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Translation of Historical Content and Social Images

from English into Arabic in Dan Brown's *The Da Vinci Code*

An Analytical Study

Dissertation submitted in partial fulfilment of the requirements of the Magister degree in Translation

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ABSTRACT

The present research aims at investigating literary translation from the historical content and social images in literary texts. The historical content is restricted to religious, artistic and architectural aspects. The study seeks to analyse the translation from English into Arabic of these aspects at both word and structural levels, to examine the different procedures at work and to discuss them.

The research is based on Dan Brown's *The Da Vinci Code* and its Arabic translation. A selection of suggestied examples is made in order to question many translation difficulties and to analyse their foundations. We assume that some of the discussed translation difficulties are unavoidable for reasons related to the nature of the audience and the conditions of reception. Some of the difficulties, however, are due to the translator competence and his understanding of the text.

The research is mainly interested in explaining the reasons behind these problems and, when necessary, to suggest alternative procedures. To guarantee relevant results, the study exposes translation problems from different semantic, aesthetic, phonetic, cultural, formal, and communicational levels.

This analysis allows us to deduce that the translation of historical content and social images presents specific difficulties related to the nature of these two areas and imposes on the translator some pressure as to decide on the facet of the meaning to be rendered in the Arabic version. The operated choices are most of the time conditioned by extra-linguistic factors and cultural difficulties.

List of Abbreviations

DTS   Descriptive Translation Studies

IDLT   International Dictionary of Literary Terms

SL   Source Language

ST   Source Text

TL   Target Language

TT   Target Text

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Introduction

1. Aims of the Study

Translation plays a crucial role in communication as a mediator between different cultures and different communities. In addition to the ordinary task of transcribing, the translator is supposed to be aware of all the extra-linguistic constraints that are likely to affect the quality of his work. Literary translation is no exception, it is governed by norms and conditions most of which are rooted in culture and are subject to the receptors' background.

The reading of a book or an article usually generates a reaction on the part of the reader. He may question the credibility of the author or the proportion of truth in the work. Difficulties of reception are more apparent in literary works dealing with historical, social or ideological aspects. If such problems occur at a monolingual level, we can expect further complexities at the translational level where languages are disparate, cultures are different, and social conventions are divergent.

To make translational decisions, the translator takes into consideration a variety of factors: the original discourse, its author, the conditions of the production of the original text, the receptor of the translated discourse, and the position of translation in the target culture. What makes this linguistic and cultural mediation complex is the cultural disparity between the SL and the TL. All these factors are usually source of translational difficulties, the results of which are reflected in a partial understanding of the original meaning and sometimes in a misunderstanding of the message of the original author.

This research aims at investigating some translation problems from English into Arabic related to historical content and social images in a literary work. The analysis is intended to be on both word and structural levels and is based on a novel by Dan Brown, *The*

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Da Vinci Code. The analysis is made through a selection of examples which are discussed in order to explain the related problems.

We think that the translation's function is to break some obstacles and to enable human being, despite their differences, to communicate in an acceptable way. This ambitious objective cannot be reached if the translator fails in supplying a clear image of the original culture for one reason or another. We based our research on a novel which deals with very particular Christian concepts and is set in many European countries. We may question the extent to which the translation of such type of novels into Arabic may succeed. What props up our claims is that popular literature is usually meant to an average reader. In this case the receptor of the TT differs from the receptor of the ST in two crucial features. First, the original text reader is on the whole Christian while the Arabic reader is most of the time Muslim. Second, the social images communicated in the original text are common in the original culture and usually generate an expected reaction on the part of the original reader, let alone the Arabic reader.

What supports further our claims concerning the efficiency of the communication is what we witness in our daily life. We cannot neglect the part of the misunderstanding in the conflicts all over the world. We think that the main reason of these conflicts is due to a deficiency, intended or not, that leads to a deformed reception. The diffusion of this distorted reality causes conflicts. The best example to illustrate this point is the western view on Arabs and Muslims. An analogy of this can be made on the translation activity to stress its responsibility and its part in the dissemination of peace. This research intends to shed light on how the *other* is perceived and to try to follow the process of the understanding and the introduction of this other. The objective is to scrutinise some of the obstacles that cause non comprehension. Such an investigation enables us to suggest some solutions so that some of these problems can be avoided in the future.

It is important in our field to guarantee diversity in the investigated topics and to enlarge the horizons of the research in the field of translation. We deliberately chose our corpus, from English into Arabic, in order to contribute modestly in the research from that perspective. We do not claim that only researches of this kind are few. We think that researches in translation studies in general are of small number compared to other domains.

The present work aims at analysing the translation of historical content and social images in order to obtain some results concerning the different conditions and procedures that govern the literary translation activity. Of course, the obtained results are restricted to the mentioned aspects in literary works. Our other ambition is to spot the image of the western Christian from an Arabic eye. We have noticed that most of the time the investigation goes in the opposite sense. The image the west draws of the other is questioned and its credibility is contested. In a similar way, the image this other draws of the west is questioned, and the extent of its significance could be contestable. That the other is really trying to understand before judging, or he is merely founding his conceptions on prejudice and stereotype is a matter of investigation.

2. Statement of the Problem

The present paper is concerned with two important cultural aspects in literary works: the historical content and social images. It is restricted to these two facets in order to elaborate a precise analysis and to obtain accurate results.

On one hand, we understand by the translation of historical content the translation of religious aspects related to the Christian faith and that referring to European artistic and architectural history. Although the domain of history may include many other dimensions, we deliberately limited ourselves to these two areas to guarantee accuracy. The translation of social images, on the other hand, focuses on the translation of thoughts, points of view,

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positions, moral judgements, prejudices, and emotional reactions towards the self and the other (the opinion of the French on the Americans, for example). It is obvious that social images have historical dimensions, therefore, their understanding necessitates an understanding of the historical conditions behind their emergence and development. Consequently, it is quite acceptable to bring together under the same study these two concepts.

The present work tries to find out how can the translator handle a literary text dealing with historical questions and trying to diffuse a given ideology. How can the translator spot in the text historical and social features? What role is played by the different translation procedures for an appropriate translation? What kind of compromise the translator is supposed to do in order to ensure an acceptable translation? Is it possible for the translator to preserve the original text particularities and at the same time succeed in his communicational duty?

3. The Corpus

The choice of Dan brown's *The Da Vinci Code* was not based on the novel's literary credit but on its relevance to our study and its importance from a translational viewpoint. Though the novel belongs to popular literature, it is based on historical events and discusses controversial issues related to Christianity.

Immediately after its publication in 2003, *The Da Vinci Code* became a phenomenon. Historians, theologians, and religious institutions rejected its claims concerning the history of Christianity and Europe. The most noticeable reaction was that of the Vatican. It officially attacked the author and described the novel as shameful and unfounded lies. All that criticism was not enough to stop the novel's success. *The Da Vinci Code* won the British Book Award in the category of adult fiction in 2005. The novel was on the top list of the American

bestseller for more than two years. It sold about sixty million copies and was translated into more than forty four languages, including Arabic, of our concern in the present study. The readership of the novel is estimated at one hundred million.

It is true that the novel does not represent a great importance as far as its literary value is concerned. Nevertheless, it is more than an adequate corpus for a research in translation. In addition to its subject, the novel's widespread implies a great number of readers and so a great number of people who are likely to receive a partial or an ambiguous translated text caused by various translation problems.

Concerning the Arabic version of the book, it was translated by Sima Mohammed Abdrabou and was published in 2004 by Adar Al Arabiya Lil Ouloum. In spite of all our attempts, we did not manage to find the translator's biography. We even asked our Lebanese teachers to contact the publisher in Lebanon, but we did not obtain any answer back. We also mailed the publisher, but failed to receive any reply. We remain confident that information about the translator could help and orientate our analysis.

4. Structure of the Research

The present study is divided into three chapters. The first two are devoted to the theoretical issues linked to the topic. The first deals with literary translation and its difficulties, the second with the studied literary aspects. The last chapter is concerned with the translation analysis at both word and structural levels.

This first chapter outlines some translation theories with the objective of showing the complexity of the translation analysis task. It, then, deals with some models proposed for translation analysis and assessment. Next, a discussion of translation approached from a Discourse Analysis viewpoint is presented. The second part of this chapter is dedicated to different difficulties governing literary translation, the focus is of course on the problems

directly linked to our study. The main discussed difficulties are: the problem of translation equivalence, the cultural problem in translation, and the translation of proper names and cultural referents. This chapter is concluded by an overview of the contemporary translation activity and its major constraints.

The second chapter examines the literary aspects with which we intend to deal from a translational point of view in the practical chapter. It offers an analysis of the theoretical aspects linked to the notion of social images. This analysis enables us to discuss the translation choices. Our analysis is followed by a brief description of our perception of the concept of historical content in a literary work. It should be mentioned that the main focus of this chapter is on social images, directly linked to the concept of imagology. We consider that such a concept is to a great extent a new one, and needs to be introduced and explained.

The last chapter of the study presents an analysis of the translation of the two aspects in the novel: the social images and the historical content. For the historical content, two main areas will be scrutinised; religious aspects and artistic and architectural aspects. Before, the corpus of the study is introduced, the original text and the translated version are identified.

The analysis is organised into two levels: at word level and structural level. For the translation analysis at word level, it includes an analysis of the translation of some religious terms and the description of the different translation procedures at work. The same type of study is applied on the analysis of the translation of artistic and architectural terms.

The analysis of the translation at the structural level includes an analysis of the translation of the religious content, artistic and architectural content, and the social content related to social images. This chapter is concluded by a discussion of the analysis which aims at summarising the different encountred problems.

Chapter One: Literary Translation and Its Difficulties

Chapter One: Literary Translation and Its Difficulties

Introduction

This chapter is concerned with the description and the analysis of different obstacles encountered when translating social images and historical content, at both word and structural levels. Before handling the different difficulties in details, we see it necessary to give an overview of the different translation theories and present some models dealing with translation analysis and assessment.

