131).

Wagner also wrote about Hemingway's obsession with technique in *The Old Man and the Sea*, saying, for example about Santiago, "He knows he will have to use tricks on the fish because his strength is not what it was when he was young or that he uses his skills to compensate for his lack of physical strength. Indeed, there are many examples in the novel that illustrate this point.

(10) P.24 "On the other, he had a big blue runner and a yellow jack that had been used before".

A.31 أما الخيطان الآخران فكان قد علق بهما سمكة ضخمة زرقاء من النوع المعروف

بالعداء، وأخرى صفراء من النوع المعروف بسمك الكراكي. وكان قد استعملهما من قبل.

B.33 أما الجبلان الآخران، فقد هبطا بقطعتين من الطعم إحداهما صفراء و

الأخرى زرقاء، كان العجوز قد استخدمهما من قبل.

Both translators fail to understand that 'blue runner' and 'yellow jack' are specific fishing terms denoting artificial replicas used by fishermen. Therefore, while A translates literally using **العداء**, which is a literal translation of 'runner', it seems that he is aware of the puzzlement that the reader will encounter in visualising the image of the two fish, so he adds the word **المعروف**, which is a homonymy denoting (1) well-known, and (2) called. Being aware of the difficulty of comprehending these two fishing terms, B resorts to two hyperonymies, namely **صفراء** for 'yellow jack' and **زرقاء** for 'blue runner', which leads him to distort the ST message.

(12) P.26 "But he crowded the current a little so that he was still fishing correctly though faster than he would have fished if he was not trying to use the bird."

A.33 ولكن سبقت التيار بعض الشيء بحيث ظل يصطاد في دقة وضبط، وان يكن

اصطياده ذلك أسرع مما كان جديرا به أن يكون لو لم يحاول أن يلحق بالطائر.

B.35 ودون أن يهمل استقامة حباله في الماء، مبحرا في اتجاه الطائر.

A's rendition of 'he crowded the current', by سبقت التيار بعض الشيء is incompatible. Bonyng (1977, 33) explains that "the old man fishes at the edge or too close to the current' not 'he went past the current a little'. He also fails to understand that the phrase 'to use the bird' denotes 'using the bird as an ally of catching a fish' (Cliffs Notes, 1990, 25) and renders it as يحاول اللحاق بالطائر. The ST exemplifies how skilful the old fisherman is. Regrettably translator A overlooks this element in his translation. It is worth mentioning that B omits to translate 'but he crowded the current' and mistranslates 'trying to use the bird'. It seems that B found these technical terms nuts too hard to crack.

(13) P.36 "I could make the line fast. But then he could break it. I must hold him all I can and give him line when he must have it."

A.44 كان في استطاعتي أن اشد الخيط شدا أقوى، ولكنني أخاف أن تقطعه السمكة.

يجب أن اتشبت بها ما استطعت، وان أملى لها حين تكون في حاجة إلى ذلك.

B.44 كان في استطاعتي أن أعجل بجذب الحبل في أول الأمر...ولكن كان من الجائز

عندئذ أن تفلت السمكة من الحبل...يجب أن أمسك بها قدر ما أستطيع، وأرخي لها

العنان طالما لا بد من إرخاء العنان.

A has successfully rendered the text. However, it seems that B has misunderstood the meaning of the phrase 'I could make the line fast', rendering it *كان باستطاعتي أن أعجل بجذب الحبل*, for which there is no correspondence. The word *أعجل*, which denotes 'to hurry', is incompatible with 'make fast' in the sense 'to tie or to fix'. In addition, the phrase *يجذب الحبل* 'to pull the rope' is disjunct with the idea of fastening the rope to the boat. Also, his addition of *في أول الأمر* has no correspondence to the original. Further, his choice of *تفلت* 'to escape' in

تفلت السمكة من الحبل is disjunct with 'he could break it', for it does not denote cutting the rope an action represented in the ST to initiate the beginning of the old man's endurance of pain.

(14) P.36 " 'Now!' he said aloud and struck hard with both hands, gained a yard of line and then struck again and again, swinging with each arm alternately on the cord with all the strength of his arms and the pivoted weight of his body."

A.44 أَلان قال ذلك بصوت عال، جاذبا بكلتا يديه جذبا شديدا. وكسب مقدارا من

الخيوط طولها ياردة واحدة وجذب وجذب وجذب، متمائلا ذات اليمين وذات الشمال،

بأقصى ما يستطيع من قوة، دائرا حول نفسه مستعينا بثقل جسده كله.

B.44 وصاح الآن؟ ثم استجمع كل قوى ذراعيه وجسده، وراح يحاول جذب الحبل بكل ما

أبقى له الزمن من عافية.

Both translators fail to understand the denotation of this text. The phrase 'struck hard' is a fishing term of specific register which denotes the jerking action which drives home the hook into the fish's jaws (Bonyngge, 1977, 35). Hemingway uses terms such as 'struck' and 'swinging' to show

that the old man strikes hard by moving or swaying from side to side or forwards or backwards from a fixed point in order to lodge the hook securely in the fish's gullet. This will force the fish to move towards the skiff, so that the old man will gain some yards on the line. Therefore, although A's phrase *جاذبا بكلتا يديه* does not correspond to the technicality of this fishing term, his overall rendition is fairly close to the original. B on the other hand translates the word 'struck' as *وراح يحاول جذب الحبل* . . . He fails to provide the closest equivalent to the original by his use of words such as *جذب* 'to pull' and *يحاول* 'to try' . He also unnecessarily adds *بكل ما أبقى له الزمن من* and *ثم إستجمع كل قوى ذراعيه وجسده* to dramatize the situation, whereas it has already been dramatized by the use of "Now!" he said", which he has rendered as ؟
 . Finally, although this rendition is comprehensible, it does not sound Arabic. It is a general description to convey the hard work the old man is undertaking rather than the exact accurate description of the original.

(15) P.40 "He is wonderful and strange and who knows how old he is, he thought."

A.48 وقال في ذات نفسه: إنها فاتنة عجيبة، وليس يدري أحد مبلغها من العمر.

B.47 إنها سمكة عجيبة ومذهلة. ترى ما عمرها؟

Again, both translators fail to comprehend the jargon of fishing. In this context, 'How old' denotes 'size'. According to Leighton (1991, 230), "age means size to a fisherman". Moreover, A's rendition of 'wonderful', which denotes 'fantastic', as فاتنة, which denotes 'fascinating or charming' and which is often used to describe females or female objects which have already been seen, whereas the fish has not ascended yet, is disjunct. Therefore, his rendition is incompatible with the ST. B's choice of مذهلة is compatible with the original.

(16) P.43 "He adjusted the sack and carefully worked the line so that it came across a new part of his shoulders, and, holding it anchored with his shoulders, he carefully felt the pull of the fish and then, felt with his hand the progress of the skiff through the water".

A.52 وعدّل وضع الكيس، وفي عناية بالغة أزاح الخيط إلى ناحية جديدة من كتفه. وإذ

اتخذ من منكبيه شبه آلة رافعة، راح بقدر في دقة قوة السمكة. ليس هذا فحسب،

بل لقد صار في ميسوره أن يسبل يده في الماء لتتم له، بذلك، فكرة عن سرعة القارب.

B.50 فأحكم لفة الجوال حول عنقه وأصلح من وضع بقيته المحشوة بين ظهره والحبل،

ليحز الحبل في جنب آخر من كتفيه. وهنا أحس عجة أخرى للسمكة فأدرك أنها لا

تزال توغل في الماء.

Although A's translation is very close to the original, his rendition of 'holding it anchored with his shoulders' as وإذ إتخذ من منكبيه شبه آلة رافعة is inaccurate. The word 'anchored' in this context means 'fixed firmly on his shoulders', not 'he made his shoulders as a lifting apparatus' as is suggested in the translation. Also, it would be better if the word جذب were added to قوة السمكة. B's rendition, on the other hand, is incompatible with the original. His choice of أحكم and عنقه for 'adjusted' and 'shoulder' respectively does not correspond to the original. Moreover, he mistranslates the rest of the text, as وأصلح من وضع بقيته المحشوة

بين ظهره و الحبل، ليحز الحبل في جنب آخر من كتفيه. وهنا أحس عجة أخرى للسمة، فأدرك أنها
 has no equivalence in the original. لا تزال توغل في الماء.

After the old man has seen the gigantic size of the marlin, he decides to
 persuade him:

(17) P.44 "he felt the harshness as he leaned back to pull and
knew he could put no more strain on it.

A.53 حتى إذا انحنى الى الوراء لكي يجذبه اصطدم بمقاومة افهمته ان من المتعذر
تقصير الخيط.

B.52 ومال العجوز ظهريا وعاود جذب الحبل حتى لم يعد يحتمل أي مزيد.

The translators fail to convey the fact that the line is so taut that if the old man tries to pull it, it will be harsh on his shoulders. A's choice of the phrase اصطدم بمقاومة, which denotes 'he was collided with resistance' and أفهمته أن من المتعذر تقصير الخيط, which denotes 'that made him realize that it was impossible to make the line short', is a general rendition. B's choice

of the phrase **وماال العجوز ظهريا ، وعاود جذب الحبل** , which denotes that Santiago leaned backward then pulled the line, again distorts the meaning and the action in the ST, which denotes that whenever the old man leans back in order to pull the line, he feels the harshness of the line on his back, so that his back hurts. Also, the word **ظهريا** as an equivalent to 'he leaned backward' sounds rather awkward in Arabic.

(18) P.46 "But when he was touching the breaking point he held steady and settled back against the strain of the line."

A.56 ولكنه لم يكديبلغ نقطة الانقصاب حتى كف عن الجذب، والتمس سنادا يقاوم به ضغط الخيط.

B.54 وعندما أدرك الحبل غاية التوتر، عاد العجوز فأرخی العنان.

Both translators fail to understand that the old man remained steady in his grip although he realized the line could break at any moment. It seems that both translators have failed to understand that 'settled back against the strain of the line' denotes 'placed himself against the strain

of the line'. Thus A's translation, which denotes 'he looked for a support to resist the tension of the line' and B's choice 'to let the line loose', are both incompatible with the ST.

(19) P.53 "He is a great fish and I must convince him"

A.63 وقال في ذات نفسه : أنها سمكة هائلة ، ويتعين علي أن انتصر عليها.

B.60 وهمس لنفسه: إنها سمكة ضخمة، ويجب أن أقنعها بالعودة.

Here both translators fail to render the text. A's rendition يتعين علي أن انتصر عليها which denotes 'I must obtain victory over her' is general. B's rendition يجب أن أقنعها بالعودة which denotes 'I must persuade her to return' is incompatible with the original meaning. 'Convince' in this context means 'to persuade the fish to give up'. This term 'convince' denotes "allowing the fish to jump, swim and dive to the best of his ability" (Sojka, 1985, 131).

(20) P.65 "I must cushion the pull of the line with my body and at all times be ready to give line with both hands."

A.78 يجب أن اتخذ من جسدي وسادة تخفف من وطأة الضغط، وان أكون مستعداً، في

كل لحظة، لان أرخي الخيط للسمكة، بيدي الاثنتين.

B.72 لابد ان اترك الحبل فوق جسدي، و اكون متاهبا لارخاء العنان بكلتا يدي في أي

وقت.

A's translation seems fairly close to the original, whereas B has failed to notice that the old man must himself take the strain and let out a little more line when necessary (Graham, 1989, 16).

(21) P.67 "The flow was less strong and as he rubbed the side of his hand against the planking of the skiff, particles of phosphorus floated off and drifted slowly astern."

A.80 كان البحر اكثر هدوءاً. وحين حك راحة يده بألواح القارب تناثرت منها ذرات من

الفسفور وارتدت في تودة نحو مؤخر القارب.

B.73 وكان الماء وئيد السرى في يده. ومسح يده في لوحات الزورق.

A's choice of *كان البحر اكثر هدوءا* , which denotes 'the sea was calmer', does not correspond to the ST, which denotes that the old man felt the speed of the fish by examining the flow of the water with his hand. B, on the other hand, has successfully chosen the literary expression *وئيد السرى* , which denotes 'flows unhurriedly' .

3.4.3 Hemingway's use of details

Hemingway, writes Kaushal (1974, 115-16, cited in Bloom's Notes, 1996, 51), "took his vocation with the same meticulous care, with the same degree of high seriousness and precision as Santiago took his. This choice of precision, exactitude, minuteness were strictly Hemingway's choices in his profession as a writer." Below are some examples of these choices and the translators' attempts to render them.

- (22) P.5 "The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his

hands had the deep-creased scars from handling heavy fish on the cords."

A.7 وعلت خديه القروح السمراء الناشئة عن سرطان الجلد غير المؤذي الذي هو ثمرة

انعكاس الشمس على صفحة المياه في المناطق الاستوائية. وكانت تلك القروح تغطي

جانبي وجهه، على حين كانت في يديه ندوب عميقة الغور خلفتها الحبال التي علقت في

أطرافها ضروب من الأسماك الثقيلة.

B.12 وقد عدت حرقه الشمس في انعكاساتها على مياه البحر، على بشرته عدوانا قاسيا،

فمألت خديه بالبثور، واستدارت فنثرت الكثير منها على جانبي وجهه. أما كفاه، فقد

حفرت فيهما الحبال التي طالما جرر بها الأسماك الثقيلة. جراحا عميقة ليس بينها

جرح جديد.

Whereas A has successfully rendered this text, B's translation is only fairly close. However, there are instances where B fails. The phrases عدت

عدت and عدوانا قاسيا are verbose for such a powerful description. The

verb عدت, which denotes 'to deal with something', has no

correspondence in the ST. Also, عدوانا قاسيا is an over-dramatization of the

description of the old man. Further, he overlooks 'the benevolent skin

cancer' and 'on the tropic sea', thus depriving the reader of the writer's intention to offer facts as a device to persuade acceptance of the illusion. These facts are that strong sunlight on the skin can cause cancer and that these blotches only occur if the old man spends very long periods of time on the sea, the implication being that he is an old fisherman. Moreover, the word إستدارت 'turned' is incompatible with 'ran well' in 'ran well down the sides of his face'. Although there is no exact equivalent for the word 'handling' in B's Arabic (words such as يتعامل مع or يعالج cannot carry the original meaning: 'his ability to control and deal with fish by using ropes in all sorts of ways'), the translator uses a more specific term, جرر, which denotes one aspect of the meaning of the original. His addition of حفرت فيهما, normally used of carving or engraving metal, is another example of changing the style of the original by *telling* rather than *showing*.

Graham (1961, 302) points out that by such a description Hemingway wants to show Santiago as "the result of the passage of time and action.

The continuous action of nature and of past experience on the old man has produced the present figure."

- (23) P.13 "When the boy came back the old man was asleep in the chair and the sun was down. The boy took the old army blanket off the bed and spread it over the back of the chair and over the old man's shoulders. They were strange shoulders, still powerful although very old, and the neck was still strong too and the creases did not show so much when the old man was asleep and his head fallen forward. His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun. The old man's head was very old though and with his eyes closed there was no life in his face. The newspaper lay across his knees and the weight of his arm held it there in the evening breeze. He was bare footed.

A.20-21 وحينما عاد الغلام إلى الكوخ، كان العجوز قد استغرقه النوم وهو جالس

على مقعده. وكانت الشمس قد مالت إلى الغروب وتناول الغلام بطانية من مخلفات

الجيش كانت على المخدع، فنشرها فوق ظهر المقعد وعلى كتفي العجوز

الغروب... وتناول الغلام بطانية من مخلفات الجيش كانت على المخدع، فنشرها فوق

ظهر المقعد وعلى كتفي العجوز... كانت للعجوز كتفان عجيبتان، أكلت منهما السنون،

ولكنهما لا تزالان قويتين. وكذلك عنقه... كانت عليه سمات القوة. وقد أوشتت تلك

الغضون أن تمحى حينما تدلى رأسه إلى الأمام في نومته. أما قميصه، فقد تكاثرت عليه الرقع، حتى شابه شراع زورقه . وقد عبث الوهج بهذه الرقع، فأصبح كل منها بلون. كان رأس العجوز، إذ هو كذلك، يبدو، موعلاً في الهرم، حتى لكأنه - وقد أسدل جفونه على عينيه - قد تجرد من كل معالم الحياة . أما الجريدة، فكانت لا تزال في حجره، نائمة بين ركبتيه وثقل يده ملقاة فوقها ، ونسمات الليل طائفة به، وقدماه حافيتين.

B.17 وحين رجع الفتى، كان الشيخ نائماً في الكرسي، وكانت الشمس قد غربت. ورفع

الفتى البطانية العسكرية العتيقة عن السرير ونشرها على طهر الكرسي وفوق كتفي الرجل العجوز. كانتا كتفين غريبتين، فهما ما تزالان قويتين برغم أن صاحبهما طاعن في السن. وكانت العنق لا تزال قوية أيضاً. وما كانت التجاعيد لتظهر كثيراً في هذا الوضع الذي انحنى فيه رأس الشيخ إلى أمام. وكان قميصه قد رقع مرات عديدة حتى لأصبح أشبه ما يكون بالشراع. وكانت الرقع قد اتخذت، بعد أن أنصلتها الشمس، ألف لون ولون. ومع ذلك فقد كان رأس الشيخ هرمياً جداً، ولم تكن على وجهه، وقد أغمض عينيه، أثارة من حياة. وكانت الصحيفة ملقاة على ركبتيه، وكان ثقل ذراعه يجلسها هناك برغم نسيم المساء. أما قدماه فكانتا حافيتين.

In this example, both translations are more or less comprehensible, although the translators fail in one way or another to present an adequate rendition which is true to the original. A's choice of العتيقة for 'old' is

inappropriate, for العتيقة is ambiguous. It may denote something positively or negatively old. He is aware that أكتاف in Arabic does not collocate with age, so he successfully shifts the reference from 'shoulders' to 'the old man'. He also rightly provides في هذا الوضع as supplementary information, probably to achieve a dramatic effect on the TL reader. His rendition of 'like the sail' by أشبه ما يكون بالشرع is inappropriate, for he does not realize that 'the sail' refers back to the sail mentioned in the opening paragraph. Moreover, his translation of 'with his eyes closed' by وقد أغمض عينيه is inaccurate, for it denotes that the old man had deliberately closed his eyes.

