Translation and Stylistics: A Case Study of Tawfiq al-Hakeem's "Sparrow from the East"

Muna Alhaj-Saleh Salama Al-Ajrami
Language Center, The University of Jordan, Amman, Jordan

Esra'a Mujahed Al-Muhiesen
Language Center, The University of Jordan, Amman, Jordan

Abstract—**Having a background in major linguistic disciplines gives the translator a better understanding of the text, which leads to producing a more adequate and accurate translation of the text. This study aims at showing the problems that translators encounter in the translation of literary texts. It also shows the relationship between translation and novel stylistics. This study is based on translating a novel titled "Sparrow from the East" by Tawfiq Al-Hakeem. The text was translated by the researchers from Arabic into English. The researchers also came into three major challenges in terms of syntax, lexis, and stylistic. As a result of this study, the researchers used several translation strategies to overcome those problems and concluded to the fact that stylistics has a vital role in literary translation.**

Index Terms—**translation, stylistics, analysis, challenges**

I. INTRODUCTION

Literature is an art in which we express our feelings, emotions, and thoughts. Childs and Fowler (2006) define literature as imaginative compositions; it is mainly printed, in present time, but was oral in earlier days, whether it is dramatic, metrical, or prose in form. Literature is divided into two sections; poetry which is any composition in verse (p. 181), and prose which is distinguished from poetry by its greater irregularity and variety of rhythm and its close correspondence to the patterns of everyday speech (Merriam Webster).

Literature has a significant place in the Arabic language. In the pre-Islamic period, Arabs were famous for their magnificent poetry, especially the Mu'allaqat[1]; however, the prose was not popular among them like poetry. After the revelation of the Holy Qur'an and the beginning of the Islamic period, poetry started to decrease because many genres such as satire and erotic poetry were prohibited. At that time, a new genre of prose (elocution) started to spread, for it was used on most occasions such as Friday prayers. With time, prose started to spread in the Arab world, till now, where there are many types of prose.

One of the important types of prose is the Arabic novel, which emerged in 1914 with the first novel "Zainab" by Muhammad Hssan Haykal. Its importance comes from the fact that this type of literature tackles every aspect in the Arab world, from historical and social topics to romantic ones, in a direct style, unlike the other types.

In order to convey the Arabic novel with its beautiful messages to the world, and to cross the borders which stand between the Arab culture and other cultures, literary translation is needed. Literary translation is, in essence, an act of aesthetic communication for the language of the literary text, be it original or translated, does not only inform, i.e., convey lexical meanings, but it also communicates and aesthetically affects (As-Safi, 2006, p. 1). Literary translation deals with literary texts, i.e. works of fiction or poetry whose main function is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality and the translator's primary task is to reproduce this quality in translation (Кузенко, М. 2008, p. 9).

II. REVIEW OF LITERATURE

Literary translation has been the concern of theorists since the beginning; however, this concern was only limited to the language. Lefereve (1992) says that recent attempts to limit discussions of constraints of translation related to language only fail to do justice to the complexity of the problem. Furthermore, knowledge of the tradition helps us focus not only on the problems of translation but also on the ways to make translation more productive for cultural studies in general. He also states that the content of the translation is more important than the form saying (p. 81) "the most important consideration is not how words are matched on the page, but why they are matched that way, what social, literary, ideological considerations led translators to translate as they did".

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[1] Mu'allaqat: the title of a group of seven long Arabic poems which had gained the prize at the fair of 'Ukaz', and were afterwards written on pieces of fine Egyptian linen in letters of gold, and hung up on the door of the Ka'ba in Maka.

In his book "Translator's invisibility", Venuti (1995) distinguishes between literary and technical translation. Literary translation in a broad sense not only includes poetry and fiction, but also biography, history, and philosophy; opposed to the technical translation which includes scientific, legal, diplomatic, and commercial translation. He also thinks the choice of whether to domesticate or foreignize a foreign text has been allowed only to translators of literary texts, not to translators of technical text. In addition to that, literary translation is considered a discursive practice where the translator can experiment the choice of a foreign text, although technical translation exceeds the financial worth of literary translation.