We will start in the first section to outline some translation theories with the objective of showing the complexity of the translation analysis task. In fact there exists no unique theoretical basis but rather a variety of schools with a variety of philosophies. We will then deal with some models proposed for translation analysis and assessment. We will, as a matter of fact, refer to several times throughout our present study. Finally, a discussion of translation approached from a Discourse Analysis viewpoint is presented. Since a part of our research will deal with the translation of social images, it is central then to expose the discourse analysis concept and its influence on translation studies.

The second section of this chapter will be devoted to the different difficulties governing literary translation, the focus is of course on the problems directly linked to our subject matter. First, we will discuss in a detailed way the problem of translation equivalence, by presenting the different approaches that discusses this issue. The cultural problem of translation will then be analysed: it is essential in our study because history and society are what makes culture, and these two notions form the core of our research work. In our study we are also concerned with the translation of historical (religious, artistic, architectural) terms. We will try to shed light on how crucial it is to treat the point of the translation of proper names and cultural referents. This chapter is concluded by an overview of the contemporary translation activity and its major constraints.

1.1. On Literary Translation

Translating technical and scientific discourse does not pose the same problems as when we set ourselves to translate a literary text. The first discourse, technical and scientific, favours a neutral translation. Conversely, a literary text is "an *author's text;* it is fully drowning in subjectivity. Literary text is the result of an approach which is on the one hand artistic and on the other hand a psych-physiological, of a world being seen, precisely, through an individual's eyes" (Wuilmart. 1990. pp. 236-237. Our translation).

The above quotation gives us a portrait of the foreshadowing problems that a translator of literary texts will encounter. It is precisely such problems which represent the core of our present study. Before we indulge into discussing such problems, we will present some translation theories that will give us a clear aperçu on our issue.

1.1.1. Translation Theories

Translation studies has developed to such an extent that allows its description as an interdisciplinary field. It interfaces with many other fields. Translation studies is concerned with the description of translation phenomena and the establishment of general principles. What makes the difference is the variety of the methods of analysis at work. Cultural and ideological features have become as important as linguistics (Hatim and Munday. 2004. p.8).

Hatim and Munday (2004) illustrate the interference of translation studies in the following schema:

Hermeneutics
Postculturalism
Deconstruction

Semantics
Pragmatics
Sociolinguistics
Contrastive linguistics
Cognitive Linguistics
Discourse Analysis

Philosophy

Linguistics

Machine Translation
Terminology
Lexicography
Multi-Media

Translation Studies

Literary
Studies

Poetics
Rhetoric
Literary Criticism
Narratology
Critical Discourse Analysis
Comparative Literature

Language
engeneering

Cultural Studies

Film Studies
Language and power
Ideologies
Gender Studies
History
Postcolonialism

<u>Figure 1: Map of Disciplines Interfacing with Translation Studies</u>

This variety of fields with which translation interfaces allows us to discuss the different translation theories. These theories are most of the time influenced by a given discipline and approach translation from that perspective.

1.1.1.1. Schleirmacher, Berman and Venuti: The Crowned "Other"

Schleirmacher, Berman and Venuti have similar views on how translation should be. The three agree on the fact that the translator's task is to preserve all the source text (ST) particularities, even if these particularities seem odd in the target language (TL) culture and for the TL reader. Each of the mentioned scholars, however, states his opinion in his own way. The major criticism to this approach was its deficiency at the communicational level.

Schleirmacher (1813; 1999), for instance, sees that the real problem of translation is how to bring the ST writer and the target text (TT) reader together. For a *true translation* only two options are possible. Either the translator leaves the writer alone and moves the reader toward the writer, or he leaves the reader alone and moves the writer towards the reader. For Schleirmacher, to move the reader towards the writer is the best strategy. Such strategy implies that the TL reader would receive the same impression that the SL reader would receive if he is to read the original work.

Berman (1984) abides by Schleirmacher's view to a large extent. He perceives translation as a trial, *épreuve*. He explains the reasons of this trial, like most of the translation theorists, in a dichotomic way. On one hand, it is a trial for the target culture as it experiences the strangeness of the foreign text and word; on the other hand it is a trial for the foreign text as it is uprooted from its original language context. Berman contested the translation strategy of *naturalisation*, seeing it as a means to negate the foreign in translation. He claims that the right ethical objective of the translating act is receiving the foreign as foreign. Berman's position is openly stated in his *La traduction et la lettre ou l'aubèrge du lointain (1985)* where he asserts that "*amender une oeuvre de ses étrangetés pour faciliter la lecture n'aboutie qu'à la défigurer et, donc, à tromper le lecteur que l'on prétend servir.*" (Berman. 1985. pp.85-86) Berman points out that TTs endure systematic deformation that prevents the foreign to be properly received.

By the same token, Venuti (1995) introduces *domestication* and *foreignisation* as two main translation strategies. These strategies are used in the selection of the text to translate as well as in the process of translation. By *domestication*, Venuti refers to the dominant Anglo-American translation culture. According to him, the mentioned strategy involves "an ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values" (Venuti. 1995. p.20). In other words, to translate in a domestic way implies to

translate in transparent, invisible, and neutral style so that the otherness of the TT totally disappears.

Venuti sees the *foreignization* strategy as a selection of a foreign text and its translation in a method rejected by dominant culture values in the TL. He believes that a foreignizing method is "an ethno-deviant pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad; it is highly desirable to restrain the ethnocentric violence of translation" (Venuti. 1995. p.20). This method, also called *resistancy*, suggests a non-fluent translation and highlights the presence and role of the translator. This stress of the foreign identity of the ST helps in its protection from any possible dominance on the part of the target culture. Venuti admits that foreignising translation like domesticating one has its shortcomings. The difference between the two tendencies is while the former exhibits its partiality, the latter hides it. Venuti's theory discusses the extent to which a translation assimilates a foreign text to the TL and culture and the degree of the specificities of the ST that are allowed in the TL.

1.1.1.2. Nida, Jakobson and Newmark: The "Protected" Reader

Different from the above mentioned theorists, Nida, Jakobson and Newmark perceive translation from a target-oriented viewpoint. To them, translation is about the *message* and the *reader* neither more nor less. Many theorists noticed that such an approach to translation deals with the TT receptor as a helpless participant that has to be served on a silver plate; otherwise it would be impossible for him to co-operate.

For Nida (1964a), a translated text has to produce a *response* on a reader in the target culture *similar* to the response of the original receptors. This *response* should be reached even if the translator is to make changes in the original text.

Two major concepts that orientated and influenced, and maybe still influence the translation theory are Nida's *formal* and *dynamic equivalence*. Formal equivalence refers to the type of translation which focuses mainly on transferring the message. Dynamic equivalence is the type of translation in which the translator has to produce an *equivalent effect* of the message upon the receptor. He claims that in translation the most important thing is to provide a dynamic relationship between the receptor and the message to a large extent similatr to that which existed between the original receptors and the message. From that point of viewnot correspondences between the receptor-language message and the source-language message are not important. Nida has been largely criticised; his model of translation serves to a large extent religious interests. However no one could deny his fundamental contribution to translation theory; his conception of translation moved away from the fixed meaning to the functional meaning the word acquires through context, this meaning produces various responses depending on culture.

From a communicational perspective, Jakobson (1959) defines interlingual translation as a mere substitution of a message in one language for the entire message in some other language. He poses that most of the time, messages and not units of the TL languge substitute messages of the ST. Translation, according to this definition, is a kind of indirect discourse where "the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes." (Jakobson. 1959. p.233).

Newmark (1988; 2003. pp.45-47), on his part distinguishes eight methods of translation. The first four methods are source-oriented (with emphasis on SL) and are: 1) word-for-word translation, 2) literal translation, 3) faithful translation, and 4) semantic translation. The last four methods are target oriented ones; 5) communicative translation, 6) idiomatic translation, 7) free translation and 8) adaptation.

Newmark opts for *communicative* and *semantic* translations as the best translation strategies. The former attempts to produce on its readers an effect similar to the effect the original had on its readers. The latter attempts to render the exact contextual meaning of the original by means of the TL semantic and syntactic structures. In Newmark's opinion literal translation is the best approach

Newmark explains that the translator is likely to sacrifice a part of meaning in order to be more accurate. "A translator with his eye on his readership is likely to under-translate, to use more general words in the interests of clarity, simplicity and sometimes brevity, which makes him *omit* to translate words altogether (a translator has to account for every SL word, not to translate it)" (Newmark. 1988; 2003. p.80).

1.1.1.3. Catford: The Linguistic Theory of Translation

Catford's theory (1965) of translation is based upon the Firthian and Hallidayan linguistic models which analyses language as communication, operating functionally in context and on a range of different levels (e.g. phonology, graphology, grammar, lexis) and ranks (sentence, clause, group, word, morpheme, etc.). Catford distinguishes two translation strategies; formal correspondence and textual equivalence. By *formal correspondent* he refers to "any TL category (unit, class, element of structure, etc.) which can 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" (Catford. 1965; 1980. p.27). A *textual equivalent*, on the other hand, is "any TL text or portion of text which is observed on a particular occasion (…) to be the equivalent of a given SL text or portion of text" (op.cit. p.27). Catford asserts that translation equivalence depends on communicative features such as function, relevance, situation and culture rather than just on formal linguistic criteria.

1.1.1.4. Reiss and Vermeer: Skopos[1] Theory

Functionalist theorists conceive translation as an *action* carried out for a specific communication goal. The advocates of this orientation make a direct link between the appropriateness of the form of communication and the accomplishment of the intended goal; consequently, the target culture takes on a crucial importance. Functionalists do not focus on reaching a perfect translation or in validating a particular strategy; they rather, pragmatically, encourage optimal solutions within actual existing conditions. Regardless the procedures chosen by the translators, the most important thing is that the translators respond to the needs of the audience within a given cultural condition. They may be faithful to the source text's spirit, translate literally, add, delete, or change information (Gentzler. 2001. p.71).