B's choice of تناول 'to get or to obtain' for 'took off' is less satisfactory in this context. Also, his translation of 'the sun was down' by مالت إلى الغروب 'prepared to set' is inappropriate, for it was already dark when the boy came back. Moreover, translating 'old' by مخلفات is incompatible with the ST. نشر فوق for 'spread over' is not the right choice, for نشر denotes 'to

unfold or to unroll', whereas طرح means 'to put something over someone'.

Further, it seems that he is aware that أكتاف in Arabic does not collocate

with age. Therefore, he resorts to the metaphoric collocation أكلت منها

السنون. Furthermore, his rendition of 'still strong' by كانت عليه سمات القوة is

incompatible with the original. سمة denotes 'traits, signs, and marks'.

Hence, the phrase كانت عليه سمات القوة in this context denotes that part of

the strength has already been worn out and only traces of it still exist.

However, his choice of تدلى 'dangled' for 'fallen forward' is compatible

with the ST, as it connotes that the old man is motionless. B's rendition

of 'the patches were faded to many different shades by the sun' by وقد عبث

الوهج بهذه الرقع، فأصبح كل منها بلون is poor as it is an inappropriate rendition

which does not correspond to the original. Moreover, عبث does not exist

in the ST and الوهج here sounds less appropriate. He unsuccessfully

provides إذ هو كذلك, which does not exist in the original. It is not clear

whether إذ هو كذلك refers to the head of the old man as it is or to the way

he was asleep. In addition, his choice of **موغلا** 'deep rooted' for 'very old' is inappropriate. Further, his rendition of 'with his eyes closed there was no life in his face' by **وقد أسدل جفونه على عينيه—قد تجرد من كل معالم الحياة** is long-winded. Finally, his translation of 'the newspaper lay across his knees and the weight of his arm held it there in the evening breeze' by **أما الجريدة،** **is less** **فكانت لا تزال في حجره، نائمة بين ركبتيه وثقل يده ملقاة فوقها، ونسمات الليل طائفة به.** **is less** **سatisfactory.** His choice of **لا تزال** does not correspond to the original, and 'lay across' as **نائمة** rather than **أوملقاة** , 'his arm' as **يده** rather than **ذراعه**, and 'held it there in the evening breeze' as **ونسمات الليل طائفة به** do not convey the scene Hemingway wanted his readers to perceive; the newspaper is on the old man's lap and the weight of his arm is holding it there so that it will not fall down by the blowing of the evening breeze.

This accuracy of details is not matched in the two following translations.

- (24) P.21 "leaning forward against the thrust of the blades in the water, he began to row out of the harbour in the dark"

A.27 وانحنى متكئا على طرفي المجذافين المسطحين المندفعين في الماء . وشق طريقه

إلى خارج المرفاء في غمرة من الظلام.

B.30 وعقد العجوز مجدافيه، وبدأ يجدف في الظلام.

A focuses on leaning on the end part of the oars not the thrust of the blades. He also provides an abstract rendition of the concrete 'he began to row out' as وشق طريقه إلى خارج المرفأ . B, on the other hand, renders 'he began to row out' by وبداء يجدف في الظلام and overlooks the rest of the unit. He omits important details that are deliberately put in by the author.

In the passage about Santiago's baiting his hooks, there is an abundance of details. Every detail of the time of day, hook, bait, and line are given full attention. They show how expert the old man is. This however, is not matched in either translation.

(25) P.24 "Before it was really light he had his baits out and was drifting with the current."

A.30 وقبل أن يكتمل ضوء النهار أخرج الشيخ اطعامه ، وكاد يندفع مع التيار.

B.33 وقبل أن يكتمل ضوء الصباح، أعد العجوز ما عنده من الطعم وسار مع التيار.

In the opening sentence of the passage, both translators fail to understand that 'before it was really light' denotes 'the time before the end of darkness', not 'before the completion of the daylight', which denotes that the light is already there. Translator B mistranslates 'he had his baits out' as *أعد العجوز ما عنده من الطعم*, in which the verb *أعد* 'to prepare' does not correspond to the original. He also mistranslates the depth of the fourth bait as *وألاخر إلى مائة وخمسة وسبعين غورا* 'for one hundred and twenty-five fathoms', while A wrongly renders *وكاد يندفع مع التيار*, which denotes 'he was almost drifting with the current', for 'and was drifting with the current'. His choice of *كاد* 'almost' changes the meaning of the original and fails to capture Santiago's deliberate action of using the current. Also, it would have been better if he had chosen *ينجرف*, as this collocates with *التيار* rather than *يندفع*.

(26) P.24 "Each bait hung head down with the shank of the head hook inside the bait fish, tied and sewed solid."

A.30 وكان كل طعم يتدلى مطأطئ الرأس وساق الصنارة في داخل السمكة الطعم.وقد

شدت وخيبت في إحكام.

B.33 وكانت كل قطعة من الطعم تخفي في جوفها خطافا وهي نفسها تختفي في جوف

سميكة صغيرة من سميكات الطعم.

Both translators fail to render "the positioning of the sardines on the hook' (Sojka, 1985, 125). A uses words such as يتدلى 'suspended' and مطأطئ 'bowing one's head' that are incompatible with the original. They do not convey the meaning that the bait fish are placed head down. B, on the other hand, overlooks 'each bait hung head down' and 'tied and sewed solid', thereby deleting elements of the description. Furthermore, rendering 'with the shank of the hook inside the bait fish, tied and sewed solid' as وكانت كل قطعة من الطعم تخفي في جوفها خطافا وهي نفسها تختفي في جوف سميكة is incompatible with the original.

(27) P.24 "all the projecting part of the hook, the curve and the point, was covered with fresh sardines. Each sardine was hooked through both eyes so that they made a half garland on the projecting steel."

A.30 على حين كان الجزء البارز من الصنارة ، القوس والرأس ، مغطى بالسردين

الطازج وكانت كل من سمكات السردين قد سلكت من خلال عينيها الاثنتين بحيث

شكل مجموعها ضربا من الأكاليل فوق الفولاذ الناتئ.

B.33 وكل سمكة مطوية بدورها في جوف سردينه طازجة، وفي رأس كل سردينه

خطاف مزدوج. له طرف في كل عين.

Although A's rendition is very close to the original, it seems he follows the form of the original text, 'with fresh sardines. Each sardine was hooked' which results in a text that does not follow the stylistic norms of Arabic. A more natural rendering might be

بذلك الفولاذ الناتئ لقوس ورأس something like this الصنارة فشكلت نصف عقد.

B's rendition of 'Each sardine was hooked through both eyes so that they made a half garland on the projecting steel' as وفي رأس كل سردينه

خطاف مزدوج. له طرف في كل عين is incompatible with the original. It seems

that he has misunderstood the phrase 'was hooked through both eyes'.

He also overlooks 'so that they made a half garland on the projecting steel'. It seems that his strategy is to render the general meaning of the

text, depriving the reader of Hemingway's purpose to make him view the entire process of baiting, as it would have been seen by Santiago.

(28) P.24 "There was no part of the hook that a great fish could feel which was not sweet-smelling and good-tasting."

A.30 وبكلمة، لم يكن ثمة مليمتر واحد من تلك الصنارة المعدة لصيد إحدى السمكات

الكبار إلا وهو حسن الرائحة طيب المذاق.

B.33 ولا تخلو مجموعة من هذه المجموعات كلها، من رائحة تلذ لأية سمكة كبيرة.

We note that in order to summarize the whole passage A adds 'in a word', then translates 'There was no part' as 'لم يكن ثمة مليمتر واحد', in which he adds the word 'مليمتر' to make the description more specific. His rendition of 'that a great fish could feel' by 'من تلك الصنارة المعدة لصيد إحدى السمكات الكبار' is an interruption of the flow of the description and misses the objective of the statement included by Hemingway: 'that the hook was so well baited that even a big fish will be tempted to approach it,

and eat it'. B, on the other hand, summarizes this unit without conveying any details contained in the original.

In the next passage Santiago 'arranges his tackle in a manner that reduces chances for failure. "Green-sapped sticks' serve as bobbers and interconnected lines would allow a fish to take out over three hundred fathoms of line." (Sojka, 1985, 125).

- (29) P.24 "Each line, as thick around as a big pencil, was looped onto a green-sapped stick so that any pull or touch on the bait would make the stick dip and each line had two forty-fathom coils which could be made to the other spare coils so that, if it were necessary, a fish could take out over three hundred fathoms of line."

A.31 وكان كل من الخيوط في مثل ثخانة قلم رصاصي كبير، وكان معقودا حول عود

أخضر لين، فما إن يجذب الطعم أو يمس حتى يغوص العود في الماء. وكان الشيخ

يحتفظ بلفيفتين من الخيوط طول كل منهما أربعون قامة، ففي ميسوره أن يستعين

بهما إذا ما احتاج إلى مزيد من الخيوط وتطلبت سمكة ما خيطا يزيد طوله على

ثلاثمائة قامة.

B.33 وكان كل حبل من حبال الصيد يستدير في قامة القلم الرصاص، ويتدلى من عصا

خضراء خفيفة، بحيث تكفل أية لمسة تصيب الطعام في جوف الماء، تحريك العصا.

Although A's version is very close to the original, his rendition of the last part of the passage is less satisfactory. Contrary to Hemingway, he seems to focus on the old man rather than on the lines: وكان الشيخ يحتفظ بلفيفتين من

وكان Therefore, B's injection of الخيوط ، ففي ميسوره أن يستعين بهما إذا ما احتاج

are unnecessary interruptions of this focus. His and الشيخ

وكان كل حبل من rendition of 'Each line, as thick around as a big pencil' by

is incompatible with the original. His حبال الصيد يستدير في قامة القلم الرصاص

choice of حبال for 'lines', يستدير for 'thick', and his addition of قامة do not

equals the exact description given in the original. Also, when he renders

'a big pencil' as القلم الرصاص he changes the reference to something definite

rather than generic. Moreover, he inappropriately renders 'looped' by

'hang down' and 'green-sapped' by خضراء خفيفة (a green-coloured

light stick'. He also overlooks 'any pull' and the rest of the text. B's

rendition therefore sacrifices many essential details for brevity.

3.4.4 The use of figurative language

Hemingway uses figures of speech "as a way of giving extra meaning to his seemingly simple descriptions" (Wagner, 1973: 518). He uses them when the simple direct statement will not achieve the effect that he wants.

(30) P.5 "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat."

A.7 وكان الشراع مرقعا بأكياس دقيق عتيقة، فهو يبدو وقد طوي على هذه الشاكلة أشبه ما يكون براية الهزيمة السرمدية .

B.11 وكان هذا الشراع المرقع بالخيش إذا ما انطوى حول صاريه، بدا كأنما هو علم للهزيمة المتصلة.

(31) P.5 "But none of these scars were fresh. They were as old as erosions in a fishless desert."

A.8 ولكن أيا من هذه الندوب لم يكن غضا. كانت قديمة قدم التآكل في صحراء خلو
من السمك.

B.12 جراحا عميقة الغور ليس بينها جرح جديد، فهي جميعا قديمة قدم الحفريات في
صحراء عديمة السمك.

Both translators fail to convey the connotation of this simile. Their literal renditions do not reveal the meaning. In fact, this description "intensifies the idea of Santiago's failure as a fisherman. The old man's physical features have been worn away like the land, and this emphasizes the idea of Santiago's age and of his character. Like the land, he is old but he survives, despite the erosion" (Cliffs Notes, 1990: 14). It seems difficult to find a similar simile conveying the same connotation as that intended by Hemingway, but the problem can be solved, either by providing the reader with such information in footnotes in order to create the context of the situation and make the translation more communicative and natural, or by making the intended meaning plain, without using a simile.

(32) P.8 "His hope and his confidence had never gone. But now they were freshening as when the breeze rises."

A.12 إن أمله وثقته لم يعترهما الوهن قط . ولكن الانتعاش دب فيهما كما ينتعشان حين يهب النسيم العليل.

B.15 ولما يزل به كثير من الأمل وكثير من الثقة، وكأنما أنعشتها في كيانه خطرة النسمات."

(33) P.29 "But these poisonings from the *agua mala* came quickly and struck like a whiplash."

A.36 ولكن الأذى الذي تلحقه الـ (آغوا مالا) خاطف مؤلم كضربة سوط.

omitted B.37

(34) P.39 "The line showed like a phosphorescent streak in the water straight out from his shoulders."

A.47 ومن أعلى كتفيه حتى صفحة الماء بداء الخيط أشبه ما يكون بخيط ذي توهج فسفوري

B.46 وكان الجبل المتدلي من عنقه إلى الماء يلمع كشريط من الفوسفور في الماء.

(35) P.40 "The old man had gaffed her and clubbed her, holding the rapier bill with its sandpaper edge."

A.49 حتى إذا جذب الشيخ الأنثى بمحجنه وأهوى عليها بالهراوة، متشبها بمنقارها

الذي كان طويلا كالرمح خشنا مثل ورق الزجاج.

omitted B.48

(36) P.49 "he asked the cramped hand that was almost as stiff as rigor mortis."

A.58 وسأل يده المتشنجة التي انتهت إلى أن تصبح متصلبة مثل أيدي الموتى.

B.56 ونظر إلى يده المتقلصة وجعل يسألها.

(37) P.51 "He looked to the sky and saw the white cumulus built like friendly piles of ice cream."

A.61 وتطلع إلى السماء فرأى الغيوم البيضاء المتلبدة على شكل طبقات متراكمة من

البوطة الشبية.

B.58 وتطلع العجوز إلى السماء، فرأى أكداًس السحب تتجمع كأنها تلال لذبدة من

المثلجات.

Both translators fail to convey the meaning of 'friendly'. This word conotes the old man's optimistic frame of mind and the fact that the clouds are not hostile (Bonyngé, 1977: 36).

(38) P.52 "His sword was as long as a baseball bat and tapered like a rapier."

A.63 أما رمحها فكان طويلاً كمضرب البيسبول، محددًا كالحسام.

B.59 أما رمحها، فكان طويلاً كمضرب الكرة، وقد استدق كالسيف.

(39) P.53 "his left hand was still as tight as the gripped claws of an eagle."

A.64 ولا تزال يده مطبقة مثل برائن نسر انشبت في إحدى الطرائد.

B.60 كانت يسراه لا تزال منقبضة ، كأنها مخلب نسر .

(40) P.56 "he could picture the fish swimming in the water with his purple fins set wide as wings."

A.68 أما وقد رأي السمكة مرة فقد صار في وسعه أن يتمثل السيف سابحا في الماء

بزعانفه الحمراء الداكنة ، المنشورة كالأجنحة.

omitted B.63

(41) P.96 "he came like a pig to the trough."

A.113 وانقض على فريسته كما ينقض خنزير على مذوده.

B.103 كان شكله كالخنزير وحنكه كحنك الخنزير.

3.4.5 The use of general and specific

Hemingway's style is concerned with reality. It is designed to show rather than tell. He prefers to use concrete language so that the reader

can respond to it using with his own judgement. This device is not matched by the translators' choice of lexical items. This can be illustrated in the following examples:

(42) P.5 "without taking a fish."

A.7 من غير أن يفوز بسمكة واحدة.

B.11 لم يجد عليه البحر خلالها شيء من الرزق.

(43) P.5 "But after forty days without a fish."

A.7 حتى إذا قضى أربعين يوما من غير أن يوفق إلى صيد ا.

B.11 ولكن أربعين يوما انطوت على غير طائل.

(44) P.5 "in another boat which caught three good fish."

A.7 في قارب آخر ما لبث أن فاز بثلاث سمكات رائعات.

B.11 في زورق آخر جاد البحر على ذويه بثلاث سمكات طيبات.

(45) P.5 "with his skiff empty."

A.7 خالي القارب.

B.11 وزورقه خاوي الوفاض.

(46) P.7 "The successful fishermen of that day were already in and had butchered their marlin out."

A.9 وكان الصيادون الذين فازوا برزقهم ذلك النهار قد دخلوا، وشقوا بطون أسماكهم.

B.13 وكان الصيادون الذين طاب رزقهم في ذلك اليوم من سمك "البوري" قد جمعوا

حصيلة صيدهم.

(47) P.17 "But I know many tricks."

A.23 ولكنني أعرف كثيرا من الحيل.

B.26 ولكنني أتدبر بكثير من الحيل.

(48) P.17 "I will take the things back to the Terrace"

A.23 سوف أعيد هذه الأشياء كلها إلى السطحة.

B.26 وسأخذ المعدات معي إلى الشرفة.

(49) P.17 "There is no such fish if you are still strong as you say"

A.22 ليس هناك مثل هذه السمكة إذا كنت لا تزال قويا كما تقول.

B.26 إن جوف البحر لا يستطيع أن يطوي سمكة تجرؤ على هذا، ما دمت لا تزال

قويا كما تقول.

(50) P.21 "He fitted the rope lashings of the oars onto the thole pins."

A.27 وشد أربطة المجدافين القنبية إلى الوتدين.

B.30 وعقد العجوز مجدافيه.

(51) P.22 "each one headed for the part of the ocean where he hoped to find fish."

A.28 واتجه كل منها إلى جزء من المحيط كان يرجو أن يقع فيه على صيد سمين.

B.30 كل منها يضرب نحو البقعة التي يأمل أن يجد فيها رزقا حسنا.

(52) P.22 "where he hoped to find fish."

A.28 كان يرجو أن يقع فيه على صيد سمين.

B.30 التي يأمل أن يجد فيها رزقا حسنا

(53) P.25 "Others let them drift with the current"

A.32 أما الصيادون الآخرون فكانوا يدعون التيار يتقاذف خيوطهم.

B.34 أما من عداه من الصيادين، فانهم يتركون التيار يعبث بالحبال ما شاء له العبث.

(54) P.32 "I picked up only a straggler from the albacore that were feeding."

A.39 أنا لم اصد إلا سمكة ضالة من ذلك السمك الخنزيري المنطلق بحثاً عن الرزق.

B.40 لقد ظهرت سقمرية واحدة من السرب الذي كان هنا يطعم.

(55) P.35 "He's taken it."

A.43 لقد فازت بها.

B.43 لقد ابتلعتها.

(56) P.37 "He was thirsty too."

A.45 واستبد به الظمأ أيضاً.