Gill Paul (2009) considers literary translation as a recreation of a work of art sensitively and seamlessly so that it matches the original, as well as being equally enchanting, poetic and perceptive. The translation should also capture grace, beauty, color, and flavor in order to be understood by its new audience and make sense on every level. It should have the same virtues as the original and inspire the same response in its reader. It must reflect cultural differences while drawing parallels that make it accessible. Furthermore, it should be read by readers in its new language with the same enthusiasm and understanding as it was in the old.

Many researchers discussed the problems of literary translation from Arabic into English. Muhammad Albakry (2005) translated the Nests, a short story by Muhammad Zefzaf. He chose this story as a sample because it offers a unique window into the commonplace; the domestic life of ordinary people in the Muslim world stepped in its own context, unfiltered by western sensibilities. In this study, the researchers discussed two issues faced him during the translation; linguistic issues such as narrative style, and cultural issues like allusions.

As-Safi (2006) also introduces the challenges that face the translator during literary translation. He showed his own experience in translating Taha Hussein's novel "Du'a Al-Karawan" into English. He discussed several challenges encountered during his translation such as lexical gaps, Idiomaticity, and figurative language. He also presented the strategies used in the translation.

III. METHODOLOGY

A. Purpose of the Study

The researchers have translated the first chapter of Tawfiq Al-Hakeem's novel "Sparrow from the East" (1938) from Arabic into English. The study discussed the translatability of literature in the light of stylistics despite major linguistic and cultural problems. Consequently, the study shed some light on how translators can effectively render the novel in the target language and pinpoint the pitfalls that the translators commit during the translation.

B. Research Questions

1. How challenging the translation of Tawfiq Al-Hakeem's novel "Sparrow from the East"?
2. How important are stylistics in the translation of the novel?
3. What are the major problems that faced the researchers?
4. What strategies would be adopted to render this literary text?

IV. RESULTS AND ANALYSIS

The sample of the study consisted of the first chapter of Tawfiq Al-Hakeem's novel "Sparrow from the East" translated from Arabic into English. The researchers translated this sample, showed the problems encountered during the translation, and mentioned the methods that were used to overcome these problems.

A. Tawfiq Al-Hakeem (1898-1987)

He is an Egyptian novelist and a play writer. Al-Hakeem witnessed the two world wars. In 1925, he traveled to France to earn his Ph.D.; however, he went back to Egypt in 1928 without it. He is considered a pioneer in the Egyptian drama, in general, and in intellectual plays, in particular. Al-Hakeem has many novels and plays such as Sparrow from the East, Ahl Al Khf (the people of the cave).

B. Usfour Min Al-Sharq (A Sparrow from the East)

This novel was first published in 1938. It introduces the western encounter in Arab Fiction. Its hero, Muhsin, like his namesake in Hakim's earlier novel "Awdit Na'b Mn Al Aryaf" represents the persona for the author, while events, characters, and relationships appear to be modeled in the large part of Hakeem's own experience in Paris during his stay there in 1920. The biography sheds light on the relationship of the narrator with the open-minded French community (El Enany, 2010, p. 166). This novel was translated into French; however, it was not translated into English.

Starting the title of the novel with the word "Usfour" sparrow holds many denotations such as the traveling and searching for the narrator. Thus, the title itself "Sparrow from the East" refers to the emigration of the Al-Hakim and comparing between the East and west (i.e. between Egypt and France). The setting of the novel takes place before the Second World War to portrait the status of France at that time when poverty and unemployability spread wide in France so it presents a true reflection of the French society at that time. We cannot limit the scope of the novel on a failed love relationship between the narrator and the heroine of the novel as the main theme of it revolves around the eastern boy's perplexity in Paris and the conflict between the eastern and western cultures, imagination and reality, heart and mind,

spirituality and materialism. By the end of the novel, Al-Hakim criticizes the consequences of industrialism in the west, slavery, and turning humans into machines.