For Katharina Reiss (1971), the text, and not the word or sentence, is the level at which communication is attained. Consequently, translation equivalence has to be achieved at text level. She asserts that "the use of two natural languages as well as the employment of the medium of the translator necessarily and naturally result in a change of message in the communicative process" (op. cit. p. 168). Central to the functionalists approach is the fact that the received text must be coherent, fluent, and natural. According to Reiss and Vermeer (1984), this coherence is dependent upon the translator's concept of the *Skopos* of the text in question. Reiss poses that "intentional changes frequently occur in translating, if the aims persued in the translation are different from those in the original" (Reiss. 1971. p. 169). Thus, what is sought in translation is no more the functional equivalence, but the adequacy of reverbalisation in accordance with the "foreign function".

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[1] Skopos: Greek word meaning aim, intent, goal, function or purpose

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Hans Vermeer's perception of translation is reflected in the following:

The ST is oriented towards, and is in any case bound to, the source culture. The target text, the translatum, is oriented towards the target culture, and it is this which ultimately defines its adequacy. It therefore follows that source and target texts may diverge from each other quite considerably, not only in the formulation and the distribution of the content but also as regards the goals which are set for each, and in terms of which the arrangement of the content is in fact determined" (Vermeer. 1989. p.229)

From the above statement, it could be said that the *Skopos Theory* implies that the purpose of translation and the action of translating should be the core of translation. It is the purpose of translation which determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result. In *Skopos Theory*, it is central to know the reasons behind the translation of the ST and the nature of the function of the TT in the TL. The functionalists consider that it is central to translate in a way that allows the translated text to function properly. In other words, the translated text should fit the situation in which it is used and respond to the needs of its intended audience.

1.1.1.5. Benjamin, Pound and Gadamer: A Philosophical Conception

The text, as writing appealing to reading and thus to an interpretation act, constitutes the essential dimension of hermeneutics and thus the meeting point of hermeneutic thought and translation theory (Wilhelm. 2004. p.769). Though Benjamin, Pound, and Gadamer do not approach translation in the same way, they all base their perception on some abstract, philosophical concepts which explain our choice to group them under one approach.

In Walter Benjamin's (1969; 2004) point of view translation is not supposed to supply understanding or meaning of the original to the readers. It is an independent entity that exists separately but has some links with the original. It is true that the translation is created on the basis of the original. Nevertheless, it is the former that guarantees a *continued life* for the latter. He defines a real translation as being transparent so that it allows the *pure language* to

shine upon the original. For him, it is the *task of the translator* to liberate in his own language that *pure language* expressed in another language. Benjamin, via his philosophical concept of *pure language*, welcomed the foreign to enter the language of translation.

In a similar philosophical way, Ezra Pound (1929; 2004) perceives translation as the precise rendering of details, of individual words, and of single or even split images. Pound's theory was based upon a concept of *energy in language*; the whole, the words on the page, the specific details, were not seen as simple signs referring to some given reality, but sculpted images-words engraved in stone. To explain it further, Pound stresses the importance of the form and considers it to be as expressive as the meaning of the word. He does not accept a single, unified meaning for a whole work.

Hemeneutically speaking, Gadamer poses that translation is the model for interpretation; the act of translation forces us not only to find a word, but also to reconstruct the authentic sense of the text within a quite new linguistic horizon. A true translation usually implies a comprehension which can be explained. Gadamer remains pessimistic however, he considers that "no translation is as understandable as the original" (Gadamer in Newmark. 1988; 2003. p.79).

1.1.1.6. Lefevere and Snell-Hornby: Translation Studies and The Cultural Turn

Translation studies Scholars look at real texts, translations, in the target culture; their analysis starts from that point. Their objective is to establish a new, less prescriptive paradigm for the study of translation. The focus of the study is no longer on some supposed ideal translations; it is rather on actual texts, regardless their accuracy, which function as translations in any given society. They are not interested in language as such; it is the interaction between translation and culture which is important. They study how culture can

influence and constrain translation. Issues like context, history and conventions are central to them.

The Translation Studies field is characterised by its interdisciplinary approach. It reduces the importance of famous dichotomies such as right/wrong, formal/dynamic, literal/free, art/science, and theory/practice. It investigates translation problems from a new viewpoint: the nature of the translation process, how mediation occurs, and how the process affects both the ST and the TT. The objects of study are the translations themselves. These are subject to theoretical manipulation and prevailing artistic norms. The Translation Studies approach perceives the text as both produced and producing. The move from translation as text to translation as culture and politics is what Mary Snell-Hornby (1988; 1995) calls *the cultural turn*.

Lefevere (1992) scrutinises what he calls *concrete factors* governing the reception, acceptance or rejection of literary texts (factors like power, ideology, institution and manipulation). He points that "translation is the most obviously recognisable type of rewriting, and since it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin" (Lefevere. 1992. p.9).

Likewise, Mary Snell-Hornby (1988; 1995) attempts to integrate a wide variety of linguistic and literary concepts in an *Integrated Approach* to translation. According to the handled text, she incorporates the appropriate background; cultural history, literary studies, and sociocultural studies and, for legal, economic, medical and scientific translation, the study of the relevant specialised subject. Snell-Hornby focuses on the importance of developing particular *models and conventions* for translation studies. She also considers that the classic linguistic approach of the isolated words proved to be useless. Consequently, she urges to

approach the text taking into account the network of relationships in the context of the text, situation, and culture.

1.1.1.7. Even Zohar and Toury: The Polysystem Theory

The polysystem approach to translation is quite close to the above discussed translation studies approach. Polysystem theory perceives translated literature as a system operating in the larger social, literary and historical systems of the target culture. It presumes that the social norms and literary conventions in the receiving culture govern the aesthetic presuppositions of the translator and thus influence resulting decisions of the translator. The historical horizon being incorporated, translation theory begins to tackle new inquiries. Translations and inter-literary connections between cultures can now be deeply described. The study of translated texts allows intra-literary relations within the structure of a given cultural system to be visible. Such study enables also the detection of literary and linguistic evolutions.

Toury and Even Zohar are the representative figures of the Polysystem Theory. Even-Zohar (1978; 1990) argues that "translated literature is not only an integral system within any literary polysystem, but also as a most active system within it." (op. cit. p.200). Toury's theory (1980; 1995) aims at establishing a hierarchy of interrelated factors and constraints that govern the translation product. In other words, Toury founded a translation theory that includes what he calls *norms*, cultural-historical facts. To a large extent, translation is viewed as a relative concept; it is shaped and defined by the forces of history and culture. Translation theory's objective is then to develop a model which explains the translation *process* and determines the final version.

1.1.1.8. Other Approaches

a. Paul Saint Pierre

For Paul St Pierre, translators often find themselves in contradictory positions. They cannot give similar translations for one original text, neither do they agree on the principles governing their domain. He thinks that such contradictions should be maintained; they inform us on the possible choices for the translator, the used criteria, and the current values. Thus, a theory of translation has to identify, for a given context, the possible forms of equivalence. This should be done by questioning, not the texts but their modalisation, to take charge of the ST with an objective external to it but at the same time decisive. In other words, a theory of translation has to take history into account (St Pierre. 1990. p.120).

The hesitation of the translator in front of the text is thus meaningful. It shows his anxiety when faced with the obligation of choice; his own authority and that of his time being the exclusive intervening authorities. That the translator limits himself to reproduction or, on the contrary, opts for construction, his choice will depend not on the text to be translated but on the context in which translation is fulfilled. This context defines, as noticed by Annie Brisset, the "conditions of the execution of the translative function" (op.cit. p.124).

b. The Feminist Approach

The feminist theorists parallel between the status of translation and that of women; translation is most of the time considered as second rate writing and women are repressed in society and literature. The feminist translation theory seeks to identify and criticise the various concepts which relegate both women and translation to the bottom of the social and literary ladder.

Simon (1996) goes even further and speaks about the *committed translation project*: "for feminist translation, fidelity is to be directed toward neither the author nor the reader, but

toward the writing project – a project in which both writer and translator participate." (Simon. 1996. p.2). Simon sets the feminist translation theory within a cultural framework. She explains that: "Cultural studies brings to translation an understanding of the complexities of gender and culture. It allows us to situate linguistic transfer within the multiple *post* realities of today: post-structuralism, post-colonialism and postmodernism" (op.cit. p.136).

Now that we have presented a general overview of the translation theory, we will tackle some models related to translation analysis and assessment.

1.1.2. Suggested Models for Translation Analysis and Assessment

Traditionally, translation assessment tended to find out different mistakes of translation as the real text can never meet the ideal linguistic and literary standards. From a linguistic point of view, errors can always be pointed out and better solutions suggested. From a literary point of view, the functional elements can be judged as less efficient or innovative than the source text's elements (Gentzler. 2001. p.126).

Nowadays, however, the assessment of any given translation is conditioned by the translator's status in the translator's receiving culture; the receiving culture's perceived needs, whether ideological or literary; and finally the literary norms current at the time of assessment. Translation assessment should be contextualised; it has not to be restricted to textual comparison but has to inspect the manipulating powers hidden in the target culture. TT is not the result of the influence of ST; it is rather the result of the reception of the influence of ST in the target culture. Thus, the intertextual relationship between the source and target texts joins the network of other relationships in the target culture.

1.1.2.1. Robert Larose

According to Larose (1998), translations assessment constitutes one of the fundamental traps in translation. When the translator produces a text, a set of criteria orientate his translation. Usually the assessment is based on two main parameters: the *respect* of the TL and the *transfer of the sense* of the original text. Larose states also that:

> Textual dimension of translation is just a sub-set of a larger pragmatic set. As a result, the assessment of translations is made for each case separately, top-down, from the outside towards the inside, from the pragmatic to the micro-textual level, precisely because production criteria come from the outside. Otherwise, how could one explain the change of these criteria as *periods*, *milieus*, *texts* and *individuals* change (Larose. 1998. p.2. Our translation).