B.45 واشتد به الظمأ.

(57) P.45 "It was the yellow Gulf weed that had made so much phosphorescence in the night."

A.45 لقد كانت أعشاب الخليج الصفراء التي أطلقت ذلك الضوء الفسفوري كله في

ساعات الليل.

B.52 انه عشب الخليج الأصفر، الذي ينشر على وجه الماء إشعاعات فسفورية في الظلام.

(58) P.45 "But I will kill you dead before this day ends."

A.54 ولكنني سوف أصرعك قبل أن ينقضي النهار.

B.52 ولكنني سوف سأصرعك حتى الموت قبل أن ينتهي هذا اليوم.

(59) P.53 "There are three things that are brothers: the fish and my two hands."

A. 64 أن هناك ثلاثة أشياء يجب أن تظل متلازمة تلازم الاخوة: السمكة ويدي الاثنتان.

B. 60 فهناك ثلاثة أشياء كالأشقاء: السمكة ويدي.

(60) P.63 "I have gained on him in the question of sustenance."

A.75 فقد تم لي التفوق على السمكة - بعدما ادخرته من غذاء- في ميدان التجلد

والاحتمال.

B.69 ولقد تفوقت على السمكة في مسألة التموين.

(61) P.63 "It was dark now."

وَجَلِبِبِ الظَّلامِ الكونِ. A.75

وكان الظلام قد أرخى سدوله. B.70

(62) P.66 "But I don't want him to rest."

أريد أن يحل التعب بساحته أنا. A.79

ولكني لا أريد لها أن تستريح. B.72

(63) P.88 "The old man knew he was dead."

وأدرك الشيخ أن القرش قد قضى نجه. A.103

وأدرك العجوز أن القرش قد مات. B.95

(64) P.91 "The breeze was steady."

وكانت الريح تهب على نحو موصول. A.108

واستمرت الريح رتيبة. B.99

(65) P.92 "sailing away to either other side."

واتخذت سبيلها ذات اليمين وذات اليسار. A.108

omitted B.99

(66) P.100 "He lay in the stern and steered."

واستلقى في مؤخر القارب نصف استلقاء ، وامسك بالسكان. A.118

ورقد مستندا إلى الصاري، ويده على الدفة. B.107

Judging from these examples, it is fair to conclude that both translators have provided concrete language as in the original. However, there are some instances where a specific word is replaced by a more general one.

Both translators have chose الرزق , صيد ما , and صيد سمين for the word 'fish',

التيار يتقاذف for 'sustenance', يطعم for 'feeding', and

التيار يعبث بالحبال ما شاء له العبث and خيوطهم for 'drift'.

3.5 The translators' use of Arabic stylistic devices

Translators always endeavour to make their translations successful. In the Arab world writers and translators alike are always expected but not required to provide the reader with highly stylistic productions full of classicism. In the introduction to his dictionary, Hans Wehr (1976: IX) explains this phenomenon as follows:

Arab authors, steeped in classical tradition, can and do frequently draw upon words which were already archaic in the Middle Ages... Wherever an aesthetic or rhetorical effect is intended, wherever the language aims more at expressiveness than at imparting information, authors tend to weave in ancient Arabic and classical idioms. They are artistic and stylistic devices of the first order. They awaken in the reader images from memorized passages of ancient literature and contribute to his aesthetic enjoyment. Quotations from the Koran or from classical literature, whose origins and connotations may well elude the Western reader, are readily recognized by Arabs who have had a traditional education and who have memorized a wealth of ancient sources.

What follows are examples highlighting this phenomenon:

3.5.1 The use of Arabic literary expressions

Both translations show a tendency to use Arabic literary expressions. For example,

(67) P.5 "the old man was now definitely and finally salao."

B.11 العجوز مشؤوم لا يطلع نجمه إلا على نحس.

(68) P.17 "But there is only you."

B.25 فانك نسيج وحدك.

(69) P.18 "the high capes and the great brown mountains."

B.27 ورؤوس أشجارها الضاربة في السموق، وجبالها السمراء الفارعة.

(70) P.36 "'Now!' he said aloud and struck hard with both hands."

B.44 وصاح ألان؟ ثم استجمع كل قوى ذراعيه وجسده، وراح يحاول جذب الحيل بكل

ما أبقى له الزمن من عافية.

(71) P.88 "he did not like to look at the fish."

A.104 ولم يؤانس في نفسه ميلا إلى النظر إلى السمكة.

(72) P.89 "Think of something cheerful."

A.105 فكر في شيء يوقع البهجة في فؤادك.

(73) P.90 "Don't think about sin. It is much too late for that."

B.97 لن أفكر في الخطيئة. فلات ساعة مندم.

(74) P.90 "you killed him for pride."

A.107 لقد قتلها بسائق الزهو والخيلاء.

(75) P.102 "I hope so much I do not have to fight again."

A.120 أرجو من شغاف قلبي أن لا اضطر إلى استئناف القتال.

3.5.2 Arabization and Islamization

(76) At the beginning of the novel, Hemingway introduces his protagonist with the words, "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish"(p.5). Translator B renders "He was an old man" by كان الرجل قد بلغ من الكبر عتيا (p.11), in which the word عتيا, which denotes 'to attain a great age', is an echo from the Qur'anic *Surat Maryam* in which Zakariyya asks God, "How shall I have a son, when my wife is barren and I have grown quite decrepit from old age.?" (tr. Ali, 1983: 768)

A uses the verb سلخ (p.7), which denotes 'to take the skin off the body' as a metaphorical translation for 'had gone', implying 'he had spent eighty-four days in pain'.

(77) When the boy asked the old man, "Where are you going?" (p.9), Santiago answered him, "Far out to come in when the

wind shifts. I want to be out before it is light." B renders this by
 ولأخرج من الماء قبل انبلاج الخيط الأبيض من الفجر (p.16), another echo
 from *Surat al-Baqarah*, using a phrase which denotes "until the
 white thread of dawn appear" (tr. Ali, 1983: 74)

(78) When Santiago's left hand becomes uncramped, he begins
 to shift more of the strain to it and "he shrugged the muscles of
 his back to shift the hurt of the cord a little." A renders this by
 الوزر، ثم إنه رفع عضلات ظهره ليزيح الوزر الذي أنقضه، بعض الشيء
 الذي أنقضه is a quotation from the Qur'anic *Surat Al-Sharh*; "And
 removed from thee thy burden, the which did gall thy back?"
 (tr. Ali, 1983: 1755).

(79) The narrator refers to the position of the sun at a certain
 time of day: "When the sun had risen further the old man
 realized that the fish was not tiring" (p.44). A renders this by
 (53) حتى إذا تقدمت الشمس في معارج السماء
 'place of ascent', as in *Surat Zukhruf* : "for everyone that
 blasphemes against (God) Most Gracious, silver roofs for their
 houses, and (silver) stair-ways on which to go up" (tr. Ali,
 1983, 1331)

(80) When the old man was thinking about how rarely he and
 the boy used to talk when they fished together, he thought, "It

was considered a virtue not to talk unnecessarily", (p.31), which translator A renders it by: لقد كان الشيخ يؤمن دائما بهذه السنة ويحترمها (p.39). Here he uses يؤمن which denotes 'to believe', for 'considered' and the word سنة, which connotes 'the Sunnah of the Prophet Muhammad' (peace be upon him), to translate "a virtue"

(81) P.17 "I hope no fish will come along so great."

A.22 أرجو أن لا تمر بنا سمكة هي من الضخامة.

B.25 وأتمنى على الله ألا تبرز من جوف البحر سمكة.

In this example B uses the word الله, for which there is no correspondence. A prefers not to make any additions in his translation, in order to make his style fairly close to the original.

(82) In another place in the novel, when the old man is thinking that the boy might help him rub his left hand, Santiago thought, But it will loosen up (52). B renders this by على أنها ستفرج ياذن

فلا بد أن تعاودها الحياة الله (p.59), unlike A, who renders it by (62).

The word 'God' in the original, is rendered by الله or إلهي in both Arabic translations rather than الرب, which is traditionally reserved for 'God' or 'the lord' as we may see in the following examples:

(83) P.34 "God help him to take it."

يا إلهي ساعدها على التهامها. A.42

اللهم أعنها عليها. B.42

(84) P.37 "Thank God he is travelling."

وإني أشكر الله على أن السمكة تمضي إلى أمام. A.44

اللهم لك الحمد على أن السمكة تسبح. B.44

(85) P.53 "But thank God , they are not as intelligent as we."

- A.64 ولكن هذه الحيوانات ليست، وبالله الحمد، على مثل ذكائنا.
- B.60 ولكن السمك ليس مثلنا والحمد لله، ليس له ذكاؤنا نحن صياديه.

(86) P.72 "But God knows he has had enough chances to learn."

- A.86 لكن الله يشهد أن مجالات التعلم كانت رحبة أمامه.
- B.78 ولكن يعلم الله. لقد أتاحت لها فرص كثيرة للمران

By translating 'God' as الله, both translators have given a Muslim connotation to the Christian-oriented texts. However, in the following example the translators render the word 'Christ' differently. A renders it by المسيح, thus keeping his rendition as close as possible to the original. B, on the other hand, renders it by الله, thereby making his style as close to the TL as possible.

(87) P.34 "Christ knows he can't have gone."

A.42 المسيح يعلم أن من المستحيل أن تذهب.

B.42 الله وحده يعلم.. هذا مستحيل.

3.5.3 The use of emotive words

Sound devices such as alliteration and rhyme can have expressive value and a powerful influence on Arabic speakers. In the words of Hitti (1937: 90, cited in Aziz (1995, 88),

No people in the world, perhaps, manifest such enthusiastic admiration for literary expression and are moved by the word, spoken or written, as the Arabs. Hardly any language seems to be capable of exercising over the minds of its users such irresistible influence as Arabic. Modern audiences in Baghdad, Damascus and Cairo can be stirred to the highest degree by the recital of poems, only vaguely comprehended, and by the delivery of orations in the classical tongue, though it be only partially understood. The rhythm, the rhyme, the music, produce on them the effect of what they call "lawful magic".

Both translators, in their endeavouring to make their translations natural and to achieve the target of maximum effect, resort to the employment of highly emotive words and phrases, Below are a few examples.

(88) P.5 "It made the boy sad to see the old man come in each day."

B.11 وكان يحز في قلب الغلام أن يرى العجوز قافلا إلى الشاطئ في نهاية كل يوم.

In this example, the word 'sad' in the original sentence could have been translated by حزين, but B prefers to heighten the emotive tone of the original sentence by using the more emotive collocational expression يحز الغلام, which literally means 'to make an incision in the boy's heart', which obviously is more emotive than 'sad'.

(89) P.6 "Others, of the older fishermen looked at him and were sad."

A.9 أما الصيادون الشيوخ فنظروا إليه وقد عصر الحزن قلوبهم.

B.13 أما شيوخ الصيادين، فقد راحوا يتطلعون إليه في أسى ورثاء وإشفاق.

In this example, the older fishermen look upon the old man as unlucky and no longer the champion he used to be. In order to render the word 'sad', both translators seem to upgrade the emotiveness of the situation to its highest degree. A uses the metaphorical phrase عصر الحزن قلوبهم, meaning 'their hearts are full of grief'. B, on the other hand, uses a series of nouns أسى ورثاء وإشفاق which mean 'in sorrow, regret, and pity' respectively.

(90) When the boy says to the old man, "I could go with you again"(p.6), B adds the following phrase prior to the old man's answer: كانت كلمات الغلام آية عرفان الجميل (p.12). This actually means; 'the boy's words were a sign of gratitude'. This also shows how B wants to make the situation very emotive for the reader, and to highlight the warm attachment between the boy and the old man.

(91) P.10 "The mast was nearly as long as the one room of the shack."

B.17 الصاري الذي يبلغ في امتداده طول الغرفة اليتيمة التي يتألف منها الكوخ .

B prefers to heighten the emotive tone of the original sentence, by using the word اليتيمة , the literal meaning of which 'orphan', for 'one room'. He could have chosen الوحيدة, but he wants to make the reader feel how poor the old man is, a theme Hemingway further elaborates on by his description of the material objects in the shack.

(92) P.16 'The great Sisler's father was never poor.'

B.24 أما سيسلر العظيم. فإن أباه لم يذق مرارة الفقر.

B uses the collocation لم يذق مرارة الفقر to denote that Sisler's father had 'never experienced the bitterness of poverty,' a fuller rendering than the single English word in the ST.

(93) P.29 "He had no mysticism about turtles."

A.36 ولم يكن متحجر الفؤاد مع السلاحف.

(94) P.29 "Most people are heartless about turtles.'

A.36 إن معظم الناس لا يحملون في أفئدتهم ذرة من الشفقة على السلاحف.

In the above two examples A renders the words 'mysticism' and 'heartless' with the highest emotive choice of phrases. Thus, متحجر الفؤاد denotes 'his heart is not as hard as stone' and ذرة من الشفقة, meaning 'a tiny amount of pity', is used to denote 'unkind'. It seems that the translator is aware that in this kind of emotional situation, Arab readers usually expect a highly emotive choice of words.

(95) P.62 "He let his hand dry in the air then grasped the line with it and eased himself as much as he could."

A.47 وترك يده تجف في الهواء، ثم تلقف الحبل بها، وأراح جسده المكثود.

A renders 'eased himself as much as he could' by وأراح جسده المكدود, meaning 'and he eased his worn out body', in order to engage readers in emotional participation in the old man's ordeal.

(96) P.81 "But he cleaned the harpoon line and let it run slowly through his raw hands.'

A.95 ولكنه حل خيط الحربون وتركه ينزلق في بطاء بين يديه المسلوختي الجلد.

A makes 'his raw hands' physically explicit in order to add an atmosphere of sadness about the condition of the old man's hands.

(97) P.105 "then he saw the old man's hands and started to cry. He went out very quietly to go to bring some coffee and all the way down the road he was crying."

A.124 ثم انه رأى يدي الرجل العجوز وأنشأ ينشج. وسارع إلى مغادرة الكوخ، في هدوء

ليحمل إليه شيئاً من القهوة . وطول الطريق كانت الدموع تنحدر على خديه.

In this example, the word 'cry' in the original sentence is rendered by **كانت الدموع تنحدر على خديه** which denotes 'to sob', and 'crying' by **ينشج** which means 'the tears were falling down on his cheeks'. While the original word denotes a simple action, its Arabic rendition takes it one step further by adding emotive dramatization to the act of crying. The same purpose is equally evident in the following examples:

(98) P.107 "I missed you, he said."

B.114 **لقد افتقدتك كثيرا يا ولدي.**

For the simple phrases 'I missed you' and 'he said', B uses **افتقدتك كثيرا**, which denotes literally 'I completely lost you', and **يا ولدي** which denotes 'my [dear] son'.

(99) B renders the following passage as a poem.

"But in the dark now and no glow showing and no lights and only the wind and the steady pull of the sail he felt that perhaps he was already dead. He put two hands together and felt the palms. They were not dead and he could bring the pain

of life by simply opening and closing them. He leaned his back against the stern and knew he was not dead. His shoulders told him"(p.100).

وهبط الظلام.

ولم يطل أي ضوء. ولو من بعيد.

لم تكن هناك غير الريح ، وانسياب الشراع الرتيب.

وأحس العجوز كأنما هو مشرف على الموت.

وتحسس كفيه، فإذا هما لم تصلا إلى حد العدم.

وجعل يحاول إخراج الألم منهما، ونشرهما، وأسند ظهره إلى الصاري .

إنه لم يمت بعد.

هكذا قالت له كتفاه! (p.107)

It seems that B tries to match Hemingway's stylistic power, modulating sentences with rhythms and visual images so that they read like poetic vignettes.

3.5.4 The use of emphatic morphemes

This stylistic device is very well evident in A's version. He uses it in order to elevate the emotive tone of his translation, as is clear from the following examples.

(100) P.8 "If you were my boy I 'd take you out and gamble."

A.11 لو كنت ولدي لانطلقت بك ولكنك ابن أهلك وأمك.

The verb 'take' has been rendered by انطلق. Then the translator adds the emphatic morpheme '...ج' which creates an emotive overtone that does not exist in the original sentence.

(101) P.54 "I promise to make a pilgrimage to the Virgin of Cobre if I catch him."

A.65 بل إني لاقسم لاحجن إلى مزار العذراء إذا ما إصطتها.

A resorts to double emphatic morphemes. First, he renders the verb 'promise' by أقسم which denotes 'to swear'. Then he adds the emphatic morpheme ...ج to this verb, and also to the other verb, أحج , in order to elevate the emotive effect of the whole sentence.

Further examples of emotive effect added by the translator through the use of emphatic morphemes can be seen in the following:

(102) P.16 "I know. It was a great mistake. He might have gone with us. Then we would have that for all of our lives."

A.21 أدري. كانت غلطة كبيرة. فقد كان من الجائز أن يمضي معنا ولو فعل، إذن لفرنا

بذكرى لن نساها طول حياتنا.

(103) P.75 "It may make him jump though and I would rather he stayed circling now."

A.89 وقد يضطرها هذا إلى الوثب ولو كان لي أن أختار، لأثرت لو واصلت دورانها.

3.5.5 The use of rhythmical balance

Arabic is a poetic and flowery language and the Arab reader's reaction to a rhythmical sentence is one of total involvement. Translators normally use this device in order to make the text more assertive. Below are some examples of A's use of rhythmical balance.

(104) P.25 "The sun rose thinly from the sea."

A.31 ثم إن الشمس إنبثقت من البحر رقيقة مهزولة .

In this example the translator could have rendered the word 'thinly' by رقيقة only, but since this word ends with the sound / a /, it has been supported by مهزولة a word which has the same meaning and which ends with the same sound as رقيقة.

(105) P.34 "Maybe he has been hooked before and remembers something of it."

B.43 لعلمها كابدت خطافاً كهذا من قبل، فأخذت عبرة من الماضي ودرساً.

(106) P.77 "sometimes they would swim easily in his shadow."

A.91 وكانت أحياناً أخرى تسبحان في ظلّه آمنتين مطمئنتين.

The word 'easily' could have been rendered by آمنتين only, but, because it ends with the sound / I / or /ayn/ because of its occurrence in a prepositional phrase it has been supported by مطمئنتين, another word which has approximately the same meaning and which ends with the same sound as آمنتين.