Moreover, the novel presents the loneliness of the eastern young man and feeling uncomfortable which leads to a failed relationship and being lost in the materialistic world, where emotions and feelings are not valued. In the story, the narrator builds his imagination on a woman who he thinks that she is different from another woman. However, he then feels disappointed after discovering that the woman he loved is similar to others. Loving a French woman symbolizes the criticism of the western world and the concerns of the educated Egyptian young man after 1919 revolution.

The novel starts with the imagery of a rainy day on the square at La Comedie Francaise, which shows multiple scenes. Some people are running away from the rain and seek protection under the umbrellas of the bars, others are waiting in the metro gates or near the walls. Only one person stayed in the rain enjoying the continuous showers and walking slowly. The movement of people in that scene indicates that paradox has dominated the plot.

The narrator used the descriptive technique in drawing the picture of the eastern young man living in the west saying: "One man has stood up for this rain, and started walking slowly, not caring of anything, chewing something like dates and spitting out the pit". The narrator depended on several symbolic denotations which were presented by Muhsen eating the dates and spitting out the pit on the ground which shows the difference between the western and modern culture. In addition to that, he has also harmonized between two separate imageries in order to make the description livelier whereas the bright image of Muhsen taking out the dates from his pocket and the image of the messenger who delivers the message and comes back with an answer are totally different pictures and do not have any relation. The narrator connected both images….

Riffaterre's functional style focuses on the elements that help to bring out the persona to attract the attention of the receiver (Khalil, 2002, p. 144). This style is evident in describing the weirdness of Muhsen attitude while he was contemplating the fountain and D'Mouse Statue and it was raining heavily till the raindrops started to fall from his eyes as teardrops then he started repeating: "Nothing makes us great but a faraway pain...".

The researchers noted that the flashback technique was also used when the friend of the narrator, Andrea, talked to him exclaiming: "Save us from this rain! This is not the time to look at the status!". The narrator answers: "This is the time! … Look Andrea!... these tears in the poet's eyes!". The writer has connected Muhsen, the dreamy eastern young man, with the previous scene in order to show the struggle of this young man living in the eastern world. This fact was embodied in the emotions and expressions of Muhsen which shows the amount of enormous pain he has inside him. In addition to that, looking at the statue presents how sad and sorrowful Muhsen feels. These feelings were shared with the readers in order to draw their attention and attract them. Al-Hakim also portrayed the paradox between the East as the dreams and imaginations and the west as reality and materialism in an ironic way. This was used to attract and evoke the feelings of the receiver and share the same feelings of the author as it reflects his pains which are caused by his community.

The social reality was not only shown in the previous scene but also when his friend Andre tells the narrator: "Oh! You sparrow coming from the East". After that, Andre starts looking at the young man's clothes from his black hat, black jacket, black tie, to his black shoes and says: "you are now the best one who can go to…. The cemetery." Furthermore, he uses the same context saying: "you prepare yourself to enter the church, we enter it like we go to a café." This shows the difference between the eastern and western cultures and also indicates how the eastern world such as France can be materialistic and there is no place for social or religious relationships which causes the reader to know the values of the religious places, respect, and protect it.

Moreover, the novel's discourse was compositional hence it includes a dialogue in which the characters share the same thoughts and feelings (Fouler, 2009, p. 98). Therefore, the author was concerned that the plot should directly show the characters actions and sayings (Sherim, 1987, p. 17).

In addition to that, the narrator has displayed the dramatical emotions which express class conflict (ibid, p. 20) between the rich class and the proletariat class. For instance, the writer has employed Andre's family in the novel to show the concerns of the working middle class and show that his class is similar to theirs and struggles from exploitation and oppression. This was clear when Andre's father said: "What a barbaric act! This is not called work, but slavery!". The author defends this class using the nature of his emotional experience and convincing the receivers with it by awakening their emotions so that the receivers can imagine the novel's world, apply it on their own world and find out the connection between the sender and the receiver of the message.