Larose explains how the translator is always facing the double necessity of transmitting an individual experience as exactly and completely as possible to the largest possible audience. He puts the following question: *is it worth telling everything to no one or telling nothing to everyone*? The double assumption leads to hesitations of a decisional nature and exposes the translator constantly to contradictions for he is frequently forced to alienate the singularity of the original on the pretext of having the duty of conveying a message. For Larose, in a translation, what can be assessed is the manner of the text: its semantic content emerging from the interpretation of its form. Translation's semantic content is dictated by the original text and its comprehension is quite easy. The form of expression (grammar, vocabulary, style, tone, etc.) is determined by language norms and the target culture.

1.1.2.2. Peter Newmark

Newmark thinks that any comprehensive criticism of translation has to cover the following topics (Newmark. 1988; 2003. p. 186):

a. A brief analysis of the SL text stressing its intention and its functional aspects.

b. The translator's interpretation of the SL text's purpose, his translation method and the translation's likely readership.

c. A selective but a representative detailed comparison of the translation with the original.

d. An evaluation of the translation: first in the translator's terms then in the critic's terms.

e. Where appropriate, an assessment of the likely place of the translation in the target language culture.

1.1.2.3. Mary Snell-Hornby

Snell-Hornby's model (1988; 1995) allows an analysis of the creative facet of translation and the variety of relationships that exist between rule, norm, and the more or less particular realisation. In her model, she takes into consideration extra-linguistic and cultural factors that were traditionally excluded because of their complexity and variability. The importance of the individual items – the units of words, phrases, sentences, paragraphs, texts- depends upon their relevance to the larger context of the communication situation and the culture. In other words, Snell-Hornby thinks that words, phrases, and texts acquire new function and position in the translated text. A function and position that are subject to many conditions imposed by the target culture. These conditions include the reception context, the communicational situation, and cultural characteristics, among others.

1.1.2.4. Christiane Nord

Though Christiane Nord's functionalist model is meant to provide students with a model of ST analysis applicable to all text types and translation situations, we opt for its presentation. We think that any translation assessment implies an analysis of both ST and TT which justifies our decision. Nord's model (1997) is based upon three main aspects:

a. The importance of the translation commission[2]: the translator needs to compare ST and TT profiles defined in the commission to see where translation problems may occur. The following information for both ST and TT should be supplied:

- o the intended text functions;

- o the addressees (sender and recipient);

- o the time and place of text reception;

- o the medium (speech and writing);

- o the motive (why the ST was written and why it is being translated).

This information enables the translator to prioritise what information to include in the TT.

b. The role of ST analysis: the ST can be analysed to decide on functional priorities of the translation strategy. Intra-textual factors to be taken into account are:

- o subject matter;

- o content: including connotation and cohesion;

- o presuppositions: real-world factors of the communicative situation presumed to be known to the participants;

- o composition: including microstructure and macrostructure;

- o non verbal elements: illustrations, italics, etc. ;

- o lexic : including dialect, register and specific terminology ;

- o sentence structure;

- o supra-segmental features: including stress, rhythm and punctuation.

c. The functional hierarchy of translation problem: Nord establishes a functional hierarchy when undertaking a translation:

- o The intended function of the translation should be decided (documentary or instrumental).

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[2] Translation commission refers to all the participants in the process of translation: the translator, the client, etc.

o Those functional elements that will need to be adapted to the TT addressees' situation have to be determined.

o The translation type decides the translation style (source-culture or target-culture oriented).

o The problems of the text can then be tackled at a lower linguistic level.

1.1.2.5. Gideon Toury

For Toury (1995), translations occupy a position in the social and literary systems of the target culture. Translation strategies to be used depend on this position. Toury proposes a three-phase methodology for systematic Descriptive Translation Studies (DTS):

a. Situate the text within the target culture system, looking at its significance or acceptability.

b. Compare the ST and the TT for shifts, identifying relationships between coupled pairs of ST and TT segments, and attempting generalizations about the underlying concept of translation.

c. Draw implications for decision-making in the future translating.

The aim of Toury's case studies is to distinguish trends of translation behaviour, to make generalisations regarding the decision-making process of the translator and then to reconstruct the *norms* that have been in operation in the translation and make hypotheses that can be tested by future descriptive studies. Toury's model places descriptive studies in a central position. From the description, scholars derive the theory, or generalisations, or norms that govern the activity of translation.

After this brief description of some models of translation analysis and assessment, we think that it is important to scrutinise the part of discourse analysis in the translation task. The framework in which we set ourselves implies a great reliance on discourse analysis in the practical section.

1.1.3. Discourse Analysis in Translation

The framework, through which we look at something, determines to some extent our perception of it. It is clear that the gap between the source text and the personal perception is widened when such a perception is put into words in another language and another culture.

The relative importance of the part played by author, reader and text in the interpretative process is among the most controversial issues. There are some scholars who advocate the crucial importance of author's intention, those who stress rather the meaning of language regardless any authorial intention, and those who emphasise the active role of the interpreter in the process.

By exploring the source text as an act, the translator is forced to deal with it as a discourse and not words and sentences. He will consider it as a whole, an action with a purpose. Translation is no longer made of individual parts; the source text discourse is translated into a complete target language discourse. If the translator is to scrutinise the scene in which the source text was produced, he has to investigate contextual factors including the source culture and the used writing techniques among other elements determining the act's aspects. Finally, the translator should examine the text purpose; why the act was performed at all, which will in turn explain why it was performed in the way it was performed. If the translator takes all the above mentioned points into account, he will be in a good position to properly handle his task (Neild. 1986. p.255).

In translation, one should be aware of the difference between the analysis of textual *products* and the analysis of textual *process*. In other words, in the analysis of the SL text, the translator has to speculate the three dimensions of the text (linguistic, pragmatic, aesthetic) for a comprehensive interpretation. To make up his TL text, however, the translator is likely "to switch the focus of attention between dimensions" (Zhu. 1996. p.341). At this point, the translator's product is probably affected by the socio-cultural context of the TL.

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Regardless the method used, a translation is the production of the translator's *interpretation* of the SL text in the translating process. This translation is reliable only if it bears out, or at least recognises the author's apparent intention or motivation as suggested by the textual evidence and signalled by the conventions of his/her time. The translator has to make a deep textual analysis in order to find out the author intention(s). Such intention(s) can be figured out from textual evidence (cohesion, coherence, acceptability, intentionality, informativity, relevance, and intertextuality). The translator is then able to see clearly what kind of translation he is to achieve.

Presupposition is one of the complex linguistic phenomena. It becomes even more complex when it is a matter of translation. Presupposition links linguistic structure to extra-linguistic context in terms of inference which can be made about the context from the linguistic structure itself. Changes in presupposition between the original text and the translation do not indicate error in translation but rather a shift in understanding (Ehrman. 1993. p.153).

It is obvious that ideologies are expressed clearly by means of language. It can be assumed, therefore, that the analysis of linguistic forms is enriched by the analysis of those ideological structures which underpin the use of language. In other words:

> behind the systematic linguistic choices we make, there is inevitably a prior classification of reality in ideological terms. The content of what we do with language reflects ideology at different levels. Text features must be viewed within the necessary social embedding of all texts; since items considered in isolation will inevitably lose a significant ideological import (Hatim and Mason. 1990. p.161).

Discourse analysis models serve as a useful linguistic basis for translation theory. Halliday's systemic functional model was of great influence. Text analysis model of Christiane Nord, for instance, investigates the organisation of the text above sentence level.

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Traditionally, text analysis was made within a linguistic framework; texts are seen in terms of sentence and structure. From a discourse analysis viewpoint, however, the text is rather the way in which language communicates meaning and social and power relations. The discourse analysis approaches based on the model of Hallidayan systemic functional linguistics allow translation theory to link micro-level linguistic choices to the communicative function of a text, and the socio-cultural meaning behind it. Works by Baker (1992) and Hatim and Mason (1991, 1997) bring together a range of ideas from pragmatics and sociolinguistics that are relevant for translation analysis.

1.1.3.1. Hatim and Mason

Hatim and Mason (1990) consider the pragmatic and semiotic dimensions of translation and the sociolinguistic and semiotic implications of discourse and discourse communities. They perceive language and texts to be realisations of socio-cultural messages and power relations. They perceive the discourse as the different speaking and writing modes that have social groups in their centre. These social groups usually adopt a specific attitude towards areas of socio-cultural activity (e.g. racist discourse).

In literary translation, constant reinterpretation is highly visible. The translator's reading of the text represents only one possible reading, yet it is this interpretation, and not any other, that will be imposed upon the readership of the TL text. Poetic discourse, by its nature, allows a multiplicity of responses among SL readers. From that perspective, the translator's main duty is to preserve such multiplicity of responses i.e. to preserve the dynamic role of the reader (op.cit. p.11).

Hatim and Mason parallel between the discourse and what they call *cultural codes*; the latter refer to conceptual systems through which a denotative meaning of a component in a text gains an extra-connotative meaning. Such phenomenon is reflected by the cultural

dimension imposed on the text dynamics. The best example would be that of ideology which can be identified as the key terms enabling the movement of the text to a conventional set of principles.

From a Speech Act[3] point of view the text is perceived as a series of speech acts. Translation equivalence can be reached if the illocutionary force of each sentence is analysed in isolation. Hatim and Mason (1990) also introduce the concept of *Text Act*, which they conceive as a general effect more like the sum of the different effects of sequences of speech acts or as a chief illocutionary force of speech acts. According to the *Text Act* viewpoint, the predominant illocutionary force of the ST is preserved when the pervasive tone of the whole text is reflected regardless the degree of accuracy achieved at the level of individual words or phrases. Hatim and Mason (1990) think that the first step to be taken is to consider a written text as an act of communication, negotiated between producer and receiver. Consequently the text is no longer regarded as a product but as a process. In the same way, translation is regarded as "an operation performed on a living organisation rather than an artefact of lifeless as the printed word on the pages appears to be" (op.cit. p.80).