Other examples of such additions that have occurred in A's rendition and which are the result of his attempt to achieve rhythmical balance can be seen in the following passages:

(107) P.29 "The iridescent bubbles were beautiful. But they were the falsest things in the sea."

A.36 وكانت الفقاقيع القزحية اللون فاتنة ولكنها أشد الكائنات البحرية مخادعةً وغدراً.

(108) P.33 "But today is eighty-five days and I should fish the day well."

A.40 ولكن هذا هو يومي الخامس والثمانون وينبغي أن أعمل في بقضة واحتراس.

(109) P.46 "He looked around for the bird now because he would have liked him for company."

A.56 وآجال طرفه في ما حوله بحثا عن العصفور، إذ كان يجد في رفقة عزاء وسلوى.

3.5.6 The use of the accusative

Both translators in their renderings of *The Old Man and the Sea* inject some stylistic devices appropriate to Arabic. One of these devices is the accusative المفعول المطلق. Below are some examples from both translations.

(110) P.63 "He did not truly feel good because the pain from the cord across his back had almost passed pain."

B.69 والحق إنه لم يكن يستشعر شيئاً فقد كان الجبل مشدوداً حول ظهره يؤلمه الألاماً

شديداً يكاد يفقده من الراحة الثقة بنفسه.

B uses يؤلمه ايلاماً as a stylistic device to elevate the emotive effect of the original.

(111) P.76 "The sea had risen considerably."

A.90 وكانت مياه البحر قد ارتفعت ارتفاعاً بالغاً.

A renders 'risen considerably' by ارتفعت ارتفاعاً بالغاً to make his translation more emotive.

(112) P.23 "She is kind and very beautiful. But she can be cruel and it comes so suddenly."

B.31 إن المحيط رفيق ورائع الفتنة ولكنه يستطيع أن يكون قاسياً كل القسوة في

غمضة عين.

(113) P.70 "He woke with the jerk of his right fist coming up against his face and the line burning out through his right hand."

A.83 وفجأة انتفضت يده اليمنى فلطمت وجهه. وكان الحبل قد ألهب يده اليمنى

إلهاباً.

(114) P.78 "On the next circle the fish's back was out but he was a little too far from the boat."

A.92 في الدورة التالية برز ظهر السمكة من تحت الماء ولكنه كان بعيداً عن الزورق بعداً

غير يسير.

(115) P.74 But the circles were much shorter now."

A.88 ولكن دورات السمكة تقاصرت تقصراً كبيراً.

3.6 The translators' renderings of cultural concepts

Language and culture are two inseparable elements in the definition of translation. Nida (1964, 90) states that "the person who is engaged in

translating from one language into another ought to be aware of the contrast in the two languages."

Translation from English into Arabic may raise more problems than from English into any other Indo-European language. Indo-European languages to some extent share common linguistic and cultural origins. Deficient familiarity with the cultural background of the ST causes many of the mistranslations that are encountered in the translations of *The Old Man and the Sea*. In fact, the translator must bear in mind that

all meaning is culturally conditioned. He must endeavour to enable the receptor language readers to interpret the message in terms of their own culture. He, too, should be aware of the fact that they cannot draw on the experiences of the source text writer, but only on their own. To recapitulate, the translator must make it possible for the reader to understand the message in light of the source text background. To do this he must supply, at some point, the information needed. Some can be woven into the translation, when appropriate, but much of this background will need to be given in introductions, notes, or glossaries, (Larson, 1984, 441)

The specific cultural problems we intend to highlight include those which relate to adequate rendering of the following: (1) geographical names, (2) food items, (3) weights and measures (4) sexual references (5) baseball terms, and (6) the significance of biblical names.

3.6.1- Geographical names

(116) A renders 'Gulf Stream' (p.5) by **تيار الخليج** (p.7) in addition to explaining its meaning in a footnote, whereas B inaccurately renders it by **خليج جولد ستريم** (p.11), in which the word **جولد** has no correspondence.

He has not explained it in the footnotes. It might be a printing error. According to Bonyngge, (1977, 30) the "Gulf Stream is a warm sea-current, one strand of which flows at a rate of 6.5 kilometres (four miles) per hour between the Florida Keys and Cuba, into the Atlantic." It is important to know that Americans and Europeans are in one way or another familiar with this name. This is obviously not true for Arab readers.

3.6.2. Food items

(117) A renders 'a pot of yellow rice with fish' (p.11) by **قِدْر من الأرز المزعفر** (p.15). Here the word **قِدْر** is a more classical Arabic term than **مع السمك**. He renders 'yellow rice' by **الأرز المزعفر**, which actually denotes 'rice with saffron', which in fact he explains in a footnote. B, on the other hand, relies on word-for-word translation and renders the text by **عندي صحن** (p.18). The words **الأرز الأصفر** could refer to rice cooked with turmeric or with saffron. Although 'black beans' is not a well-known food item in most of the Arab world, A's rendition of 'black beans, and rice, fried banana, and some stew' (p.14) by **لوبيا سوداء، وأرز، وموز** is close to the original. B renders it by **فولا وأرز، وموزا مقليا، ويخني**, where **فول** is 'broad beans', but the word **يخني**, a kind of ragout is only known in some Arab countries .

Both translators fail adequately to render 'in two-decker container' (p.14). B's choice of **عمود** and **صحنين** (p.22) is inappropriate. The word **عمود** denotes 'post, shaft, and pole', and **صحن** denotes 'bowl, dish, and

plate'. A provides a satisfactory translation, although his rendition سطيلا
ذات طبقتين sounds less idiomatic than the original. It would have been
better to render this term by صحن سفر.

3.6.3 Weights and Measures

Both translators render terms for weights and measures as they are mentioned in the novel. There is no attempt to come up with their Arabic equivalents, making it difficult for Arab readers to comprehend the meaning whenever they stumble upon these terms. What follows are but some examples of these difficulties.

(P.118) "dressed out over a thousand pounds."

A.15 سمكة تزن أكثر من ألف رطل.

B.19 سمكة تزن أكثر من ألف رطل.

(119) "there was a sudden deep of seven hundred fathoms."

A.28 عمقه المفاجئ البالغ سبعمئة قامة.

B.31 يهبط إلى سبعمئة غور.

Both translators provide explanations in footnotes. A explains 'fathoms' clearly, whereas B explains 'fathoms' in terms of 'feet' rather than 'metres'. A is somewhat inconsistent in his rendering of measurements. Although he uses the British imperial system, we find him on page 30 adding لم يكن ثمة مليمتر واحد من تلك الصنارة or 'there was no part of the hook'. Also, he renders the Portuguese man-of-war's deadly filaments 'trailing a yard behind it' as وأذناها الأرجوانية القاتلة البالغ طولها نحو من متر. B, on the other hand, overlooks this text.

(P.120) "He'll weigh ten pounds."

A.38 إن وزنها لا يقل عن عشرة أرطال.

B.39 إنها تزن نحو عشرة أرطال.

(P.121) "he is two feet longer than the skiff."

A.63 إنها أطول من الزورق بقدمين إثنين.

B.59 إنها أطول من زورقي بقدمين.

(P.122) "the old man could not raise him an inch."

A.44 وعجز الشيخ عن أن يرفعها إنشاً واحداً.

B.44 ولم يستطع العجوز أن يرفعها عن مكانها قيد شعرة.

Conveying here that translator B prefers to use an Arabic expression of the same meaning as the original.

(P.123) "school of porpoise that stretched for eight or ten miles."

A.82 رتلاً ضخماً من خنازير البحر يبلغ طوله ثمانية أميال أو عشرة.

B.75 سرباً من السمك يشبه الدلفين يمتد نحو ثمانية أميال أو عشرة.

3.6.4 Sexual references

In this subject of cultural differences, sexual references are a very sensitive area, especially in Arab society. Below are examples from both translations.

(P.124) When Santiago talked about turtles, he mentioned something about their love-making: "the huge, stupid logger-heads...strange in their love-making" (p.29).

A.36 السلاحف الضخمة الحمقاء السالكة في حبها مسالك غريبة.

A uses a general word, **الحب**, which could mean either love or sex in general, in an attempt to approximate the original meaning to the TL reader. The problem with this strategy is that the choice could be ambiguous, as it is in this example. It would be better to render it by **غريبة**

الأطوار في حياتها الجنسية. B takes the bold step of omitting this text.

Hemingway describes the scene where the old man passed a great island of Sargasso weed as follows:

(125) P.61 "as they passed a great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket."

A.73 كانا يجوزان جزيرة كبيرة من عشب سارغاسو المتموج وكان الاوقيانوس كان يغازل

شيئا ما تحت غطاء أصفر .

B.68 مر الزورق بجزيرة واسعة المدى من أعشاب السرخس وكانت تتحرك وتتماوج في

المياه كأنما المحيط يهتز فوق شئ ينام تحته في لحظة من لحظات الهوى وقد غطى

ظهره بملاءة صفراء !

A uses يغازل, an ambiguous term that can denote either 'to display amorous behaviour toward a woman'(Wehr, 1976, 672) or 'make love to a woman'. B, on the other hand, prefers the expression في لحظة من لحظات الهوى, which is a socially acceptable way of denoting what the original means. Moreover, he explains this further by his choice of وقد غطى ظهره

.بملاءة صفراء.

On another occasion the old man expressed his feelings towards the deadly Portuguese man-of-war's purple filaments in the following manner:

(126) P.28 "'Agua mala,' the old man said. 'You whore.' "

Although A overlooks 'agua mala' which denotes 'bad water', he renders 'you whore' by اذهبي أيتها العاهرة (35), which is socially acceptable to Arabs. B, however, overlooks the section including this phrase.

During the first night after hooking the marlin, the old man remarks that the fish "took the bait like a male and he pulls like a male and his fight has no panic in it" (p.40). Describing Santiago's love of the sea, the narrator comments that "he always thought of the sea as *la mar* which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman" (p.34). Unlike some fishermen who speak of the sea "as *el mar* which is masculine", Santiago "always thought of her as feminine and as something that gave or withheld great favours, and if she did wild

or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought."(p.23) The sea is presented as romanticized and feminine both cruel and cleansing"(Cliffs notes, 1990, 48).

The 'marlin' is translated as **السيف** by A, but sometimes **السمكة** thus, it is not clear to the TL reader what the gender of the fish really is. The fish is called 'my brother'(p.49), a phrase which both translators render by **أختي** 'my sister'. They also render 'like brothers' in "With his mouth shut and his tail straight up and down we sail like brothers" (p.85) by **مثل أخوين** (A.100) and **كشقيق وشقيقته** (B.73) Elsewhere the old man says "The fish is my friend too"(63), a statement which the translators render respectively by **هذه السمكة صاحبتني هي أيضاً** (B.70) and **والسمكة صديقتي أيضاً** (A.76). Furthermore, they render "but he was such a calm, strong fish and he seemed so fearless and so confident" by **ولكنه كان من قبل هادئاً مكيناً ولقد بدأ بالغ** (A.84) **الجرأة عظيم الثقة بالنفس.** (B.77). Notice that A seems to be aware that the fish is a

male, his choice of **عظيم-بدأ-هادياً-ولكنه** refer to a male subject. If both translators had very carefully read the text, more specifically "He took the bait like a male and he pulls like a male and his fight has no panic in it" (p.40), which A renders by **لقد تناولت الطعم كأنها ذكر، وهي تشد كأنها ذكر، وليس** لقد ازدردت الطعم كسمكة ذكر (A.48) and B renders by **لقد ازدردت الطعم كسمكة ذكر** إنها لتجرني جرة الذكر وتحارب غير مدعورة. (B.47), they would have realized that the fish was distinctly a male. In addition, the old man consistently refers to the fish as 'he', not 'she'. The translators' decisions to change the sex of the second most important character in the novel to a female rather than a male weakens the quality of the old man's struggle against the fish. It is a well-known fact that all Hemingway's heroes fight male opponents, not females. These heroes usually possess certain qualities. When Santiago wishes that he were the fish 'with everything he has'(p.54), he is referring to strength, speed, magnitude, nobility, and dignity. Such qualities are usually associated with male characters. Therefore, since there is no exact equivalent for the word 'marlin', it would have been better if both translators had provided a transliteration, such as **المارلين** .

3.6.5 Baseball terms

In their article about *Baseball in The Old Man and the Sea*, Barbour and Sattelmeyer (1972, 281) have noted that Hemingway

presents us with the curious problem of a modern novelist who increasingly requires historical annotation. This is especially true of his references to the world of sport, where the names of yesterday's heroes may evoke only bewilderment. For foreign readers and for Americans whose minds are uncluttered with old earned-run and batting averages, Hemingway's many baseball references, in particular, warrant explanation.

The following are examples of how the translators tackle references to baseball terms.

(127) P.12 "When I come back you can tell me about the baseball."

A.19 على أن تخبرني بأبناء البيسبول عندما أعود.

B.16 وعندما أرجع تحدثني حديث البيسبول.

Regardless of the close correspondence between both A's and B's translations and the ST, both of them fall short of conveying the denotational associations of this game to Arab readers. It is deeply rooted in American culture, but is relatively unknown in the Arab culture. Because there is no conception of this game in the target language, both translators have resorted to transliteration, which baffles the receptors. It would be helpful if both translators had mentioned the denotation and connotations of this game in a footnote or, more practically, in the introductions to their translations, in order to provide the necessary background and prevent obscurity in the text in the TL.

(128) P.12 " 'The Yankees cannot lose.' "

اليانكيون لا يمكن أن ينهزموا. A.16

إن فريق اليانكي لا يخسر أية مباراة مطلقا. B.19

Both translators find the proper name 'the Yankees' a rather hard nut to crack. This is because, while this team name is generally well known in the world of American sport, it is not well known to the Arabs because

they do not play the game. Therefore, being aware of this fact, B helpfully supplies the word فريق 'team'. Translator A, on the other hand, resorts to a footnote in which he mentions that this "is an epithet applied to the people of North America in particular." It is self-evident that the author of this footnote has grasped the wrong lexical definition of the team 'Yankees', so that his note is completely irrelevant to the actual context and quite misleading to the receptor of the TL. Thus, his note should be expanded to explain that 'the Yankees' refers to a baseball team in New York City whose full name is 'the New York Yankees'. Furthermore, while A's choice of لا يمكن أن ينهزموا for 'cannot lose' is close to the original, it would have been improved by the addition of 'impossible' من المستحيل. B's choice, on the other hand, لا يخسر أية مباراة, has no futurity; he has correctly conveyed the sense of the impossibility for the Yankees to lose.

(129) P.12 "But I fear the Indians of Cleveland."

ولكنني أخشى هنود كليفلاند. A.16

B.19 ولكني مشفق عليه من هنود 'كليفلاند'.

In an attempt to make their translation communicative to the receptors of the TL, both translators render the word 'Indians' by *هنود* (a word that refers here to the Red Indians), while they transliterate the place name 'Cleveland'. It seems that both translators fail to recognise the deliberately humorous Spanish word order. For American readers, the humour lies in the fact that the team is properly called 'the Cleveland Indians' and not 'the Indians of Cleveland', similar to the nomenclature of other baseball teams such as 'the New York Yankees', 'the Cincinnati Reds', 'the Chicago White Sox', and 'the Detroit Tigers'. For the English reader, parallel humorous renderings might, for example, be 'the Arsenal of Woolwich' or 'The Villa of Aston'. It is worth mentioning that the battles in the game in the baseball Leagues parallel the battle of the old man's life at sea. To sum up, it is evident that neither of the translators has been able to convey either the denotation or the connotation of the main intention of the writer in referring to this team in this particular manner.

(130) P.12 "I fear both the Tigers of Detroit and the Indians of Cleveland."

A.16 أنا أخشى أنمار ديترويت و هنود كليفلاند في وقت واحد.

B.19 بل لا أزال مشفقا عليه من فريقي نمرة ديترويت و هنود كليفلاند.

As already indicated immediately above, both translators are unable to render the names of the baseball teams. Here A uses أنمار ديترويت rather than ديترويت تايجرز. B's choice, on the other hand, of نمرة 'tigresses', which is quite inappropriate and, in fact, grammatically incompatible with his own prefixed addition فريقين, 'two teams' (masculine) Commonly the members of baseball teams are males, and his rendering is also incompatible with the ST's 'the Tigers'. Further, it is important to notes that the teams' names are capitalized, an orthographic device which Arabic lacks, because they are names of teams. This indicates that the best course would have been to transliterate, a fact neglected by both translators.

(131) P.12 "the Reds of Cincinnati and the White Sox of Chicago."

أ.16 حمر سنسیناتی وجوارب شیکاغو البیضاء.

ب.19 حمر سنسیناتی، وبيض سوکس أوف شیکاغو.

In this example, both translators have, through their lack of knowledge about baseball, misunderstood the whole text. A, for example, not only translates 'Reds' as أحمر rather than transliterates it, but also renders 'White Sox of Chicago' as جوارب شیکاغو البیضاء, resorting to word-for-word translation, a strategy which in fact makes the name of the team quite humorous. B also translates 'Reds' as أحمر and 'White' as بیض, rather than transliterating the team names.

(132) P.15 "I must take Brooklyn. But then I think of Dick Sisler and those great drives in the old park."

A.20 يجب أن أقف في جانب بروكلين. ولكنني أعود فأفكر في "دك سيسلر" وتلك

الضربات العظيمة في الملعب القديم.

B.24 فإني أرجح كفة بروكلين على أنني لا أزال أفكر "ديك سيسلر" وأولئك الأبطال

الراسخين في الملاعب القديمة.

Although the two translations are fairly close to the original, both translators fail to convey the exact meaning of the technical term 'drives'. A's rendition conveys the meaning of 'hits', but not 'home runs'. Further, 'the old park' should be transliterated, for it is the name of the stadium in which the baseball match had taken place. The old man remembers Sisler for the home runs he had hit in the old Tropical Park while playing winter ball in Havana. B's rendition, on the other hand, of 'those great drives' by وأولئك الأبطال الراسخين is totally incompatible with the original. The word 'drives' denotes 'scoring system in baseball' not 'heroes'. Also, he has mistranslated 'old park' as الملاعب القديمة.