The stylistic analysis of the novel shows the translator the ideas of the author and the meaning behind them. Thus, it helps in conveying the message of the source text into the target language. For example, if the translator does not understand that Al-Hakim tries to show the difference between the East and west, then the whole translation would be incorrect. It is also important that the translator must know not only the source and target languages but also their cultures. For instance, both the Arab and western cultures have different traditions and customs such as entering religious and holy places which is sacred in the Arab culture but it is similar to entering a café in the west.

C. Translation Problems

During the translation, the translators faced some problems related to syntax, lexicon, and style.
1. Syntactic problems

Problems related to the grammar. These problems are mainly due to the fact that both languages (i.e. Arabic and English) have different grammatical structures. Two main problems were found: (a) the translation of adjectives; (b) the translation of simple connectors.

(a). The translation of Adjectives

Adjectives in Arabic come after the noun; however, they may come before and after the noun in English. The sample contained lots of adjective phrases which led to translation difficulty.

Source text	Target text
famahu ðu ʃifahul ʕarjdˤ	Broad-rimmed lips
qubaʕa sawda:ʔ ʕarjdˤatul ʔita:r	Wide framed black hat

(b). The translation of connectors

Conjunctions are words or phrases used to connect sentences together (Ghazala, 2008, p.72). The Arabic language always uses conjunctions to achieve cohesion and coherence in the text; however, some of these devices are used frequently. For example, the device (wa) implies different meanings such as an additive conjunction or as an initiating device at the beginning of the sentence. If the translator did not understand the meaning of these devices in a certain context, it may lead to mistranslation. They can also be repeated in one sentence in Arabic, as opposed to English, where the same conjunction can be used only one time, for example:

Source language	Target language	Type	Details
Fa tahraka qalbahu **wa** sakata famahu	His heart moved, **and** he kept silent for some time	Additive	The device was translated into (and)
wa intˤalakal fata jatakalmu mutahmisan	The boy started to talk enthusiastically	Initiating	The device was omitted
ʕajna:hul wa:siʕata:n wa famahu ðu ʃifahul ʕarjdˤ wa jadahul jumna	His wide eyes, his wide lipped mouth, **and** his right hand	Additive	The device was repeated once

2. Lexical problems

These problems are related to words and vocabulary which affect the lexical cohesion of the target text. Gazalah (2008) relates the lexical problems to the misunderstanding of vocabulary or not finding the words in the standard dictionary.

During the translation, the researchers found several problems relating to the lexicon: (a) the wrong choice of lexical items, (b) collocations, (c) idioms, and (d) metaphor.

(a). The wrong choice of lexical items

This problem refers to the wrong use of TL lexical item with a meaning that completely differs from the SL equivalent (Obdiate, 2001, p. 87). Generally, this problem occurred due to not knowing the meaning of the word in ST, which led to a difficulty in deciding its equivalent.

Source text	Target text
ʔafari:z	Moldings of the house
ʔja:zi:b	Gutters

(b). Collocations

A collocation is a combination of two or more words that always occur together consistently in different contexts in language (Faris and Sahu, 2013, p. 51). They play a vital role in the text because it is the source of attraction and special flavor. It also makes it more beautiful, more agreeable and more powerful (ibid). This issue causes a major problem, for some collocations in Arabic do not exist in English, such as:

Source text	Target text
matˤar ɣazi:r	Abundant rain
qalaba fi raʔsika kulas swari wal ʔawdˤʕ	turned every picture that you imagined for beauty upside down

(c). Idioms

The word idiom refers to "an expression whose meaning is not predictable from the usual meanings of its constituent elements" (Webster's Encyclopedic Unabridged Dictionary of the English Language). This novel consisted of several idioms such as:

Source Text	Target text
qalahal fata wa hua janðˤr ʔila sa:hibihi ʃazaran	He said to him with a sideways glance at his friend
Sakanal matˤr	The rain stopped