1.1.3.2. Mona Baker

Baker (1992) looks at equivalence at a series of levels: at word, above-word, grammar, thematic structure, cohesion and pragmatic levels. She applies Halliday's systemic approach

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[3] Austin defines three types of speech act (1962):
Locutionary act: a linguistic act of saying something with an identifiable propositional meaning;
Illocutionary act: a linguistic act of saying something valid in conventional communicative context, which acquires a certain conventional, thus cultural, force to effect the communication by e.g. securing uptake, inviting a response, etc.
Perlocutionary act: a social act by saying something which would produce effects (intended or unintended) upon the listeners feelings, thoughts or actions.
The perlocutionary act, not conventional in nature, is a consequence of the other two acts. It can take the form of achievement or failure of a perlocutionary object such as convincing, persuading or surprising, or the form of production of a perlocutionary speech without using a conventional illocutionary formula (Austin. 1962. pp.115-116).

to thematic structure and cohesion and incorporates the pragmatic level. By pragmatic level Baker understands the way in which words are used in a situation of communication.

Baker, referring to the linguistic concept of interlinguistic transfer, considers pragmatic equivalence in translation from various angles. She defines pragmatics as "the study of language in use. It is the study of meaning, not as generated by the linguistic situation but as conveyed and manipulated by participants in a communicative situation" (Baker. 1992. p.217).

According to Baker, the *coherence* of a text, related to *cohesion*, depends on both the receiver's expectations and his experience of the world, which cannot be the same for ST and TT readers. *Presupposition* is closely related to coherence, Baker sees it as a *pragmatic inference*. Presupposition relates to the linguistic and extra-linguistic knowledge the sender assumes the receiver to have or which are necessary in order to recover the sender's message.

Implicature is, according to Baker, another form of pragmatic inference. She defines it as "what the speaker means or implies rather than what s/he says" (op.cit, p.219). Baker notes, that translators need to be fully aware of the different co-operative principles in operation in the respective languages and cultures.

The concept of implicature was developed by Paul Grice (1975), who described a set of *rules* or *maxims* that operate in normal co-operative conversation; these are:

a. **Quantity**: Give the amount of information that is necessary; do not give too much or too little.

b. **Quality**: Say only which you know to be true or what you can support.

c. **Relevance**: What you say should be relevant to the conversation.

d. **Manner**: Say what you need to say in a way that is appropriate to the message you wish will be understood by the receiver.

(Grice. 1975. pp.45-47)

1.1.3.3. The Model of Lotfipour-Saedi

Lotfipour-Saedi develops a discourse based method that intends to bring about translation equivalence. His model hinges on seven discoursal factors. He asserts that translation equivalence should be characterised in terms of a negotiatory interaction of all these factors; and these factors can be seen as the integrated conditions of translation equivalence. These conditions are as follows: vocabulary, structure, texture, text meaning as opposed to utterance meaning, language varieties, aesthetic effect, and cognitive effect. These conditions do not act in isolation from one another, but they rather interact with one another to establish translation equivalence (Lotfipour-Saedi. 1990. pp.391-396). It should be noted that some of these factors may become far more important than others depending on text-type (Farghal. 1995. p.55). The text from this angle acts as a mediator to set receiver-discourse process in operation through which a meaning may be reached. The translator has to function within a discourse framework; communicative values of the ST are to be conveyed via TL textual strategies.

   a. **Vocabulary**: at this level it is the value of the vocabulary items, and not their signification, that should be taken into account in determining the translation equivalence of SL vocabulary items. Every vocabulary item consists of many layers of meaning which are: denotative meaning, connotative meaning (culture bound and may be a source of difficulty in the translation process), collocative meaning, contrastive meaning, stylistic meaning, and implicative meaning. The translator's task is to focus on the *meaning substance*, and not the word form, and see how this *meaning substance* can be lexicalised within the TL lexical structure (Lotfipour-Saedi. 1992. p.194).

   b. **Structure**: it deals with the organisational aspects of the elements in a syntagm. The structural resources available to different languages for conveying meanings are not always parallel and identical. The translator has to examine the communicative value of the ST structures and see what TL resources are usually employed for conveying that value.

   c. **Texture**: Textual strategies or texture are important in communication process and should not be neglected by the translator in his attempt to determine translation

equivalence for SL text. Features relating to texture and important in translation process are: thematisation, textual cohesion, schematic structure, and para linguistic elements (underlining, punctuation, italisation).

d. **Sentence meaning vs**. **utterance meaning**: sentence meaning is that meaning derived from the linguistic elements contained in the sentence without any consideration of extra-linguistic factors. Utterance meaning is that meaning which materialises through an interaction of the linguistic and extra-linguistic factors. The SL and TL should also be equivalent in terms of the nature of the relationship between the propositional meaning and pragmatic meaning.

e. **Language varieties**: the translator should examine the type of stylistic meaning of the SL form and variety and then decide TL textual forms which are appropriate to convey the same meaning.

f. **Cognitive effect**: is the effect it may have on the cognitive processes of the recipient, the degree of its comprehensibility and recallability, for example. Any change in the textual structure may affect its cognitive effect.

g. **Aesthetic effect**: the dimension of meaning added to the text by the literary patterns employed in it. In the translation of literary texts, the translator cannot neglect the SL literary patterns and his translation equivalence should be equivalent in terms of both literary effect and non-literary meaning.

In the first part of this theoretical chapter we tried to give a general idea about the different translation theories. We then suggested some models for translation assessment and analysis. Finally we discussed discourse analysis from a translational viewpoint. In the next part we will consider the different difficulties the translator is likely to encounter in his task.

1.2. On the Difficulties

The translation activity suggests a movement from one language to another and from one culture to another. This movement generates a set of problems linked to different aspects. Some translation difficulties are related to the extent of linguistic differences between the SL and the TL. Cultural disparities represent another obstacle for the translator. Translation

difficulties should be handled carefully otherwise the production of an ambiguous or even a wrong meaning is very likely to happen.

1.2.1. The Problem of Equivalence in Translation

Equivalence has been considered the unique intertextual relation that translations are expected to show. It is generally defined as the relationship between a ST and a TT that allows a TT to be considered as translation of the ST in the first place. Traditional definitions of the notion of translation are nearly the same; translation is the substitution of an utterance in one language by a formally or semantically or pragmatically equivalent utterance in another language.

In many translation theories, equivalence consists of two main binary oppositions; Nida's formal vs. dynamic; Newmark's semantic vs. communicative; House's overt vs. covert; Nord's documentary vs. instrumental; Jakobsen's imitational vs. functional, etc. Equivalence has been split into functional, stylistic, semantic, formal, or grammatical and textual subtypes with hierarchies posited to give some subtypes higher priority than others. Examples of these are Baker's textual equivalence and Newman's functional equivalence.

1.2.1.1. Equivalence from Nida's Viewpoint

Nida (1964a) introduces the two concepts of *formal and dynamic equivalence* which were behind a receptor-based orientation to translation theory. For Nida (1964b), what matters in formal equivalence is the message per se. Both the form of the message and its content are important. The objective of such equivalence is to ensure that the different elements of the ST can be rendered in a natural TL. He states that:

> "Formal equivalence focuses attention on the message itself, in both form and content. (..) the message in the receptor culture should match as closely as possible the different elements in the source language" (Nida. 1964b. p. 156)

Whereas formal equivalence is based on the message, dynamic equivalence is based on what Nida calls the principle of equivalent effect. By equivalent effect, Nida understands a relationship between the TT and its receptor similar to that existing between the ST and its receptor. He explains that:

> A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor within the context of his own culture. It does not insist that he understand the cultural patterns of the source language context to comprehend the message (op.cit. p.156)

From the above definitions, one can deduce that the message has to be adapted to the receptor's linguistic needs and cultural expectation, in other words the message has to be *naturalised*. From that point of view, naturalness is achieved through the adaptation of grammar, lexicon and cultural references. Central to this approach is that the TT should not show interference from the SL, and the *foreignness* of the ST setting has to be restricted.

1.2.1.2. Equivalence from Koller's Viewpoint

According to Koller (1995) "translation can be understood as the result of a text-reprocessing activity, by means of which a source language text is transposed into a target language text. Between the resulting text in L2 (the target language text) and the source text in L1 (the source- language text) there exists a relationship which can be designated as translational, or equivalence relation" (p.196)

Koller distinguishes *correspondence* from *equivalence*; the former compares two language systems and describes contrastively differences and similarities; the latter relates to equivalent items in specific ST-TT pairs and contexts. Koller describes five different types of equivalence:

a. **Denotative equivalence**: related to equivalence of extra-linguistic content of a text.

b. **Connotative equivalence**: related to lexical choices, especially between near-synonyms.

c. **Text-normative equivalence**: related to text types, with different kinds of texts behaving in different ways.

d. **Pragmatic equivalence**: or *communicative equivalence* is oriented towards the receiver of the text or message.

e. **Formal equivalence**: related to the form and aesthetics of the text, includes word play and the individual stylistic features of the ST.

1.2.1.3. Equivalence from Toury's Viewpoint

For Toury (1995), if a text is regarded and functions as a translation in a given community, then the relation between this text and its original is one of equivalence. Such conception divests the idea of equivalence of any significant meaning. It also moves down equivalence from its central position as simultaneously the objective and requirement of translation, considering it merely the consequence of the decision to recognise a text as translation. Toury stresses that translations are realities of the target culture, therefore, regardless their identity and work, they are part of the target culture and are expected to reflect the characteristics of this culture.