3.6.6 The significance of biblical names

The religious references in the story are presupposed to be known to the participants, so that no tedious explanations are given. It is, of course, true that the more the reader is familiar with the cultural background of the characters, the more he sees interesting implications in it.

Although most Muslim Arab readers are familiar with some Christian names, especially Jesus Christ, because it is mentioned in the Qur'an, they are not familiar with the Christian tradition nor with the redemptive value of suffering as it is presented in Christianity. Therefore, it is not easy for them to immediately comprehend the suffering of Santiago. Hence the topic of the story.

Brenner (1991, 32) has stated that Santiago "exudes a strong religious sensibility". This 'Saint James', as his name translates, conjures up Saint Francis of Assisi, known for his love for the birds of the air and creatures of the land.' He is also associated with ideas of faith: "He hasn't much faith"(p.6), hope: "it is silly not to hope" (p. 90), and love: "You loved him when he was alive and you loved him after"(p.91) or humility: "He was too simple to wonder when he had attained humility"(9), four

concepts basic to Christianity. We believe that the Arab reader's attention should be drawn to this fact in the translation, most appropriately in footnotes(see Bonyngge, 1977, 16).

However, Bonyngge, (1977, 16) writes that the reader should be cautioned not to look for Christian symbolism;

Hemingway does not intend Santiago to represent Christ, or any religious figure, but he uses Christian references to underline the significance of the old man's ordeal. The Christian story of Crucifixion and Resurrection is an ideal example of the belief that man can triumph in defeat, and by reflecting the suffering of Christ in the story of Santiago, Hemingway emphasizes the importance of this theme.

Therefore, in what follows are but some examples of such references in the story. First, Hemingway has deliberately made use of Christian symbolism in his descriptions of Santiago's physical appearance, as in stating that his "hands had deep creased scars" (p.5). When Santiago saw the first of the sharks, "'Ay', he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood. (P.92) In the scene near the end, Santiago climbs the road from the harbour to his shack carrying his mast, which parallels Christ's carrying

his cross to Calvary. "He started to climb again and at the top he fell and lay for some time with the mast on his shoulder and looked at the road. A cat passed on the far side going about its business and the old man watched it. Then he just watched the road" (p.104).

(133) P.10 "there was a picture in colour of the Sacred Heart of Jesus and another of the Virgin of Cobre."

إحداهما تمثل قلب يسوع الأقدس والأخرى تمثل عذراء كوبر. A.14

وعلى بعض جدران الكوخ صورة ملونة للقلب المقدس والأخرى للعذراء. B.18

For the majority of Arab readers the Arabic text denotes something related to the Christian faith, but both translators fail here to relate to the reader something of the religious culture of Cubans. They partially render 'the Virgin of Cobre' by عذراء كوبر and للعذراء. It would have been better if they had explained in foot- notes that these are typical sacred pictures to be found in any poor Catholic home in Cuba and that the Virgin of Cobre is a sacred figure particularly worshipped on the island.

CHAPTER FOUR

Mistranslations

4.1 Definition of the term mistranslation

However careful the translator may be in seeking to transfer the ST to the TT effectively, it is inevitable that his translation may deviate in some points from the original for one reason or another. Mistranslation therefore is the deviation of the translation from the original and shows a translator's failure of effort in the translation process. Mistranslation occurs for many reasons, sometimes because of a translator's misunderstanding of a word, phrase, or sentence in the original, sometimes because of cultural differences, and sometimes because of a technical use of words. In this chapter we will deal with those errors, which are related to lexical items in general, while cultural, and technical descriptive details will be dealt with in their respective chapters. The main emphasis here will be on misunderstanding of the ST and wrong choice of single lexical items due to carelessness. Both translations have a number of mistranslations due to misunderstanding of the ST,

inaccurate and/or irrelevant lexical choice, inconsistency, additions, and omissions.

4.1.1 Misunderstanding of the original text

(134) P.11 "How would you like to see me bring one in that dressed out over a thousand pounds?"

A.15 فماذا تقول لو رأيتني راجعا بسمكة تزن أكثر من ألف رطل، في قاربي ذاك؟

B.19 ما ظنك بي لو رأيتني أخرج بسمكة تزن أكثر من ألف رطل؟

It seems that both translators fail to understand that this text denotes 'a fish that weighed over a thousand pounds even after being gutted and trimmed' (Graham, 1989, 15), not 'a fish weighing more than one thousand pounds. Moreover, A's choice of *في قاربي ذاك* is irrelevant. This is probably due to his misinterpretation of 'that' as a demonstrative pronoun referring to his boat, rather than as a relative pronoun referring to the fish.

(135) P.12 "Be careful or you will fear even the Reds of Cincinnati and the White Sox of Chicago."

A.16 لا تجانب الحق، وإلا أشفقت أيضا من حمر "سنسناتي" وبيض "سوكس أوف

شيكاغو.

B.19 كن حذرا، وإلا خشيت حمر سينسيناتي، وجوارب شيكاغو البيضاء.

In this example A fails to understand the actual meaning of the phrase 'be careful', which denotes 'don't get carried away'. In his attempt to make this text humorous, Hemingway changes the normal word order in the names of the teams, thus: 'the Reds of Cincinnati' for the Cincinnati Reds and 'the White Sox of Chicago' for the Chicago White Sox. It seems that the translators have blindly resorted to word-for-word translation, leading them to produce inaccurate renditions.

(136) P.15 "he might have gone with us. Then we would have that for all of our lives."

B.24 وكان من الجائز أن يذهب معنا، ومن يدري لعله يستمرى الصيد ويواصل حياته

معنا طوال العمر.

B's rendition is incompatible with the original. There is nothing to suggest that Dick Sisler is going to stay all of the rest of his life with them.

(137) P.22 "The old man knew he was going far out."

A.28 وعرف الشيخ انه قد أوغل كثيرا.

A fails to read the ST very carefully. As the old man begins his journey, he knows that he is going 'far out' (Cliffs Notes, 1990, 23), not 'he knows that he has gone very far.'

(138) P.24 "Before it was really light he had his baits out and was drifting with the current."

A.30 وقبل أن يكتمل ضوء النهار أخرج الشيخ أطعمته، وكاد يندفع مع التيار.

B.33 وقبل أن يكتمل ضوء الصباح. اعد العجوز ما عنده من الطعام، وسار مع

التيار.

Both translators fail to understand that 'before it was really light' denotes 'the time before the end of darkness', not 'before the completion of the daylight, which denotes that the light is already there. They also mistranslate 'was drifting with the current' as meaning وكاد يندفع مع التيار and وسار مع التيار, whereas the sentence denotes that the baits are drifting with the current.

(139) P.32 "it was only the great deep prisms in the blue water that the old man saw now with his lines going straight down into the water that was a mile deep."

A.40 وإذا بالشيخ لا يرى غير المواشير الكبيرة العميقة في المياه الزرقاء وغير خيوطه

الغارقة مستقيمة متوترة في الأعماق. وقد ر أن عمق المحيط هناك يبلغ ميلا واحدا.

omitted B.40

In this passage A fails to understand that 'the water is a mile deep' is a straightforward fact presented by the writer. The word **قدر**, which denotes 'to estimate or to assess', does not convey this fact. B, by contrast, has omitted to translate this part of the text.

(140) P.36 "Have you been long enough at table?"

A.44 هل جلست إلى المائدة منذ وقت طويل؟

B.44 هل طال مكثك على مائدة الطعام؟

The literal rendering of 'Have you been long enough at table?' by **هل** **جلست إلى المائدة منذ وقت طويل؟** and **هل طال مكثك على مائدة الطعام؟** does not exactly convey the meaning 'if the fish has eaten enough of the sardines on the hook'.

(141) P.41 "My choice was to go there to find him beyond all people"

A.50 واخترت أنا أن أنطلق لكي أبحث عنها بعيداً عن جميع الناس.

B.48 واخترت أن أسير معها بعيداً عن جميع البشر.

A has successfully rendered the text. B has misunderstood some of the meanings when he selects the words أسير معها, which denote, that 'the old man went with the fish all the way far from all the people'. This is not what is meant in the ST. This rendition destroys one important statement in the story, that is, that it was the old man who was looking for the fish.

(142) P.45 "What are birds coming to?"

A.55 ما الذي يدعو الطيور إلى الفرار.

B.53 لماذا تأتي الطيور إلى هنا؟

In this example, the translators' rendition of 'What are birds coming to?' by ما الذي يدعو الطيور إلى الفرار , which denotes 'what makes birds escape', is incompatible. This rendition overlooks the idea that the old man knows what the fate of the bird will be 'and even the small bird that rests momentarily on his fishing line may fall to the hawks before reaching land.' (Halliday, 1957, 2).

(143) P.53 "He is a great fish and I must convince him, he thought."

A.63 وقال في ذات نفسه : إنها سمكة هائلة ، وتعين علي أن أنتصر عليها.

B.60 إنها سمكة ضخمة، ويجب أن أقنعها بالعودة.

The translators fail to understand that this phrase in this context denotes that 'he must force the fish to give up'.

(144) P.69 "Then he dreamed that he was in the village on his bed and there was a norther and he was very cold and his right arm was asleep because his head had rested on it instead of a pillow."

A.82 ثم رأى في المنام انه مضطجع في فراشه في القرية. وهبت ريح شمالية ، وعصف

به البرد القارس. وكانت ذراعه اليمنى نائمة، لأن رأسه استقر فوقها بدلا من أن يستقر

فوق وسادة ما.

B.75 ثم حلم بأنه في القرية، راقداً على مخدعه، وقد هبت رياح الشمال فأحس بالبرد

القارس، وخذلت يمينه، لان رأسه قد توسدها وأطال المكث عيها.

Although both translations are comprehensible, they fail to disambiguate to the reader the reality from the dream in their Arabic text. Santiago 'finds himself asleep on his own bed in the village, but his right arm is paralyzed because his head rests on it instead of on the pillow, and it is very cold. The actual discomfort of his ordeal penetrates into the dream' (Cliffs Notes, 1990, 35).

(145) P.82 "It is not much more than noon, he thought. And the trade wind is rising. The lines all mean nothing now. The boy and I will splice them when we are home."

A.97 وفكر وقال في ذات نفسه: نحن لم نعد الظهيرة كثيرا. وها هي ذي الريح التجارية

تهب. والجمال، إنها لم تعد ذات غناء، منذ اليوم. ولكنني سوف أصل ما بينها، أنا

والغلام، حين أنتهي إلى البيت.

A's translation منذ اليوم which denotes 'he no longer needs the lines from today onward', is not quite compatible with the original. If the translator had paid close attention to the next sentence, he would have seen that the old man would splice them with the boy. In other words, he plans to use them in the near future. He should have rendered it as الآن. Moreover, his

rendition of 'The boy and I will splice them' as ولكنني سوف أصل ما بينها، أنا

والغلام is inappropriate. He shifts the focus from the boy to the man, while

the writer seems to emphasize that the old man is tiring now and it is the

boy who can do most of the labouring work. This carries on in the next

sentence, where he incorrectly renders 'when we are home' by حين أنتهي

إلى البيت.

(146) P.89 "Now the bad time is coming and I do not even have a harpoon."

A.104 وها قد أوشكت الأحوال الجوية أن تسوء، وليس عندي حربون .

There is no correspondence between 'now the bad time is coming', which denotes 'a hard time is coming', and A's rendition وها قد أوشكت الأحوال الجوية أن تسوء , which denotes 'the weather is getting worse'. Furthermore, he overlooks the word 'even' in 'I do not even have a harpoon'.

(147) P.90 "he watched only the forward part of the fish and some of his hope returned."

A.106 ولم يكن في استطاع الشيخ أن يرى غير الجزء الأعلى من سمكته. وعاوده الأمل

بعض الشيء.

His rendition ولم يكن في استطاع الشيخ , which denotes 'the old man was not able to watch' for 'he watched', is incompatible. Furthermore, in the context of the situation the writer emphasizes the old man's hopefulness, whereas the use of لم يكن في استطاع means that the old man tried to look at the fish but could not, as if something prevented him from looking at the rest of the fish.

(148) P.101 "'Don't be silly,' he said aloud. And keep awake and steer. You may have much luck yet. I'd like to buy some if there's any place they sell it, 'he said'

A.118 لا تكن أحمق! حاذر أن تستسلم للنعاس، وأدر السكان. فقد يحالفك الحظ بعد

قليل. وفكر أود لو أشتري شيئاً من لحمها إذ ما عرضوها للبيع في مكان ما.

There is no correspondence between A's rendition *أود أن اشتري شيئاً من لحمها* which denotes 'I'd like to buy some of its meat' and the ST which refers to the old man's desire to buy luck.

(149) P.101 "I would take some though in any form and pay what they asked."

A.119 وعلى أية حال فإذا ما جاءني الحظ، في صورة ما، فسوف أفعل كل ما يطلب إلي

فعله.

Once more A fails to render the ST correctly. He renders 'pay what they asked' by *فسوف أفعل كل ما يطلب إلي فعله*, which denotes 'I will do all that they ask'. He is referring to something completely different.

As we can see, both translators on many occasions fail to render the ST successfully. There follow more examples, presented without comments, for all the errors are obvious.

(150) P.45 "There was yellow weed on the line but the old man knew that only made an added drag and he was pleased."

B.52 وكان بعض الأعشاب الصفراء قد تعلق بالحبل، وأدرك العجوز أن هذه الأعشاب

لن تزيد الحبل إلا إغراء باخفاء معالمة، فانشرح صدره لهذا الخاطر.

(151) P.55 "I wish a flying fish would come on board tonight."

B.62 ليت سمكة طائرة تطوق بي الليلة.

(152) P.56 "the hurt of the cord across his back came to him easily and smoothly."

B.63 وحز الحبل في ظهره يؤلم الما شديدا.

(153) P.56 "I wonder how much he sees at that depth, the old

man thought."

B.63 وتسأل أهي مستطبعة أن تراه وهي على هذا العمق الصغير؟

(154) P.60 "and leaned back on the line to see if it was possible to gain any on the fish."

B.67 ومال إلى الأمام يتأمل الجبل، لعل هناك فرصة سانحة للظفر بالسمكة على غير

طائل.

(155) P.69 "it is hard on the right hand. But he is used to punishment."

B.75 إن يمناي قاسية على السمكة، ولكن السمكة قد تعودت العقاب.

4.1.2 Inaccurate lexical choice

Newmark (1988, 45) emphasizes the fact that lexical items must be faithfully reproduced in the TL:

In the most concentrated drama, the essence of which is that words are packed or charged with meaning, semantic takes precedence over communicative equivalence, since the translator assumes that the dramatist has made use of his inventive resources to give his language communicative potential.

Indeed, the lexical choice in any work is very important. The translator's task is to make sure that he transfers words as accurately as the TL permits.

Newmark (1995, 189) also believes that referential and linguistic mistakes are among those errors, which reveal the quality of a translator:

They are about facts, the real world, propositions not words. They reveal the ignorance of the translator or worse, of the writer, which the translator has copied. Linguistic mistakes show the translator's ignorance of the foreign language: they may be grammatical or lexical, including words, collocations or idioms.

Below are examples of the translators' attempts to render Hemingway's choice of words in *The Old Man and the Sea*.

(156) P.10 "They walked up the road together to the old man's shack."

A.14 وتقدما معا نحو كوخ الشيخ.

It seems that A skipped over translating the phrasal verb 'walked up', which in this context denotes 'climbed up the hill toward the old man's shack'. The word وتقدما, on the other hand, denotes 'to move forward', the closest equivalence for which would be وصعدا. It is clear, therefore, that his translation is incompatible with the original.

(157) P.16 "When I was your age I was before the mast on a square-rigged ship that ran to Africa."

A.21 حين كنت في مثل سنك كنت واقفا أمام السارية في مركب شراعي يطوف سواحل

إفريقية.

It seems that translator A falls back on word-for-word translation when he renders 'before the mast' by واقفا أمام السارية, instead of وكنت اعمل بحارا, because the phrase 'before the mast' conveys the meaning that he used to work as a sailor.

(158) P.27 "Then he baited another line and left it coiled in the shade of the bow."

A.33 ثم طعم صنارة أخرى وتركها تتشى في ظل القيدوم.

The choice of تتشى, which denotes 'folding or bending', for 'coiled' is inappropriate. It would be better to render it as ملتفة.

(159) P.35 "It was the weight of the fish and he let the line slip down, down, down, unrolling off the first of the two reserve coils."

A.42 ولم يكن ذلك غير السمكة. فأرخی الخيط، وأرخی، وأرخی، مستنجداً بإحدى

الليفيتين الاحتياطيتين.

It seems that although A has understood the denotation of the text, his choice of *مستنجداً* 'to seek help or aid' is unnecessary dramatization, and it does not convey the real action of unrolling off the coils'.

(160) P.37 "He was thirsty too and he got down on his knees and, being careful not to jerk on the line, moved as far into the bow as he could get and reached the water bottle with one hand."

A.45 واستبد به الظماً أيضاً . فرح محاذراً أن يقطع الخيط ، وانزلق نحو مقدم الزورق ما

استطاع إلى ذلك سبيلاً ، وبسط إحدى ذراعيه التماساً لزجاجة الماء..

A's rendition distorts the high quality of the description of the ST The phrase 'to jerk on the line' denotes to move the line a short distance suddenly. It connotes that the old man does not want to pull the line lest the fish make a sudden evasive movement, which may snap the line. He chooses *وانزلق* , which denotes 'to skid', for 'moved'. However, it seems illogical for the old man to skid, with all its consequences, while he is being so careful not even to jerk on the line. It would be better to render the word by *وزحف*.

(161) P.42 "It could have been a marlin or a broadbill or a shark.

I never felt him."

A.51 أهـي سيف، أم عريض المنقار، أم قرش؟ أنا لم أسحبها قط حتى اعرف.

A's rendition of 'felt' in 'I never felt him' by أسحبها , literally denotes 'I never pulled it out', rather than by لم أتحسس الخيط , is irrelevant because for the old man touching or feeling is a way of communication with the fish and a way to show how skilful he is. This meaning is not expressed in A's translation of this text.

(162) P.43 "He adjusted the sack and carefully worked the line so that it came across a new part of his shoulders and, holding it anchored with his shoulders, he carefully felt the pull of the fish."