(d). Metaphor

According to Dickens, Harvey, and Higgins (2002), a metaphor is defined as a figure of speech in which a word or a phrase is used in a non-basic sense that suggests a likeness or analogy with other more basic sense of the same word or phrase. The writer becomes an artist in drawing metaphors to convey his message to the reader, and it is the role of the translator to transfer those metaphors with the same sense and message; however, it difficult to render the same effect as the original, for example:

Source text	Target text
jaluku ʃaiʔan kalbalaħ	Chewing something like dates
ʔrkabahu qiṭˤaːran maraqa bihima fi dʒawf al ʔrḍˤ murwq lisan muħsen bi ðalikal ħadiːθil laðiːð	The train swiftly passed through the underground as Muhsin's sweet talk

3. Stylistic Problems.

Every writer has his own style of writing, so the translator must pay attention to the author's style or the whole meaning of the target text will be distorted during translation. Tawfiq Al-Hakeem style in his novel "Sparrow from the East" is described as (a) Ambiguous and (b) Has long sentences. These features also represent a problem.

Type problem	Source text	Target text
Ambiguity	Jastawħi ʕarwsaʃ ʃiʕr	inspired by poetry from his muse
Long Sentences	ʔaːdamiun waħid θabata lihaðal maṭˤar …. imtalʔat bi maːʔ almaṭˤar	The first paragraph the long sentence is separated

D. Translation Procedures

i. Lexical synonymy

It involves finding a close word to the SL in the TL, for example, the verb " taṭˤalaʕ" in the text has a lexical synonym in Arabic which is "raʔa" so it was translated as <u>see</u>. However, we cannot find complete synonyms in the language for synonyms should not be used always because it may make the text weaker (Newmark, 1981, p. 83).

ii. Transliteration

This strategy includes the conversion of different alphabets, such as Arabic into Latin Alphabets. For example: "ʔalsajida zaːnab", "ʔalsabiː" was transliterated into "Sayyidah Zeinab" and "Sabeel".

iii. Footnoting

Although this strategy may obstruct the flow of smooth reading of the narrative text, they are in certain cases indispensable for full comprehension (As-Safi, 2006, p. 9). For example:

Sayyidah Zeinab: The neighborhood where the tomb of Zeinab, the daughter of Ali bin Talib and the granddaughter of Prophet Muhammad (peace be upon his soul). The tomb is in a mosque with the same name. This place has a significant place among Egyptians and became iconic in Cairo.

Sabeel: A public fountain built for anyone who wants to drink water. It is built to get closer to God and earn some deeds.

V. CONCLUSION

Although literary translation can be considered as training for a translator, it should not be taken for granted as the author of the original text has his/her own style in writing, so the literary translator must pay attention to that point in order to keep the same ideas and message. The translation of "Sparrow from the East" From Arabic into English was challenging. The translators found some problems during the translation; syntactic problems due to the grammatical differences the two languages have such as adjectives translation, lexical problems such as idiom and metaphor translation, and stylistic problems such as long sentences. To overcome these problems several methods were used such as footnoting, lexical synonymy, and transliteration.

Finally, the researchers concluded that if the translator wants to translate a literary text such as Arabic novels into English, the style of the author it must be taken into account as it can help the translator in finding the meaning equivalent of the author's idea in the target language. The cultural background of the translator in both the source and target languages is also vital during the translation of literary texts as these texts include cultural bound expressions and ideas that demands the translator in conveying them to the target language in a way that makes it familiar to the audience.

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Muna Alhaj-Saleh Salama Al-Ajrami is an assistant professor of Applied Arabic linguistics. She teaches Arabic as a second language in the language center at the University of Jordan-Amman, Jordan. Her research interests include teaching Arabic as a second language, error analysis, Arabic philology, and stylistics.

Esra'a Mujahed Al-Muhiesen is a lecturer of Translation Studies. She teaches English as a second language at the language center at the University of Jordan-Amman, Jordan. Her research interests include translation studies and teaching English to foreigners.