Toury (1978; 1995) refers to norms as the socio-cultural constraints specific to a culture, society and time. For him, the translation activity is totally governed by these norms. Equivalence is, according to Toury, a functional-relational concept; that is to say equivalence is assumed between a TT and an ST. Consequently, translation will shift from the focus on whether a given TT or TT-expression is equivalent to the ST or ST-expression to focus on how the supposed equivalence has been realised. This equivalence can even be scrutinised to figure out the underlying translation concept and the various decision-making factors, among others, that have constrained it. Toury argues that translation equivalence is not a hypothetical

ideal, but an empirical matter. The real relationship between a ST and a TT may or may not reflect the hypothesised abstract relationship. A translated text is simply a cultural fact that replaces a ST by an acceptable version in the receiving culture.

1.2.1.4. Equivalence from Kommissarov's Viewpoint

Kommissarov considers that:

> The problem of translation equivalence cannot be tackled without first identifying the meaningful components that make up the global context of the text. And among other things, it seems essential to define the relative importance of the cognitive information conveyed in the text and its semantic structure which is the result of the inter-working of the meaningful language units. The semantic serves as a vehicle for the cognitive end, it is the transfer of the latter that is the purpose of speech communication (Komissarov. 1987. p. 416).

He adds that debates over translation equivalence stand upon two principles: first, the role of the individual features of the speech act is considered to be decisive; second, focusing on translation process as receptor-oriented. The first point is explained by the dependence of the contextual content of the text on the who, when, where and the why of the particular speech act, a change in any of these factors will produce a different text, which will call for a different translation. The second point is reflected in the translator having as main job to ensure mutual understanding between the given participants in interlingual communication in each particular translation event (op.cit. p. 418).

1.2.1.5. Equivalence from Ghazala's Viewpoint

Ghazala (2004) suggests the *stylistic equivalence* by which he means the proper choice of the style of the TL text derived from that of the SL text, unless available in the TL. Emphasis is put on both styles for the underlying significance of stylistic equivalence for SL as well as TL texts. In a text where formal and informal tones overlap in English, Arabic

translation must reflect that. A stylistic feature, whether grammar-based (such as fronting, passivity, etc.) or lexis-based (especially variation and repetition) has a function or implication that contributes in one way or another to the whole meaning of the text (Ghazala. 2004e. p.308).

Now that the problem of equivalence in translation has been discussed, we suggest a small analysis of the relationship between translation and culture. The cultural aspect is crucial and decisive in any translation task.

1.2.2. Translation and Culture

Culture is a complex concept; it embraces almost everything in the world, whether material or spiritual. Culture is generally divided into three categories: material, institutional and mental culture. *Material culture* refers to all the products of manufacture. *Institutional culture* to the various existing systems and the theories that support them; examples of these are social systems, religious systems, ritual systems, educational systems, kinship systems and language. *Mental culture* refers to people's mentality and behaviours, their thought patterns, beliefs, conceptions of value and aesthetic tastes. (Hongwei. 1999. p.121)

Language possesses all the features of culture; it is acquired and shared by a whole society. Representing one of the cultural institutions, language mirrors other parts of culture, supports them, spreads them and helps to develop others. This special "feature of language distinguishes it from all other facets of culture and makes it crucially important for the transfer of culture. It is no exaggeration to say that language is the life-blood of culture and that culture is the track along which language forms and develops." (op.cit. p.121)

> La traduction est un révélateur, un dispositif d'auto-analyse culturelle dans la mesure où elle nous permet de débusquer certains impensés philosophiques courants, mais inaperçu … Je n'en veux pas pour preuve – pour indice, voire pour symptôme – que le caractère conflictuel de la traduction. (Ladmiral. 1990. pp. 102-103)

Ladmiral's statement highlights the role translation can play in revealing hidden cultural realities. It goes without saying that culture is one of the most difficult and troublesome topics to deal with in translation. No culture can exist without having at its centre the structure of language. In many cases translation is considered as transference of one culture into another whose real knowledge is never achieved. Translation, thus, is culture bound; it is not about words but about the entire culture. This includes social and political conditions influencing the translator and his production i.e. the translated text. Texts encompass ideological meaning which is considered as a central factor of culture (Ghazala. 2004c. p.171).

In the translation of culture there can be cross-cultural links, even between two widely different cultures such as English and Arabic. Equivalence and close correspondence are more or less available and possible between many cultural terms in both languages. Nevertheless, the translation of culture is still a problem for the translator who tries to solve it by different means. The fact that strong ties among global cultures exist, no matter how different they may be, is one of his options (Ghazala. 2004a. p.114).

The subjectivity of culture is reflected in its specific relation to people or community. This assumption justifies our claim that when translated into another language, a culture is likely to show its subjective nature in two main ways. The translator can *acculturate* his translation, in other words he uses a cultural equivalent in the TL to substitute a SL expression; or he may opt for a literal and direct translation making it ambiguous. In both cases the subjective character of culture and translation is apparent. In addition to that, the translator is part of his society; he shares his community's beliefs, feelings, cultural background, peculiarities, mental and psychological constraints. He is therefore subject to all kinds of influence and pressure.

One of the most sensitive areas in translation is religion, especially when it is a matter of translating expressions with a controversial meaning in other faiths. The translator is thrown into an embarrassing situation; he moves from a linguistic dilemma to a religious trial. Translation of politics is not less problematic, political language is highly connotative and implicit. What the translator adds, what he leaves out, the words he chooses, and how he arranges them are all signs of something beyond language. Each of his choices is a voluntary act revealing his history and the socio-political milieu that surrounds him; in other words, his own culture. The area of political translation is so tricky. Newmark (1988; 2003) remarks that the word *political* itself has a debased pejorative meaning. The material on national pride, homeland and national questions is included in political translation.

The translator, taking into account the nature of the readership is likely to use different procedures. His respect for the reader will make him avoid insults, explain ambiguities, glorify or euphemise for social purposes. He may omit the unnecessary trivial or taboo words. Ghazala thinks that "the translator has to avoid using bad, obscene, strong or insulting words that are socially, culturally or religiously sensitive and unacceptable". He argues that "the possibility that the omission or change of undesirable expressions might result in a change in the impressions about their user's beliefs, personality, social status and educational level, is an over exaggeration". He adds that "the omission or substitution of words like *bloody*, *bastard*, or *shit* can only have positive effect" (Ghazala. 2004b. p.164).

1.2.2.1. How Translation Theorists Approach the Problem of Culture

Vermeer sees translation, in the first place, as cross-cultural activity, translators are required to be not only bilingual or multilingual, but also, bicultural, or multicultural. Recent interdisciplinary research in translation combines linguistic methods of analysis of literature with a cultural-theory approach, enabling a study of the social and ideological environment

that conditions the translation process (Munday. 2001. 188). Examples of such orientation in translation studies are works by Hatim and Mason (1990); basing their conception within a discourse analysis framework, they considered cultural factors into play by relating linguistic choice to the dominant ideology in texts.

Snell-Hornby (1995) takes part in the debate over culture and urges to deal with culture in its broader sense referring to all socially conditioned aspects of human life. Culture is also defined by Öhring as "the forms of things people have in mind, their models for perceiving, relating, and otherwise interpreting them. As such, the things people say and do their social arrangements are products and by-products of their culture". (Öhring in Ghazala, 2004c, p.170). According to this definition, culture is a totality of knowledge, proficiency and perception; it is immediately connected with behaviour and events; and depends on norms of social behaviour or language usage.

On his part, Newmark (1988; 2003) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression (..) frequently where there is cultural focus, there is translation problem due to the cultural *gap* or *distance* between the source and target languages" (p.94). He claims that language is not a component or a feature of culture, if it were so, translation would be impossible! He justly remarks that most *cultural words* are easy to detect, since they are associated with a particular language and cannot be literally translated, but many *cultural customs* are described in ordinary language, where literal translation would distort the meaning and a translation may include an appropriate descriptive functional equivalent (op. cit. p.95). He distinguishes five categories of culture:

      a. *Ecology*: plants, animals, mountains, etc.

      b. *Material culture*: food, clothes, housing, transport, etc.

      c. *Social culture*: work and leisure.

d. *Organizations*, *customs*, *ideas*: political, social, legal, religious, and artistic.

e. *Gestures and habits*: non linguistic features.

Christiane Nord (2005) assumes that translators have to be aware of the culture-specificity of any form of behaviour. She adds that the existence of a cultural gap is the normal case in translation; irrelevance or quasi-non-existence of this gap being the exception. She claims that assuming a kind of universal culture frequently hindered an appropriate appreciation of cultural differences. Nord considers the existence of two main situations while dealing with cultural problem; "situations where it is essential to bridge the cultural gap and others where the translator is supposed to leave the gap open, insisting on the cultural distance between source and target culture, but making the other culture accessible by explaining its *otherness*" (Nord. 2005. p.870. Our emphasis). She explains the notions of *culture barrier* and *rich points* in the following way: "*Culture barrier* between communication patterns belonging to two different groups consists of *rich points* where different behaviour conventions may cause communication conflicts. These *rich points* may vary from lexical items through speech acts or gestures to values and fundamental notions of how the world works. The translator must be aware of the *rich points* between languages" he is dealing with (op. cit. p. 870).