A.52 وعدل وضع الكيس، وفي عناية بالغة أزاح الخيط إلى ناحية جديدة من كتفيه. وإذ

اتخذ من منكبيه شبه آلة رافعة، راح يقدر - في دقة - قوة السمكة.

A's rendition of 'anchored', which denotes 'fixed firmly on his shoulders', by شبه آلة رافعة is inappropriate. This translation seems inharmonious with the context and the communicative effect which he has endeavoured to convey through his translation. Also, the rendition of 'felt the pull' by راح يقدر is rather too general; it would be better to render it by واذا ثبته على منكبيه ، أخذ يتحسس بيده مقدرًا قوة جذب السمكة.

- (163) P.44 "he tried to increase the tension, but the line had been taut up to the very edge of the breaking point since he had hooked the fish and he felt the harshness as he leaned back to pull and knew he could put no more strain on it."

A.53 وحاول أن يشد الخيط بعض الشيء، ولكنه كان قد انتهى، بعد أن التهمت السمكة

شصه، إلى حال من التوتر تكاد تبلغ نقطة الانقصاص. حتى إذا انحنى إلى الوراء لكي

يجذبه اصطدم بمقاومة أفهمته أن من المتعذر عليه تقصير الخيط بعد الآن.

The problem with A's rendition in this example is that he makes what is deliberately explicit in the ST implicit in the TT. This is clear when he renders 'he tried to increase the tension' by وحاول أن يشد الخيط بعض الشيء , which denotes 'he tries to pull the line a little'. Moreover, his rendition of 'he felt the harshness as he leaned back to pull' as حتى إذا انحنى إلى الوراء is inappropriate, for harshness denotes very painful or rough, whereas مقاومة denotes 'resistance.' Overall, his rendition of this text is less satisfactory.

(164) P.46 "who would learn about the hawks soon enough."

A.55 والذي كان خليقا به أن يتعلم أشياء كثيرة عن البزاة في وقت قريب.

It is clear that translator A falls back on word-for-word translation, as he renders 'learn', which denotes 'to find out about the hawks', by يتعلم which denotes 'to gain knowledge'. Moreover, inconsistency cannot be escaped in A's rendition, for his employment of كان خليقا به , which denotes 'he should have worked hard learning about the hawks', is incompatible with وقت قريب.

(165) P.46 "But when he was touching the breaking point he held steady and settled back against the strain of the line."

A.56 ولكنه لم يكد يبلغ نقطة الانقصاص حتى كفَ عن الجذب، والتمس سناداً

يقاوم به ضغط الخيط.

It seems that A fails to understand that 'settled back against the strain of the line' denotes 'placed himself against the strain of the line', not 'looked for a support to resist the tension of the line'. Therefore, his rendition is incompatible with the ST.

'looked for a support to resist the tension of the line'. Therefore, his rendition is incompatible with the ST.

(166) P.50 "He put his left foot on the heavy line that the left hand had held and lay back against the pull against his back."

A.60 ووضع قدمه اليسرى على الجبل الثقيل الذي كانت اليد اليسرى ممسكة به. واتخذ من جسده كله مخلا يخفف به وطأة الجبل الذي أنقض ظهره.

A's use of مخلا, which denotes 'lever or support', does not correspond to the ST. It does not convey the meaning that the old man settled against the same place the line hurt on his shoulders. Furthermore, أنقض ظهره, a quotation from the Qur'an, Surat Al-Sharh is an over-dramatization of the ST, conveying the meaning 'the heavy burden that wrecked his shoulders'.

(167) P.50 "But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. The clouds were building up now for the trade wind."

A.61 ولكنه ظل قادرا على أن يرى مواشير الضياء في الأعماق المظلمة، والخيط مندفعاً

إلى أمام، و تموجات الماء الساجي العجيبه. كانت ترتفع الآن إلى أعلى للقاء الرياح

التجارية.

A's choice of مندفعاً , which denotes 'running', for 'stretching', which denotes 'spreading out' is incompatible, for the ST refers to something fixed, whereas the TT refers to movement. Furthermore, he skips over 'the clouds were building up' and makes 'the undulation of the calm' build up for the trade wind, a rendition which clearly alters the whole meaning of the original.

(168) P.53 "He is a great fish and I must convince him, he thought."

A.63 وقال في ذات نفسه : إنها سمكة هائلة ، وتعين علي أن أنتصر عليها.

The translator fails to understand that the text denotes that the old man must force the fish to give up.

(169) P.57 "and he shrugged the muscles of his back to shift the hurt of the cord a little."

A.68 ثم انه رفع عضلات ظهره ليزيح الوزر الذي أنقضه، بعض الشيء.

In this example A fails to convey the old man's ordeal and suffering from the continuous pain caused by the line on his shoulders. His rendition of 'shrugged his muscles' by رفع is too general, for رفع does not collocate with عضلات ظهره in Arabic. Also, his choice of ليزيح 'to move' for 'shift' is irrelevant. Although the Qura'nic phrase dramatizes the situation of the old man, contrary to the ST, it denotes that the pain which racks the old man's back muscles, is removed.

(170) P.72 "If he cramps again let the line cut him off."

A.86 وإذا ما تشنجت مرة أخرى فلسوف ادع الخيط يحتزها من غير أبدي حراكاً.

In this example, while the phrase 'cut off' denotes 'to chop off', the word يحتز denotes 'to leave a deep mark' i.e. in the hands of the old man, so that A's translation is incompatible with the ST.

(171) P.90 "Do not think about sin. It is much too late for that and there are people who are paid to do it. Let them think about it."

A.106 لا تفكر في الإثم أيها الرجل العجوز . لقد فاتك القطار الآن ، وهناك أناس تدفع

إليهم الأجر لكي يقترفوه . دعهم يفكرون في ذلك .

A's translation of 'it is much too late' by لقد فاتك القطار is rather inappropriate, for this cliché is very often applied to people who put aside the idea of getting married and settling down for too long. Moreover, his rendition of 'there are people who are paid to do it' as وهناك أناس تدفع إليهم الأجر لكي يقترفوه is totally irrelevant. 'It is priests who are paid to think about sin' (Graham, 1989: 21).

(172) P.95 "I shouldn't have gone out so far, fish."

A.111 ما كان ينبغي لي أن اذهب إلى هذا الحد ، أيتها السمكة.

A's translation ما كان ينبغي لي أن اذهب إلى هذا الحد for 'I shouldn't have gone out so far' is rather vague, for it either refers to distance or exceeding the limits. Therefore, while the ST denotes 'to be so far out', the TT is liable to two interpretations.

(173) P.95 "But she's much lighter now."

A.112 ولكنها أمست أخف من ذي قبل بكثير.

In this example A fails to understand that the pronoun 'she' refers to the boat, not the fish. Therefore, his rendition is disjunct.

(174) P.99 "I cannot be too far out now, he thought."

A.116 وفكر : ينبغي أن لا أوغل في الابتعاد عن الشاطئ منذ اليوم.

A's rendition of this text is incompatible, because the ST denotes that the old man concluded he was getting closer to Havana, while the TT denotes that he should not go far out from now on.

(175) P.101 "I'd like to buy some if there's any place they sell it.
'he said."

A.118 أود لو أشتري شيئاً من لحمها إذ ما عرضوها للبيع في مكان ما.

There is no correspondence between A's rendition أود لو أشتري شيئاً من لحمها which denotes 'I'd like to buy some of its meat', and the ST, which refers to the old man's desire to buy luck.

(176) P.5 "It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him."

A.7 ولقد احزن الغلام أن يرى الشيخ يرجع كل يوم خالي القارب، فكان ما يفتأ يمضي

للقائه.

B.11 يحز في قلب وكان الغلام أن يرى العجوز قافلا إلى الشاطئ في نهاية كل يوم ،

وزورقه خاوي الوفاض، فلا يملك إلا أن يهرع إليه ليعاونه.

Although both translators have successfully rendered 'come in' by يرجع and قافلا respectively, they fail to convey to the reader the meaning of 'went down', which denotes that the skiff was below where the boy was, for B's يهرع إليه 'running towards him' and A's يمضي للاقائه 'went to meet him' are rather disjunct with the original.

(177) P.7 "Rogelio will throw the net."

B.14 وسيتولى روجيليو حمل الحبال.

In this example the phrase 'throw the net' should have been rendered by رمى الشبكة rather than حمل الحبال.

(178) P.8 "five and you nearly were killed when I brought the fish in too green and he nearly tore the boat to pieces. Can you remember?."

B.15 خمس سنوات. وقد كدت تهلك عندما أخرجت حبالى سمكة هائلة، أوشكت وهي

تقاوم أن تمزق الزورق إربا إربا أتراك تذكر هذه الواقعة.؟

In this example, the word 'killed' in this context denotes 'caused to die'. The word **تهلك** by contrast, has more the connotation of 'perished', which means 'to die in a terrible sudden way'. This meaning is incompatible with the denotation of 'killed' used by the writer, a word that emphasizes the image of confrontation and struggle with the fish, which the word **تهلك** fails completely to convey. The phrase 'when I brought the fish in' denotes bringing the fish close in to the boat, so that **حملت السمكة**, which denotes 'I carried the fish', is disjunct. There is no correspondence at all between B's translation and the ST, because this phrase denotes literally my net or ropes caught a fish. In addition, he undermines the emphatic pronoun 'I' as being deliberately used by the writer: 'I brought the fish in'. Furthermore, while 'green' denotes 'fresh, strong, full of life', and not 'exhausted', the word **هائلة** denotes 'large, big, and huge', which is incompatible with the word 'green' employed by the writer. He

successfully renders 'he' by هي , as the word 'fish' is always feminine in Arabic, and rather than هو he adds تقاوم 'resist', which has no counterpart in the original.

(179) P.8 "I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me."

B.15 أذكر أن ذيلها راح يضرب الزورق ويلطم قيدومه بعنف صارخ. وأذكر أنك يومئذ

ألقيت بي في حنية الزورق فوق الجبال المبتلة ، في حين جعل الزورق يترجع في

رعشة لحموم، وكنت أسمع صوتك وأنت تقاوم وكأنما حطاب يقذف شجرة هائلة

ويطرحها أرضاً.. وكان دمها يتفجر حولي.

B has not been able to match most of the passage. So 'the tail slapping and banging, the thwart breaking , and the noise of the clubbing' is only an introduction to the scene. His choice of قيدومه for 'the thwart' is disjunct, because قيدوم denotes 'the fore part or front of something'. It

seems that he has misunderstood the denotation of 'thwart', which is 'a seat across a rowing boat'. Furthermore, the word حنية , which denotes 'bend or curve', is disjunct with the original. Also, his choice of حبال for 'lines' is incorrect, for حبال are not frequently used for fishing, but normally for anchoring ships. Further, B has overlooked the word 'coiled'. In addition, the word جعل in جعل الزورق يترجع في رعشة المحموم is not the right choice, for in order to show what the boy feels the translator should use وأحس. On the other hand, he appropriately uses the phrase يترجع في رعشة المحموم as an equivalent to 'shiver' in order to dramatize the situation. But he mistranslates 'the noise of clubbing' as صوتك , whereas in fact the ST refers to the noise of Santiago's clubbing the fish. Also, his use of the word تقاوم , which means 'to struggle, or to resist,' distorts the image connoted in the original. Furthermore, although B's rendition of 'chop' by يقد is very close to the original, his use of شجرة هائلة , which means a 'huge tree', and يطرحها أرضا , which denotes 'throwing something down', is hypertranslation. Finally, he has wrongly chosen the word يتفجر

which means 'to explode' as an equivalent to 'all over'. This rendering is incompatible with 'the sweet blood smell, for يتفجر has a quite negative connotation, in comparison with the word 'sweet' .

(180) P.10 "They picked up the gear from the boat. The old man carried the mast on his shoulder and the boy carried the wooden box with the coiled, hard-braided brown lines, the gaff and the harpoon with its shaft."

وقاما إلى الزورق فحملا معداته حمل العجوز الصاري على كتفه في حين حمل B.17

الغلام الصندوق والحبال والحربة وما إليها وتركها عليه الطعم تحت مؤخر الزورق إلى

جانب الهراوة التي تؤذب الأسماك الكبيرة.

B's translation falls short of conveying a number of denotations of the ST. First, his choice of the classical Arabic term العجوز, although comprehensible, is rather reserved for old women. Second, he is confused over the semantic function of the preposition 'with' in the original's 'the wooden box with the coiled lines', denoting the coiled lines that are contained in the wooden box, and he translates it as الصندوق الخشبي

والحبال as if the word الحبال were separated from the wooden box. Third, he avoids translating 'hard-braided brown', using a completely different superordination, الحبال. Fourth, he avoids translating 'the gaff and the harpoon with its shaft', using a single wide superordination, حربة which conveys the meaning of neither the 'gaff' nor the 'harpoon with its shaft'. Fifth, B uses the phrase وما إليها , which can be rendered in English as 'etc.', for which there is no correspondence at all in the SL. Sixth, the phrase تحت مؤخر الزورق is misleading, as it might denote 'under the skiff', which makes it accessible to water. Seventh, his rendering of تؤدب الأسماك as an equivalent to 'subdue' is inaccurate, because it does not convey the exact meaning of 'subdue', which means 'to overcome by physical strength'.

(181) P.10 "the old man thought that a gaff and a harpoon were needless temptations to leave in a boat."

A.17 أما الصنانير والحربة، فقد كان العجوز يدرك أن ما فيها من قلة الإغراء غير خليق

بأن يحمل أحدا من أهل أحي على مد يده إليها..

This is an example of a translation that is incompatible with the ST, for it conveys to the reader the idea that a gaff and a harpoon are worthless tools, and no one would bother stealing them. We may further note that both الصنانير والحربة is not an adequately equivalent translation for 'a gaff and a harpoon'. الرمح والحربون would have been a better choice.

(182) P.16 "I would like to take the great DiMaggio fishing,' the old man said. 'They say his father was a fisherman. Maybe he was as poor as we are and would understand.' 'The great Sisler's father was never poor and he, the father, was playing in the big leagues when he was my age.' When I was your age I was before the mast on a square-rigged ship that ran to Africa and I have seen lions on the beaches in the evening."

B.24 وهنا قال العجوز: كم أتمنى أن آخذ (ديماجيو) العظيم معي في رحلة صيد،

يقولون أن أباه كان صياد ومن يدري لعل أباه كان فقيرا مثلنا يحس بإحساسنا .

-أما(سيسلر) العظيم فإن أباه لم يذق مرارة الفقر وكان يلعب في مباريات الدوري حينما كان في مثل سني.

-أما أنا، فعندما كنت في مثل سنك، كنت أتولى أمر الشراع في سفينة مربعة الأضلاع ذهبنا بها إلى إفريقيا ورأيت هناك السباع تعبت على الشاطئ في الليل.

In this example B's choice of في مباريات الدوري for 'the big leagues' is incorrect, for he overlooks the contextual meaning of 'big', which here is 'major'. It would be better therefore to render it as في مسابقتي دوري المحترفين.

Furthermore, his rendition of 'I was before the mast on a square-rigged ship that ran to Africa and I have seen lions on the beaches in the evening' by كنت أتولى أمر الشراع في سفينة مربعة الأضلاع ذهبنا بها إلى إفريقيا، ورأيت هناك

كنت أتولى أمر الشراع في سفينة مربعة الأضلاع ذهبنا بها إلى إفريقيا، ورأيت هناك is totally incompatible with the ST. The phrase 'before the mast' denotes that Santiago worked as a sailor, so it would be better to render it by كنت أعمل بحارا. Further, he again falls back

on word-for-word translation and renders 'on a square-rigged ship' by في

في سفينة شراعية ضخمة rather than by سفينة مربعة الاضلاع. He also mistranslates

the verb 'ran' in 'ran to Africa' as ذهبنا بها إلى إفريقيا. The verb ذهبنا denotes

that Santiago went to Africa only once, whereas 'ran' in this context denotes that ships regularly travelled to and from Africa. This kind of translation overlooks Hemingway's deliberate choice of the verb 'run' to show that Santiago had been to Africa many times. Further, his choice of السباع, which denotes 'predatory animals in general', is inappropriate.

Next, he provides

تعبث 'to fool around' which has no correspondence in the ST. Also he renders 'beaches' by الشاطئ rather than by الشواطئ. Furthermore, he mistranslates 'the evening' as الليل rather than في المساء.

(183) P.16 "'should we talk about Africa or about baseball?'

'-baseball I think,' the boy said. 'Tell me about the great John J. McGraw.' He said *Jota* for J.

'-He used to come to the Terrace sometimes too in the older days. But he was rough and harsh-spoken and difficult when he was drinking. His mind was on horses as well as baseball. At least he carried lists of horses at all times in his pocket and frequently spoke the names of horses on the telephone.'

'-He was a great manager,' the boy said. 'My father thinks he was the greatest.'

- 'Who is the greatest manager, really, Luque or Mike Gonzalez,'

- 'I think they are equal.'

- 'And the best fisherman is you.'

- 'No. I know others better,'

- 'Que va,' the boy said. 'There are many good fishermen and some great ones. But there is only you.'

B.25 هل تؤثر أن نتحدث عن إفريقيا أو عن البيسبول - أوثر الثانية، حدثني عن (ماكجرو)

العظيم - كان يتردد على (الشرفة) هو الآخر فيما مضى، ولكنه كان جلفا غليظ القول،

وكان يبدو متعبا إذا شرب الخمر، وكان رأسه موزعا بين أمرين: الجياد،

والبيسبول، فكنت ترى جيوبه محشوة بقوائم أسماء الجياد دائما، ولا يزال يردد أسماء

الكثير منها كلما تحدث إلى أحد في الهاتف. فقال الغلام:

- وكان منظما كبيرا، بل أن أبي يقول عنه: إنه كان أعظم المنظمين .

- ومن هو أعظم المنظمين في رأيك؟ أياكون (أليوك) أم (مايك جونزاليز)؟

- أظن ألهما سيان.

- ومن أمهر صياد؟ أتراه أنت؟

- لا... بل أنني أعرف أن هناك من هم أمهر مني.

- هناك كثير من مهرة الصيادين، وهناك أيضا صيادون عظماء .

أما أنت، فإنك نسيح وحدك.