Like Nord, Kommisarov (1991) tries to scrutinise the cultural phenomenon. He focuses on the necessity of providing additional information in the target text to compensate for the lack of some knowledge shared by receptors of source text (e.g. supplying proper and geographical names with the common names: Newsweek *magazine*, the *state* of Oregon). Similarly, specific notions and phenomenon unknown in the TL culture will require additional information or explanation. He asserts that various symbolic actions in the SL culture are source of particular translation problems; such symbolic actions may be absent in the TL culture or may have different meaning there. Translation of figurative and metaphorical

expressions is also considered to be one of the translation cultural problems. The translator has three main options in order to ensure a proper understanding: either to provide additional information or use another TL expression with the same meaning or just explain the figurative meaning of the idiom. For Kommissarov, the translator has to deal with cultural facts as being names and verbal descriptions in the ST. According to him, in doing so, many cultural problems in translation can be reformulated as language problems (Komissarov. 1991. p.46). Kommissarov thinks that differences in the SL and TL culture can be overcome via additional information in the TT; this information will explain unfamiliar facts and ideas to the receptors. Differences problem can equally be solved through omission of irrelevant details. These two procedures are typical to translation activity, and are not necessarily caused by cultural differences (op.cit. p.47).

Toporov sees that "translation is not merely an important fact and motive force of culture, an impulse and at the same time a method of *fostering* culture, but it is a key principle of culture itself, its solid foundation". Translation is never quite a fact of only one *translating* culture: it links two languages, two texts, two cultures, *native* and *foreign*, and ensures exchange of variety of information – linguistic, textual, *and cultural* - primarily at the level of corresponding values (Toporov. 1992. p.29).

Finally, Gémar remarks that to translate does not necessarily suppose to flatter the addressee, to please him, as he finds the text he expected to read. On the contrary, it rather consists in surprising him when he is offered a text foreign to his culture and to his customs. To sum up, via translation, the translator aims at finding the real intention of the text's author and not to behave as if the message was exclusive to the addressee and the translator possessed all its rights (Gémar. 1990. p.255. Our translation).

1.2.2.2. Translation and Culture: Two Examples

To illustrate the problem of culture, especially in literary translation, we have chosen two examples; the cultural problems in the translation of Lewis Caroll's *Alice in the Wonderland*, and the problems in the translation of Irish cultural specificities and their adaptation to the Finnish theatre.

In his comparative study of the different French translations of Lewis Caroll's *Alice in the Wonderland*, Claude Romney (1984) explains that the confusion created by the book is partially caused by its cultural background. The reader is often unable to grasp the allusions; he found himself thrown in an atmosphere the elements of which do not fit to his own world. Actually, in many cases, the translator has to decide whether to keep the references to the cultural aspects he meets as they are or to adapt and acclimatise them. To a great extent, his choice will depend on the public to whom the translation is meant (op.cit. p.2. Our translation).

In her study on how the Irish cultural specificities had been treated when translated and adapted to the Finnish theatre, Sirkku Aaltonen (1996) explains that "the elements referring to the Irish milieu are classified into categories: geographical location, belief system, political concepts, art worlds, and contemporary life" (p.107).

Proper nouns are among the conspicuous token of the foreign. The procedures applied to the translation of political concepts also followed a certain pattern. Proper names are left intact; the names of organizations are generally literally translated (op.cit. p. 112). Translational solutions supported by analytical reading of concepts and their contexts.

Further down, she adds that the religious belief system may function as element in the story or thematisation. The signs of Catholicism –the place of worship, the clergy, the rituals and exclamations- form part of the representation of the Irish image. The metaphorical use of religious concepts is, however, naturalised (p.114).

Like equivalence and culture, the translation of proper names and cultural referents represent a serious problem in translation. For that reason, we will analyse in the following this phenomenon and try to discuss the different translational procedures.

1.2.3. Proper Names and Cultural Referents in Translation

In our research work, of particular interest are the references to various religion concepts, historical events, monuments, masterpieces and social images. It is therefore relevant to our subject matter to deal with the notions of proper names and cultural referents and to approach them from a translational viewpoint.

Pierre Guiraud (1983) divided signs into three main categories: logical signs, aesthetic signs, and social signs. While logical and aesthetic signs reflect the relationships between man and nature, social signs reflect the relationships between men. Social signs include signs of identity, politeness, rites, ways of life, games, etc. By signs of identity we mean arms, totems, uniforms, decorations, names, ensigns, trademarks, etc. Signs of identity allow the distinction of the group or the function to which an individual belongs.

In literary texts, social signs are not defined in comparison to other social signs; they are rather defined by other signs of a different level, *the context*. Besides, social signs are metaphorical and correspond to the human being's functionality. Signs of identity and relationships are dispersed through the text at its various levels. They form a network of signs or a series of metaphor in order to shape a structure of characters and their relationships (Xinmu. 1999. p.112).

Social signs are both logical and emotional. The logical signs indicate the position of the individual and the group in the social hierarchy and in the different organizations; political, economic, institutional, etc. Emotional signs express emotions or feelings the

individual or the group has towards other individuals or groups. In literature, social signs can be classified in the following way (op.cit. p.114):

a. **Sociolinguistic signs**: the social context of the vocabulary of people, linguistic variants appearing at the phonological level (poem vs. scientific text), the syntactic level (social classes, social differences), and the lexical variant (shows the social elements in a more visible way).

b. **Idiomatic signs**: in literary works, the existence of fixed expressions, sayings, proverbs, and archetype images reflecting socio-cultural character of the language. Idioms have an implicit meaning.

c. **Morals' signs**: rules of behaviour, know-how, good manners, etc.

Onomastics, the science which study proper names, is one of the most representative elements of a culture. Anthroponyms, toponyms, and other onomastic forms -such as zoonyms (animals' names), phytonyms (plants' names), hydronyms (names of waterways), oronyms (mountains' names), names assigned to monuments, to battles, to masterpieces, etc., form a real data base in which one may find historical facts about the origins of people, their habits, superstitions, geographical location of a given site, etc. Proper names, descriptions and narrations are all parts of the novel and participate in a fictive world imagined by the author (Rafael. 2005. p.81)

Proper names play an important role in a literary work. They point to the setting, social status and nationality of characters. The names containing in their stems components of common nouns and of other parts of speech can, along with their nominal function, carry out

the function of characterising a person or a place. Charactonyms may be rendered by means of transcription or transliteration as proper names are traditionally rendered, but in this case fictitious names lose the implication which they carry in the original (Kalashnikov. 2006).

Translation strategy in which the majority of cultural referents keep their original form has the objective of making the other culture accessible and favouring the connection with the foreign. Some cultural referents are immediately spotted in a reading; these elements emerge from the text because of their typography. Some others, however, are expressed via allusion and their localisation is likely to be problematic. Another difficulty is that of the connotations conveyed by some cultural referents, especially toponyms (Wecksteen. 2005. p.94)

Connotations and socio-cultural factors are closely linked. Some connotations have to be analysed as social phenomenon; the added values associated with toponyms represent constants of use in the source culture and therefore to a great extent a shared knowledge. The translator, thus, has constantly to choose between an over sense and a loss of sense. Once the choice is made, the obtained result reveals the translator's subjectivity (op.cit. p.115).

1.2.3.1. Borrowing and Calque:

Vinay and Darbelnet (1958; 1995) consider that borrowing is "the simplest of all translation procedures (...) used in order to introduce the flavour of the source language culture into a translation" (p.129). Three types of borrowing can be distinguished depending on the degree of the substitution of the foreign form into the target language (Chansou, 1984):

a) **Loan word**: the foreign form is entirely adapted by the target language, i.e. there is no substitution of the form.

b) **Loan blend**: only partial substitution is achieved; one component of the foreign form is adopted and the other component is replaced by a component of the target language.

c) **Loan-shift**: the foreign form is entirely substituted by a form of the target language; there is a total substitution. **Calque**, or loan translation, belongs to

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the loan-shift type. It represents an extension of the process observed in borrowing.

Vinay and Darbelnet consider the calque as a special kind of borrowing in which the language borrows the expression form of another and then translates literally each of its elements. Swell (2001) defines calque (or calk) as "the literal translation into another language of a complex expression or a word used figuratively" (p. 607). Calque figures among the seven *procédès techniques de la traduction* as defined by Vinay and Darbenlet (1958). The first three involve direct transfer from the SL to the TL, and they are: borrowing, calque, and literal translation. They distinguish between:

a. **Lexical calque**: in which the syntactic structure of the TL is respectd and a new mode of expression is introduced.

b. **Structural calque**: it introduces a new construction into the language.

To put it in other words, we can say that the procedure of borrowing consists in taking a word or phrase from the SL and using it as part of the TL. Calque is a particular kind of borrowing: a phrase is borrowed from the foreign language and its component parts are translated. Recent studies focus on the neologising power of calque mechanism as a way of both conveying new concepts to new target audience and of enriching the vocabulary of the receptor language.

In the following we suggest a number of translation procedures that can be used to tackle the problem of proper names and cultural referents.

1.2.3.2. Strategies of Translation According to Newmark

Newmark (1988; 2003. pp.81-93) defines, among others, the following translation procedures and comments them:

a. Interference (*emprunt*, loan word, transcription) the transfer of a SL word to a TL text. The transfer of unfamiliar word in the TL, which in principle a SL cultural word whose referent is peculiar to the SL culture, is usually complemented with a second translation procedure. Newmark thinks that only cultural *objects* or concepts related to a small group or cult should be transferred. He gives a series of the names which can normally be transferred: names of persons; geographical and topographical names; names of periodicals and newspapers; plays; films; names of private companies and institutions; names of public or national institutions; street names, addresses, etc. Cultural words are usually transferred in order to give local colour, to attract the reader, the sound or the evoked image appears attractive. *Semi-cultural words*, that is abstract mental words which are associated with a particular period, country or individual (Enlightnment, for example), should first be translated, with, if necessary, the transferred word. Newmark states that "the argument in favour of transference is that it shows respect for the SL country's culture. The argument against is that it is translator's job to translate, to explain" (Newmark. 1988; 2003. p.82).

b. Cultural Equivalent: a SL cultural word is substituted by a TL cultural word. The use of this procedure is restricted because of its non accuracy (example: *Palais Bourbons* → (the French) Westminster). Nevertheless their pragmatic impact can be very influential compared with culturally neutral terms. It is usually used with another procedure.

c. Functional Equivalent: the substitution of a ST cultural word by a culture free word. It naturalises or generalises the SL word. This procedure is a cultural componential analysis; it is the most accurate way of translating i.e. *deculturasing* a cultural word. Like cultural equivalent, this procedure is usually combined with transference.

d. Through translation (*calque*** or loan translation):** translators are not supposed to *initiate* a through translation; they can use, however, already recognised terms. Generally *through translation* is meant to fill in lexical or cultural gaps, especially in the case of contiguous cultures (e.g. good appetite, leading motif, etc.).

e. Componential Analysis: the procedure compares a SL word with a TL word which has a similar meaning, but it is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components. Normally, the SL word has a more specific meaning than the TL word, and the translator has to add one or two TL sense components to the corresponding TL word in order to produce a closer approximation of meaning (Newmark. 1988; 2003. p.114). Componential analysis is used in the translation of cultural words that the readership is unlikely to understand; whether the componential analysis is accompanied by an accepted translation, transference, functional equivalent, cultural equivalent, and so on will depend, firstly, on the particular text-type; secondly, on the requirements of the readership; and thirdly, on the importance of the cultural word in the text.

f. Paraphrase: amplification or explanation of the meaning of a segment of text.