B inappropriately renders **يؤثر** for 'should' rather than **ينبغي** or **هل ترغب**

Although the word **تؤثر** denotes 'to prefer' or 'to choose', it is very formal in such a situation. He should also have rendered 'or' by **أو** rather than **أو**, for the sentence is a question in Arabic. Further, he overlooks 'John J.' and 'He said Jota for J.', possibly under the impression that this is irrelevant to the TL reader. It would be better to explain in footnotes that Jota is the Spanish name of the letter J. Further, his choice of **فيما مضى** for 'in the older days' is inappropriate and should preferably be rendered by **في الأيام الخوالي**. He also incorrectly renders 'difficult' by **متعبا** rather than by **صعب المراس**. Moreover the rendition of 'His mind was on horses as well as baseball' by **كان رأسه موزعا بين أمرين: الجياد، والبيسبول** is incompatible with the original, because 'mind' in Arabic denotes **ذهن**, and not **رأس**. Thus, a closer equivalent would be something like **وكان مشغولاً** and not **رأس**. He mistranslates 'frequently' as **ولا يزال** rather than **الذهن بين البيسبول وسباق الخيل**. He also mistranslates 'manager' as **منظم** rather than **في معظم الأوقات**.

عظيم. Further, the Arabic equivalent of 'great' in this situation is *عظيم* not *كبير*. Moreover, the best equivalent for 'thinks' is *يعتقد* rather than *يقول* *ومن أمهر*. His rendition of 'and the best fisherman is you' as a question, *ومن أمهر؟* makes the boy's remark very sarcastic and undermines his continuous acknowledgement of the old man's excellence, since the old man has taught him the basic principles of how to be a great fisherman. He also overlooks the Spanish phrase '*Que va*', which denotes 'nonsense' *هراء*. Its translation is important, for it shows that the boy does not agree with the old man, and shows his respect for him. The phrase *فإنك نسيج* *وحدك* is long-winded and is an unnecessary attempt to liven up a simple sentence with idiomatic phrases. It would be better therefore to provide a simple straightforward counterpart such as *فلا نظير لك*.

- (184) P.19 "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor contests of strength, nor of his wife. He only dreamed of places now and of the

lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy."

A.27 ولم يعد العجوز - في أيامه هذه - يحلم بالعواصف ولا بالنساء. ولا بالأحداث

الضخمة ولا بالحروب ومعارك القوة ولا بزوجته. لم يعد يرى فيما يرى النائم إلا البلاد

والسباع التي تلهو على الشاطئ كما تلهو القطط في الغسق. وكان يحب مشهد هذه

السباع حبه للغلام.

In this example, the translator overlooks 'nor of great fish', even though fish play a significant role in the old man's career, so that this phrase is an important element in the series of events in the text. B inappropriately adds في أيامه هذه to explain what the writer implies rather than letting the reader reach his own conclusions. His choice of the noun السباع is too general; الأسود would have been a better choice, as it totally overlaps with the word 'lions' in the ST. Repeating the verb تلهو in التي تلهو على السباع التي تلهو على الشاطئ كما تلهو القطط في الغسق does not match Hemingway's short sentences. Thus, it is better to render it as السباع التي تلهو على الشاطئ كالقطط في الغسق. Finally, his choice of مشهد in وكان يحب مشهد السباع حبه للغلام shifts the

meaning of the sentence to the old man's love of only seeing the lions while they are playing, and away from the old man's fascination with lions whether they are playing or not, as Hemingway tried to emphasize.

(185) P.12 "You study it and tell me when I come back."

B.20 سأتركك تدرس الموقف، على أن تخبرني بالنتيجة عندما أعود.

B's translation of 'you study it', which denotes 'read carefully the baseball news', as سأتركك تدرس الموقف 'I will leave you to study the situation' does not correspond with the ST, but in fact alters the meaning of the original. This seems to be the result of his misunderstanding of the meaning of the verb 'study' and the pronoun 'it' in this context. It refers here to the newspaper, not to a particular situation.

(186) P.36 "His line was strong and made for heavy fish and he held it against his back until it was so taut that beads of water were jumping from it."

B.44 وكان حبله قويا، وقد صنع خصيصا لمعالجة الأسماك الضخمة. وراح العجوز يجذبه

وهو مستلق على ظهره، يدك قدميه في جنب زورقه.

B again fails to convey the picture in the ST. His choice of قويا for 'strong' is inappropriate, for it does not collocate with 'line' or 'rope'. Therefore, it would be better to render it by متينا. Also, the word معالجة in لمعالجة الأسماك الضخمة for 'heavy fish' is another example of literal translation; لاصطياد would have been a better choice. Moreover, he fails to correctly understand the phrase 'held it against', which literally means 'to keep it firmly', using inappropriately the word يجذب, rather than the more suitable شد إلى. He also adds وهو مستلقي على ظهره 'lying down', for which there is no correspondence in the ST and which is a total distortion of 'held it against his back'. It would be better to render it as وشد الخيط إلى ظهره. His rendition يدك قدميه في جنب زورقه for which there is no correspondence at all, is overdramatizing and verbose. He also overlooks the firmness of the line, that Hemingway brilliantly describes as being 'so taut that beads of water were jumping from it'.

(187) P.36 "The fish moved steadily and they travelled slowly on the calm water. The other baits were still in the water but there was nothing to be done."

B.44 وتحركت السمكة في انتظام تقطر الزورق. وسارا معا في المياه الهادئة. كانت بقية

الرجال لا تزال تحمل طعامها في المياه، دون أن تبشر بشيء.

In this example the word تحركت does not convey the intended meaning as in the ST, which denotes to go forward or to advance. Also, the phrase في انتظام 'systematically' does not denote the meaning of 'steadily'. It should have been rendered بإطراد 'uninterrupted'. Moreover, the addition of تقطر الزورق is inappropriate, for it is clear from the context that the fish is hooked to the line that the old man is holding. Thus, it will pull the boat if it moves. In addition, B has misunderstood 'but there was nothing to be done' and renders it by دون أن تبشر بشيء, which denotes without promising anything.

(188) P.37 "He was thirsty too and he got down on his knees and, being careful not to jerk on the line, moved as far into the bow as he could get and reached the water bottle with one hand. He opened it and drank a little. Then he rested against the bow. He rested sitting on the unstepped mast and sail and tried not to think but to only to endure."

B.45 وأشدت به الضمء، فأنزلق على ركبتيه، وظل يزحف وئيدا حتى لا يفلت منه الحبل،
 ومد إحدى ذراعيه لتصل إلى موضع قارورة الماء، فشرّب قليلا، ثم جلس قبالة حنية
 الزورق، على مقربة من الشراع المطوي، لا يحاول أن يفكر بل يدخر كل جهده للمثابرة
 والصبر.

B's choice of انزلق على ركبتيه, which denotes 'skidding on his knees', does not correspond to 'got down on his knees'. In addition, the word يزحف 'to crawl' is not the closest equivalent to 'moved'. He generally renders 'being careful not to jerk on the line' by حتى لا يفلت منه الحبل, thus overlooking how the old man was so careful not to disturb the fish by not jerking the line. He also overlooks 'He opened it and drank a little'.

Furthermore, B mistranslates 'He rested on the unstepped mast and sail'

as على مقربة من الشراع المطوي.

(189) P.37 "Then he looked behind him and saw that no land was visible and that makes no difference, he thought. I can always come in on the glow from Havana."

B.45 فقال لنفسه : هذا لا يهم فطالما جئت من "هافانا" على أضواء الليل.

In this example, B overlooks 'Then he looked behind him and saw that no land was visible.' He also mistranslates 'I can always come in on the glow from Havana' as فطالما جئت من "هافانا" على أضواء الليل.

(190) P.39 "The line showed like a phosphorescent streak in the water straight out from his shoulders."

B.46 وكان الحبل المتدلي من عنقه إلى الماء يلمع كشريط من الفسفور في

الماء.

B's addition of *متدلي*, which denotes 'something suspended or hanging', contradicts the whole context of the situation which Hemingway is very concerned to highlight. He has already described the critical situation of the line, that it was so taut that beads of water were jumping from it. The same can equally be said about B's choice of *عنق* rather than *كتفيه*, which is the closest dynamic equivalent. It contradicts the dramatic image Hemingway is trying to emphasize: the fish with his great strength being able to tow the boat with the old man in it. It is difficult to imagine that his neck can endure such massive strain.

(191) P39 "Then he thought, think of it always. Think of what you are doing. You must do nothing stupid... No one should be alone in their old age, he thought. But it is unavoidable."

B.46 ثم عاد يقول لنفسه: فكر فيما أنت فيه. لا بد من ارتكاب أبة حماقة لإنقاذ الموقف،

إن المرء لا يستطيع أن يبقى وحيدا إذا تقدمت به السن ولكن لا بد مما ليس منه بد..

B overlooks 'think of what you are doing', an important phrase showing how disciplined the old man is. His rendition of 'you must do nothing stupid', which denotes 'you should be very cautious and on the alert lest

error should occur', by لا بد من ارتكاب أية حماقة لإنقاذ الموقف, which denotes 'you must be fully committed to make a mistake to rescue the situation', is incompatible with the ST. Moreover, while the ST reads that it is advisable that one should not be alone in their old age, B's translation denotes that man can not survive if he remains alone in his old age. Such a rendition contradicts the ST.

(192) P.41 "My choice was to go there to find him beyond all people"

واخترت أن أسير معها بعيدا عن جميع البشر. B.48

The word أسير معها denotes that the old man went with the fish all the way far from all the people. This is not what is meant in the ST. This rendition destroys one important statement in the story, which is that it is the old man who was looking for the fish.

(193) P.43 "He adjusted the sack and carefully worked the line so that it came across a new part of his shoulders and, holding it anchored with his shoulders he carefully felt the pull of the

fish and then felt with his hand the progress of the skiff through the water."

B.50 فأحكم لفة الجوال حول عنقه وأصلح من وضع بقيته المحشوة بين ظهره والجبلى،

ليحز الجبل فى جنب آخر من كتفيه. وهنا أحس عجة أخرى للسمة فأدرك إنها لا تزال

توغل فى الماء.

In this example, while the word 'adjusted' denotes 'adopted, modulated', the word أحكم denotes 'to tighten or to fasten'. Thus, while the ST denotes that the old man adjusted the sack in order to relieve part of his shoulder of the pain caused by the line, the TT denotes that he tightened himself up and consequently hindered his ability to move. Moreover B's choice of وضع بقيته المحشوة بين ظهره والجبلى، ليحز الجبل فى جنب آخر من كتفيه is incompatible with the original. His rendition denotes that the old man adjusted the other parts of the sack, stuffed between the line and his shoulders, in order for the line to make a cut on another part of his shoulder. He overlooks 'holding it anchored with his shoulders'. He also mistranslates 'he carefully felt the pull of the fish' as وهنا أحس عجة أخرى للسمة, which denotes that he felt another surge of the fish. This kind of

translation deprives the reader witnessing how Santiago can measure the strength of the fish by feeling the rope. The last sentence, فأدرك أنها لا تزال توغل في الماء for 'then felt with his hand the progress of the skiff through the water', is another example of mistranslation due to the translator's carelessness in reading the ST.

(194) P.45 "'It's steady,' the old man told him. 'It is too steady. You shouldn't be that tired after a windless night. What are birds coming to?'"

B.53 إنه ثابت كل الثبات. وما كان لك أيها العزيز أن تتجشم كل هذا العناء في ليلة كهذه،

بلا ربح ولكن حدثني لماذا تأتي الطيور إلى هنا؟

B's rendition of 'You shouldn't be that tired after a windless night', which denotes that Santiago wonders what makes the bird so tired after a windless night, by وما كان لك أيها العزيز أن تتجشم كل هذا العناء في ليلة كهذه، بلا ربح، which denotes that the old man is blaming the bird for taking the trouble to fly all the way to the boat in a windless night, is incompatible with the ST. This rendition implies that the bird should not fly in a

windless night, which is contrary to the meaning of the ST. Moreover, B's rendition of 'what are birds coming to?' by لماذا تأتي الطيور إلى هنا؟ is incompatible with the original. Santiago's remark could either mean 'birds are not as strong as they used to be' or 'the bird has a hard time coming when it approaches the hawks waiting near the land'.

(195) P.51 "He looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea."

B.58 ونظر العجوز أمامه، فرأى سرباً من البط البحري يتأرجح في الجو فوق سطح

الماء، ويهبط ويعلو، ثم يهبط ويعلو. ولم يذكر أن أنساناً على الأرض قد أراد لنفسه مثل

هذه الوحدة في البحر.

B's translation 'sea geese' as an equivalent for 'wild ducks' is

disjunct, for 'wild ducks' is البط البري. His rendition of 'etching themselves'

are a little awkward. The word يتأرجح denotes 'swinging'. In addition,

His translation of 'he knew no man was ever alone on the sea' as ولم يذكر

أن أنساناً على الأرض قد أراد لنفسه مثل هذه الوحدة في البحر is incompatible with the

ST. He deprives the TL reader of a very important statement in the story, that he finds in the life around him a source of companionship.

(196) P.56 "When the old man saw the fish once before, he could picture him deep in the water: 'he could picture the fish swimming in the water with his purple pectoral fins set wide as wings and the great erect tail slicing through the dark."

A.68 فقد صار في وسعه أن يتمثل السيف سابحا في الماء بزعانفه الحمراء الداكنة

المنشورة كأجنحة، وبذيله الأفقي الضخم يشق حجاب الظلماء.

B.63 ولمحها مرة أخرى تحت الماء.

Translator A incorrectly renders 'purple' by الحمراء الداكنة rather than البنفسجية. He also misunderstands 'set wide as wings' and renders it the phrase المنشورة كأجنحة. Moreover, he mistranslates the position of the fish's erect tail as الأفقي rather than المنتصب. Translator B, on the other hand, only renders 'he could picture the fish in the water' and overlooks the rest of the text.

(197) P.63 "He did not truly feel good because the pain from the cord across his back had almost passed pain and gone into a dullness that he mistrusted."

B.69 فقد كان الجبل مشدودا حول ظهره يؤلمه إيلا ما شديدا يكاد يفقده الثقة

بنفسه.

B does not render 'dullness', an important word that shows how painful it was and how much the old man endured.

(198) P.65 "He is much fish and I saw that the hook was in the corner of his mouth tight shut. The punishment of the hook is nothing. The punishment of hunger, and that he is against something that he does not comprehend, is everything. Rest now, old man, and let him work until your next duty comes."

B.71 وهذه السمكة من الأسماك النادرة التي قلما تصادف المرء، وهي من النوع الذي

يحكم حلقه بينما الخطاف في ركن منه. أن عذاب الخطاف لا يقاس بعذاب

الجوع. وأنها أمام غريم لا تدرك من هو.. وهذا سبق لي عليها.

B mistranslates 'He is much fish' as *وهذه السمكة من الاسماك النادرة التي قلما تصادف المرء*, which denotes that this fish belongs to a rare species that is seldom confronted by man. He also provides a general statement about the fish *وهي من النوع الذي يحكم حلقه بينما الخطاف في ركن منه*, rather than rendering the meaning that Santiago made sure that the fish's mouth was tight shut on the hook .

4.2 Inconsistency

The translators are sometimes inconsistent in their translation. in what follows are some examples of their inconsistency concerning the main participants in the story.

4.2.1. The old man

B uses the word *الشيخ* as part of the title of the translation *الشيخ والبحر*.

However, he never uses it again; instead, he uses the word *العجوز*. A, on

the other hand, is inconsistent. He renders the word 'the old man' in a variety of ways, viz:

In the title as الشيخ, then:

(199) P.5 "he was an old man."

A.7 كان رجلا عجوزا.

(200) P.5 "the boy's parents had told him that the old man was"

A.7 قال أبوا الغلام لابنهما أن الشيخ.

(201) P.10 "They walked up the road together to the old man's shack and went in through its open door. The old man leaned on the mast."

A.14 وتقدما معا نحو كوخ الشيخ، وولجا بابه المشرع. واسند الرجل العجوز السارية.

(202) P.11 "but the old man brought it out from under the bed."

A.15 ولكن الرجل العجوز سحبها من تحت السرير.

(203) P.13 "when the boy came back the old man was asleep.
The boy took the army blanket...and spread it over the back of
the chair and over the old man's shoulders...the creases did not
show so much when the old man was asleep...The old man's
head was very old."

A.17 وحين رجع الفتى، كان الشيخ نائما في الكرسي...ورفع الفتى البطانية العسكرية

العتيقة...ونشرها على ظهر الكرسي وفوق كتفي الرجل العجوز. وما كانت التجاعيد

لتظهر كثيرا في هذا الوضع الذي انحنى فيه رأس الشيخ إلى أمام...ومع ذلك فقد كان

رأس الشيخ هرما جدا.

(204) P.13 "'Wake up old man,' the boy said and put his hand on
one of the old man's knees."

A.18 انهض أيها الشيخ! قال الغلام ذلك ووضع يده على إحدى ركبتي الرجل العجوز.

(205) P.20 "'How did you sleep old man?' the boy asked."

A.26 هل نمت نوما عميقا، أيها الجد؟

(206) P.21 "Good luck old man."

A.27 أتمنى لك حظا سعيدا، أيها الجد.

4.2.2. The Ocean

A has rendered the word 'the ocean' inconsistently, he even has coined *البحرة* as an equivalence for the Spanish *la mar*. B on the other hand has been consistent in his translation. Below are but some examples:

(207) P.21 "There were other boats from the other beaches going out to sea."

A.27 وكانت قد انطلقت في عرض البحر قوارب أخرى مقبلة من السواحل المجاورة.

B.30 وقد امتلأت صفحة الماء بعدة زوارق.

(208) P.22 "and rowed out into the clean early morning smell of the ocean...he rowed over the part of the ocean...the steep walls of the floor of the ocean..."

A.28 وكانت كل ضربة مجذاف تقربه من ريا المحيط الصباحية الصافية ... كان يجذف

في ذلك الجزء من الاقيانوس ... حين يصطدم بجدران قاع المحيط الشديدة

الانحدار.

B.30 وراح يشق الماء بمجذافيه، ويستاف رائحة المحيط الطاهرة في الصباح

الباكر... وهو يجذف في هذه البقعة من المحيط ...

(209) P.23 "when the ocean can be so cruel?"

A.29 ما دام الاقيانوس وحشياً.

(210) P.23 "He always thought of the sea as la mar?"

A.29 وكان يدعو المحيط " البحرة ".

(211) P.23 "He always thought of the sea as la mar"

A.29 وكان يدعو المحيط " البحرة ".

B.31 كان العجوز يعشق البحر... كان يتملاه دائما على طريقة الاسبان، حيثما يتملونه

في وله، ويسمونه "لامار".

(212) P.52 "then the surface of the ocean bulged ahead of the boat"

A.63 ثم انفتح الاوقيانوس أمام القارب.

4.2.3. The boy

It has been noticed that there is a frequent inconsistency in the translation of the word 'the boy' by A. while the word 'the boy' denotes male person up to the age of seventeen or eighteen years, the word الصبي denotes a person who is up to the age of twelve years, the words الغلام and الفتى denote someone who is up to thirty years old.

(213) P.5 "a boy had been with him."

A.7 كان يصحبه غلام صغير.

(214) P.6 "The old man had taught the boy to fish."

كان الشيخ قد علم الصبي صيد السمك. A.8

(215) P.12 "'We can do that,' the boy said."

فأجاب الصبي: هذه فكرة. A.16

(216) P.13 "When the boy came back."

وحين رجع الفتى. A.17

4.2.4. The fish

Hemingway has presented the fish as a male in the story. In English the word 'fish' is neuter whereas its equivalent in Arabic, السمكة, is always feminine. Both translators have wrongly used السمكة in their translation.

However, A is aware of this problem and sometimes resorts to using alternative words to refer to the fish. This strategy is evidently a failure, because he only confuses the reader whether to identify the fish as

masculine or feminine. This is of course an important issue, for this will have a certain effect on his judgement of the character of the old man.

(217) P.33 "one hundred fathoms down a marlin was eating the sardines."

A.41 فعلى عمق مئة قامة كان سيف يأكل السردين.

(218) P.38 "The fish never changed his course."

A.46 ولم يغير السيف لا مسلكه ولا اتجاهه.

(219) P.40 "he had hooked one of a pair of marlin."

A.49 وذكر كيف ألقم الطعم، ذات مرة، أحد سيفين اثنين.

(220) P.46 "Just then the fish gave a sudden lurch."

A.55 وفي تلك اللحظة انتفضت السمة انتفاضة مفاجئة.

(221) P.56 "Now that he had seen him once, he could picture the fish swimming in the water"

A.68 أما وقد رأى السمكة مرة فقد صار في وسعه أن يتمثل السيف ساجحاً في الماء.

4.2.5. The boat

Both translators have used different words for the word 'the boat'. While the word 'the boat' or 'skiff' denote 'small, light boat'. The words قارب, مركب and زورق refer to 'skiff or boat'. However, the word زورق often denotes 'motor-boats'.

(222) P.5 "who fished alone in a skiff."

A.7 يصيد السمك وحده في قارب عريض القعر.

B.11 ولكنه لا يزال رابضاً في زورقه وحيداً .

(223) P.6 "you're with a lucky boat."

A.8 أنت تعمل الآن على ظهر مركب محظوظ.

(224) P.21 "Sometimes someone would speak in a boat."

A.27 وكانت قد انطلقت في عرض اليم قوارب أخرى.

B.30 وقد امتلأت صفحة الماء بعدة زوارق.

(225) P.22 "They spread apart after they were out of the mouth of the harbour."

A.28 وتناثرت تلك القوارب بعد أن غدت بعيدة عن فم المرفأ.

B.30 وما كادت القوارب تتجاوز ثغر الميناء.

(226) P.31 "he thumped his life out against the planking of the boat."

A.38 وراح يخبط قعر المركب.

B.39 وراحت ترفرف في الزورق بعنف.

(227) P.37 "the skiff moving steadily to the north-west."

A.45 بينما كان القارب يتجه نحو الشمال الغربي في اطراد.

(228) P.69 "the boat moved into the tunnel of clouds."

A.83 وشق الزورق طريقه في نفق من الغيوم.

(229) P.70 "the boat was going fast."

A.83 وانطلق الزورق في سرعة.

4.2.6. The breeze

The word النسيم in Arabic denotes 'a light gentle wind'. The word الريح on the other hand denotes 'wind'. The examples below illustrate this point.

(230) P.13 "held it there in the evening breeze."

A.17 وكان ثقل ذراعه يحبسها هناك برغم نسيم المساء.

(231) P.85 "the old man knew the breeze would last all night."

A.101 جعل الشيخ يدرك أن الريح سوف تهب طوال الليل.

(232) P.90 "The breeze was fresh now."

A.106 كان النسيم عليلاً.

(233) P.91 "The breeze was steady"

A.108 وكانت الريح تهب على نحو موصول.

(234) P101 "the ocean which was rough now with the increasing breeze."

A.119 تخترق وجه المحيط الذي طفقت أمواجه تتلاطم بعد أن اشتدت الريح.

(235) P.104 "The breeze had risen steadily."

A.122 وكانت الريح قد هبت رخاء.

4.3 Omissions and additions

One of the most important issues in any discussion of translation is the extent to which the translator has the right to omit or add parts from or into the ST. Hervey (1992, 24) states that "the translator can concentrate on the realistic aim of cutting down on translation loss, rather than the unrealistic one of seeking the ultimate translation of the ST." In what follows are examples from both translations.

4.3.1. Omissions

(236) P.5/B.11 "The brown blotches of the benevolent skin cancer."

(237) P.6/B.13 "already in."

(238) P.8/B.15 "the thwart breaking."

- (239) P.8/B.15 "and the sweet blood smell all over me."
- (240) P.10/B.17-18 "the tough bud-shields of the royal palm which are called *guano*."
- (241) P.21/B.30 "He fitted the rope lashings of the oars onto the thole pins and, leaning forward against the thrust of the blades in the water, he began to row out of the harbour in the dark."
- (242) P.24/B.33 "Each bait' hung head down with the shank of the hook 'inside the bait fish', tied and sewed solid, and all the projecting part of the hook, the curve and the point, was covered with fresh sardines. Each sardine was hooked through both eyes so that they made a halfg arland on the projecting steel. There was no part of the hook that a great fish could feel which was not sweet-smelling and good-tasting."
- (243) P.24-25/B.34 "and each line had two forty-fathom coils which could be made fast to the other spare coils so that, if it were necessary, a fish could take out over three hundred fathoms of line."

(244) P.26/B.35 "But he crowded the current a little so that he was still fishing correctly though faster than he would have fished if he was not trying to use the bird."

(245) P.28/B.36-37 "the red sifting of the plankton in the dark water and the strange light the sun made now... and he was happy to see so much plankton because it meant fish...the purple, formalized, iridescent, gelatinous bladder of a Portuguese man-of-war... it turned on its side and then righted itself. It floated cheerfully as a bubble with its long deadly purple filaments trailing a yard behind it in the water...'*agua mala*,' the man said.

'You whore.' From where he swung lightly against his oars he looked down into the water and saw the tiny fish that were coloured like the trailing filaments and swam between them and under the small shade the bubble made as it drifted. They were immune to its poison. But men were not and when some of the filaments would catch on a line and rest there slimy and purple while the old man was working a fish, he would have welts and sores on his arms and hands of the sort that poison ivy or poison oak can give. But these poisonings from the *agua mala* came quickly and struck like a whiplash."

(246) P.29/B.36-37 "The iridescent bubbles were beautiful. But they were the falsest thing in the sea and the old man loved to

see the big sea turtles eating them. The turtles saw them, approached them from the front, then shut their eyes so they were completely carapaced and ate them filaments and all."

(247) P.35/B.42 "down, down, down, unrolling off the first of the two reserve coils. As it went down, slipping lightly through the old man's fingers, he still could feel the great weight, though the pressure of his thumb and finger were almost imperceptible."

(248) P.35/B.43 "'What a fish,' he said."

(249) P.35/B.43 "with his left hand and made fast the free end of the two reserve coils to the loop of the two reserve coils of the next line. Now he was ready. He had three forty-fathom coils of line in reserve now, as the coil he was using."

(250) P.36/B.44 "...and struck hard with both hands, gained a yard of line and then struck again and again, swinging with each arm alternately on the cord ."

- (251) P.36/B.44 "until it was so taut that beads of water were jumping from it. Then it began to make a slow hissing sound in the water and he still held it."
- (252) P.36/B.44 "but there was nothing to be done."
- (253) P.37/B.45 "Then he looked behind him and saw that no land was visible."
- (254) P.38/B.46 "The sack cushioned the line and he had found a way of leaning forward against the bow so that he was almost comfortable. The position actually was only somewhat less intolerable."
- (255) P.38/46 "I can do nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up."
- (256) P.39/B.46 "For if the fish's course held true I must see it for many more hours."
- (257) P.39/B.47 "I wonder how the baseball came out in the grand leagas today, he thought. It would be wonderful to do this with a radio."

- (258) P.40/B.48 "and clubbing her, holding the rapier bill with its sandpaper edge."
- (259) P.41/B.48 "his lavender wings, that were his pectoral fins, spread wide and all his wide lavender stripes showing. He was beautiful, the old man remembered, and he had stayed."
"settled himself against the rounded planks of the bow."
- (260) P.43/B.50 "When Santiago wants to cut the other lines and link the coils. This happened in the dark."
"and cut it away and hook up the two reserve coils."
- (261) P.46/B.54 "When the fish made a sudden lurch that pulled the old man, he could not pull the line, for it was so taut he held steady and settled back against the strain of the line."
- (262) P.47-48/B.55 "and the steady movement of the water against his hand as the boat moved."
- (263) P.48/B.55 "I can reach him with the gaff and eat him here in comfort...with the gaff and drew it toward him keeping it clear of the coiled lines. Holding the line with his left shoulder again, and bracing on his left hand and arm, he took the tuna off the gaff hook and put the gaff back in place. He put one knee on the fish and cut strips of dark red meat longitudinally from the

back of head to the tail. They were wedge-shaped strips and he cut them from next to the back bone down to the edge of the belly."

(264) P.48/B.55 "Make yourself into a claw."

(265) P.48/B.56 "When his hand cramped he...looked at it in disgust."

(266) P.48/B.56 "Make yourself into a claw."

(267) P.49/B.56 "the cramped hand that was almost as stiff as rigor mortis."

(268) P.53/B.60 "although they are more noble and more able."

(269) P.53/B.60 "It is unworthy of it to be cramped."

(270) P.54/B.61 "Hail Marys are easier to say than Our Fathers, he thought. Hail Mary Full of Grace the Lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb,

Jesus. Holy Mary, Mother of God, pray for us sinners now and at the hour of our death."

(271) P.56/B.63 "and the old man rode gently with the small sea."old man thought."

(272) P.57/B.64 "What is a bone spur? He asked himself. We do not have them."

(273) P.58/B.65 "Each one was trying to force the other's hand down onto the table."

(274) P.58/B.58 "went in and out of the room under the kerosene lights and he had looked at the arm and hand of the negro and at the negro's face."

(275) P.61/B.68 "and he worked his way back to the stern and crouching...stepping on the gained line each time with his bare left foot."

(276) P.62/B.68 "its tail and its head until he clubbed it across the shining golden head until it shivered and was still"

(277) P.62/B.69 "and washed his right hand in the sea."

(278) P.62/B.69 "and allowed himself to be pulled forward ...so that the boat took the strain as much or more, than he did."

(279) P.62/69 "I'm learning how to do it, he thought. This part of it anyway."

(280) P.63/B.70 "he lay against the worn wood."

(281) P.65/B.72 "and confided more and more of the resistance of the fish to the skiff itself."

(282) P.95 B/102 "He held the tiller under his arm."

4.3.2. Additions and explanations

Hemingway invites his readers "to look at a few details very closely and unemotionally, without any 'trimmings' of style or commentary." (Graham, 1989, 30). There are some instances where both translators have attempted to intervene with the flow of the narration or to make the tone of their translation more emotional than the original. Some examples follow.

(283) P.5 "The sail was patched with flour sacks."

A.7 وكان الشراع مرقعا بأكياس دقيق عتيقة.

(284) P.6 When the boy suggests, "I could go with you again. We've made some money." the translator adds the following sentences.

A.12 كانت كلمات الغلام آية عرفان الجميل.

B.12 ولكن العجوز لم يطق هذه المنة.

(285) P.8 "'one,' the old man said"

B.15 فآجاب العجوز متأثراً.

(286) P.11 "Once there had been a tinted photograph of his wife on the wall."

B.18 وهناك بعض مخلفات زوجته الراحلة.

(287) P.11 under his clean shirt

B.18 خلف قميصه النظيف اليتيم.

(288) P.11 "There was no cast net and the boy remembered when they had sold it"

B.18 وكان الغلام يعرف أن الشبكة الصغيرة لا وجود لها. وهو يذكر متى باعها

ليستعينا بثمنها على القوت.

(289) P.18 "I can remember it, 'the old man said."

B.26 نعم اذكر هذا من عهد طفولتي، على أية حال.

(290) P.19 "He no longer dreamed of storms, nor of women."

B.27 ولم يعد العجوز-في أيامه هذه- يحلم بالعواصف.

(291) P.22 "and rowed out into the clean early morning smell of the ocean."

B.30 وراح يشق الماء بمجدافيه، ويستاف رائحة المحيط الطاهرة في الصباح الباكر.

(292) P.23 B adds a whole sentence before "He always thought of the sea as *la mar*."

B.31 كان العجوز يعشق البحر.

(293) P.23 "The moon affects her as it does a woman."

A.29 إن القمر يذهب بصوابها كما تذهب المرأة بصواب الرجل

(294) P.25 B adds a whole sentence before "The sun rose thinly from the sea."

B.34 وأوشك نور النهار أن يكتمل.

(295) P.26 "He did not hurry and he kept his lines straight up and down."

A.33 ولم يصطنع الشيخ السرعة، وكان حريصا أبدا على أن يبقي خطوط صنارته مستقيمة

متوترة..

(296) P.27 After "My big fish must be somewhere." B adds

B.36 تنتظر قدرها.

(297) P.27 B adds a whole sentence before "he adds a whole sentence."

B.36 كان زورق العجوز قد أوغل في البحر.

(298) P.30 "He ate them all through May to be strong in September and October for the truly big fish."

A.37 لقد فعل ذلك طوال شهر نوار، حتى إذا اقبل شهر أيلول وتشرين الأول

كان في ميسوره أن يواجه السمكة الضخمة حقاً يعزم حديد.

(299) P.36 "nothing happened."

A.44 ولم يثمر ذلك الجهد شيئاً.

(300) P.43 "he carefully felt the pull of the fish and then felt with his hand the progress of the fish."

A.52 راح يقدر - في دقة - قوة السمكة. ليس هذا فحسب، بل لقد صار في

ميسوره أن يسبل يده في الماء لتتم له ، بذلك، فكرة عن سرعة القارب.

(301) P.70 "He had been pulled down tight on to the bow."

A.83 وكان من نتائج هذا الصراع أن طرح الشيخ فوق مقدم القارب

(302) P.72 "If he cramps again let the line cut him off."

A.86 وإذا ما تشنجت مرة أخرى فلسوف ادع الخيط يحتزها من غير أن ابدي حراكاً.

(303) P.82 "He looked at the sun."

A.97 لقد تأمل موقع الشمس.

(304) P.82 "He could not believe his size."

A.97 لم يصدق الشيخ عينيه، كانت ضخمة إلى حد بالغ.

(305) P.82 "He cut the rope."

A.98 وقطع ما تبقى من الحبل.

(306) P.84 "and his sardine was rotten."

A.99 وكانت ذخيرته من السردين قد فسدت.

(307) P.91 "It had backed a little further into the north-east."

A.108 لقد ارتدت كما فعلت من قبل إلى الشمال الشرقي.

(308) P.92 "He had sailed for two hours."

A.108 وكان قد ابحر على هذا النحو ساعتين اثنتين.

(309) P.100 "He lay in the stern and steered."

A.118 واستلقى في مؤخر القارب نصف استلقاء.

CONCLUSION

We may summarize the conclusions to be drawn from this study as follows.

- 1) In rendering the original style both translators are faithful to the ST's stylistic devices in the area of repetition. Perhaps this is because Arabic tolerates a higher degree of lexical repetition than does English.
- 2) Most of the circumstantial details upon which much of the effectiveness of the story depends have not been rendered. While A is too literal in his translation, sometimes leading to awkward translations, B uses paraphrasing that leads to abridgement of the ST.
- 3) The above comment is also applicable to the technical fishing terms, as both translators fail to convey Hemingway's highly technical language.

- 4) The translators' unsuccessful renditions of some of the original stylistic devices are due to Hemingway's reliance on concrete rather than abstract language.
- 5) Both translators are successful in their additions of Arabic stylistic devices to mediate cultural differences and make their translations conform to Arabic literary norms.
- 6) Our analysis has shown that in rendering cultural concepts, both translators find it difficult to convey certain aspects of religion and sport. This is owing, we believe, to the differences between Arab and Western cultures.
- 7) In the area of lexical items the translators in most cases only render one aspect of them.
- 8) Both translators fail to provide appropriate word equivalents such as those for weights and measures, although Arabic does have equivalents for them.

- 9) They also fail to come up with a strategy to convey the gender of the fish as it is presented in the ST.
- 10) Most of the mistranslations occurring in both translations are due to bad translation strategies and carelessness on the part of the translators, rather than to differences between English and Arabic. It would have been possible for both translators to achieve more accurate renditions if close reading of the original had been followed. This supports our assertion in Chapter Three regarding the importance of the act of reading in the translation process.

Finally, we can conclude the above discussion by stating that the cultural differences between Arabic and English and some aspects of the original style were sources of difficulty in both translations; therefore the first hypothesis formulated in Chapter Two is substantiated, while the second seems impossible to achieve, especially in literary translation. This is because of the nature of the literary text, in which the message is not addressed to specific readers, so that it remains open to multiple interpretations. It has been emphasized that a literary translator should be

equipped with artistic ability combined with aesthetic competence, which would enable him to produce an acceptable literary translation. He should look for an equivalent stylistic feature that should perform the same function in the TL as does that in the SL. The translator's task is not primarily to seek similarities but to make his choices as appropriate and adequate as possible.

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