Concerning the translation of **historical terms**, Newmark (1988; 2003) states that the first principle is not to translate them unless they have generally accepted translation. They are usually transferred, with, where appropriate, a functional or descriptive term with as much descriptive detail as is required. For the **religious terms**, they also tend to be transferred when it becomes of TL interest (pp.101-102).

The translation of **artistic terms** referring to movements, processes and organisations generally depends on the assumed knowledge of the readership. Names of buildings,

museums, theatres, opera houses, are likely to be transferred as well as translated, since they form part of street plans and addresses. Many terms in art and music remain Italian. Such terms tend to transference when they are regarded as cultural features and to naturalisation if their universality is accepted.

For the translation of cultural words and institutional terms, Newmark states that "the most appropriate solution depends not so much on the collocations or the linguistic or situational context as on the readership and the setting" (Newmark. 1988; 2003. p.102). Concerning the translation of fiction titles, he suggests handling them as a separate problem. The translated title should sound attractive, allusive, suggestive, even if it is a proper name, and should usually bear some relation to the original, if only for identification.

1.2.3.3. Strategies of Translation According to Ballard

Ballard (2005) distinguishes *borrowing* from *transfer* (report). The former is the adoption of a term belonging to a linguistic-cultural community by another linguistic-cultural community because of necessity (lexical and/or cultural gap). The latter, *le report*, is a translation act consisting of the transfer of an element from the ST to the TT because of necessity. This necessity may be a lexical gap, the preservation of TT authenticity or to create a local colour. Borrowing is a community act which goes beyond translation, transfer (*report*) is, on the other hand, an individual act of the translator which may use borrowing (op.cit. p.131).

Ballard (op. cit. pp.139-141) suggests the following strategies to translate cultural referents (English↔ French):

a. Literal translation: L'Assemblée Nationale → *the French National Assembly*

b. Nearly literal translation, especially with acronyms: SNCF → *the French Railways*

c. Translation by distinct designation: La Manche → *the Channel*

d. Explanation by substitution: to insert a definition or a description in the TT instead of the original term.

e. Hyperonymisation: to use more common terms; such strategy may cause entropy but is, most of the time, inevitable and necessary to convey the meaning in a natural way.

f. Transfer (*le report*): when applied on individual basis may cause ambiguity; for this reason Ballard thinks that to opt for a generic term is the best method.

1.2.3.4. Strategies of Translation According to Baker

Baker (1992. pp.21-26) identifies non equivalence problems at word-level as follows:

a. Culture specific concepts: the SL word may express a concept totally unknown in the TL culture. The concept may be concrete or abstract.

b. The SL concept is not lexicalised in the TL.

c. The SL word is semantically complex.

d. The source and target languages make different distinctions in meaning.

e. The TL lacks a superordinate.

f. The TL lacks a specific term (Hyponym).

g. Difference in physical (place) or interpersonal (relation between the participants in the discourse) perspective.

h. Difference in expressive meaning.

i. Difference in form.

j. Difference in frequency and purpose of using specific forms.

k. The use of loan words in the ST, it is not always possible to find a loan word with the same meaning in the TL. Most of the time, only propositional meaning is rendered, stylistic effect would be scarified.

To solve the above cited problems, Baker (op. cit. pp.26-42) suggests the following

strategies:

a. Translation by a more general word (superordinate) to overcome the lack of specificity in the TL compared with SL.

b. Translation by more neutral (less expressive) word: to avoid conveying the wrong expressive meaning.

c. Translating by cultural substitution: to replace a culture-specific item or expression with a TL item with a similar impact on the target reader. It enables the reader to identify concepts as being familiar and appealing.

d. Translation using loan words or loan words plus explanation, especially when dealing with culture-specific item, modern concepts, etc.

e. Translating by a paraphrase using related words, the paraphrase in Arabic may use comparison.

f. Translating by a paraphrase using unrelated words, in case where the concept is not lexicalised in the TL. Paraphrase cannot convey expressive, evoked, or any kind of associative meaning.

g. Translating by omission if the meaning conveyed by a particular item or expression is not vital enough to the text development.

h. Translating by illustration if the word refers to a physical entity.

We judged it important in this study to give a brief summary of the different methods to coin new terms in Arabic. This aspect is directly linked to the translation of proper names from English into Arabic.

1.2.3.5. Various Methods to Coin New Terms in Arabic

We suggest an overview of possible methods through which new terms are coined in Arabic; the importance of these methods, as far as proper names and cultural referents are concerned, lies in their frequent use by translator to solve the cultural gap problem. According to Mona Baker (1987. pp.186-187) the Arabic language accepts four methods to coin new terms in Arabic and these are:

a. **Al-ISHTIQAQ (derivation):** in theory, the structure of the Arabic language offers unlimited potential for the derivation of new terms by analogy. Arabic is based on a system of three radical consonant roots. Any given root carries a specific meaning and is used to

generate various verbal and nominal forms by the addition of prefixes, suffixes and vowels in certain positions. The advantage of this method is that it provides the reader with easy access to meaning through the inherent meaning of its root and pattern.

b. **Al-ISTINBAT (Discovery):** consists of reviving archaisms and extending their meanings to express new concepts. It utilises the rich lexicon of Arabic instead of introducing new elements to it. This method, however, has not always been successful; some of the archaisms were subject of much ridicule. Reviewed archaisms which have gained acceptance include "*qitar*" (train; originally used to describe a train of camels).

c. **Al-ISHTIQAQ BI Al-TARJAMAH (loan translation, calque):** involves the actual translation of the meaning of a foreign term into Arabic. Terms created by this method include "*?ilmu 'aswat*" (phonetics, literally science of sounds) "*al-tahlil al-nafsi*" (psychoanalysis).

d. **Al-TA?RIB (Arabisation):** involves the rendering of the foreign term into Arabic in its original linguistic form, after introducing minor phonetic and morphological changes where necessary. This method has received much opposition especially from language purists, who fear that the assimilation of foreign terms may change the identity of Arabic and, if applied to excess, would even result in some form of a hybrid language. However, faced with the massive influx of new terms which need to be rendered into Arabic, arabisation is no longer an option.

The final part of this first theoretical chapter will be dedicated to the discussion of the relationship of the translator with his environment. We will try to point out the different constraints and conditions governing the translation activity.

1.2.4. The Translator and His Environment

It is important to recognise that in a world like ours, the translation activity is by no means an easy task. Once the translator finished with his *small* linguistic problems, he has to deal with more complicated problems; socio-cultural constraints, psychological attitudes, to name a few.

> "A translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text". (Venuti. 1995. p.1)

In the above quotation, Venuti summarises the translator's dilemma in what he calls *the translator invisibility.* A translation is said to be successful if it is fluent; if it is not recognised in the target culture as a translation. Such situation, according to Venuti, has two consequences: it marginalises both translators and their activity; and it erases the linguistic and cultural differences of the foreign text. Venuti argues that rewriting the text according to style norms of the receiving culture, and making images and metaphors of the foreign text to the target culture's fit to the belief systems of the target culture severely constraint the translator options and distort foreign text's ideas. Venuti goes even further as he questions the nature of the relationship between language, discourse, ideologies and social constructions.

Similarly, Lefevere (1992) describes the kind of interaction that may occur between poetics, ideology and translation: "On every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter tend to win out" (p.39). In addition, Lefevere (1999) poses that refractions or "the adaptation of a work of literature to a differente audience, with the the intention of influencing the way in which that audience reads the work, have always been in

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literature" (p.240). He describes the literary system in which translation functions as being controlled by three main factors which are:

a. Professionals within the literary system: critics, reviewers or teachers for example.

b. Patronage outside the literary system: these are the powers that can further or hinder the reading, the writing, and rewriting of literature. He identifies three elements of this patronage: (1) **the ideological component** is what constrains the choice of subject and the form of its representation. By ideology he understands "that grillwork of form, convention, and belief which orders our actions". He sees patronage as being basically ideologically focused. (2) **The economic component** concerns the payment of translators. (3) **The status component** is often related to the expected position of the translator as a kind of back payment of the privilege of being given the translation task.

c. The dominant poetics: including: (1) **literary devices** (range of genres, symbols, leitmotifs, prototypical situations and characters). (2) **The concept of the role of literature**: the relation of literature to the social system in which it exists.

From a post-colonial perspective, Spivak (1992) assumes that the *politics of translation* currently gives prominence to English and the other *dominating* languages of the ex-colonisers. She gives the example of translations into these languages from Bangali which fail to translate the differences of the Bangali view. The translator is obliged to over assimilate in order to have access to the Western readers. Spivac's own strategy of translation

necessitates the translator intimately understanding the language and situation of the original culture.

Similarly, Niranjana (1992) criticises translation studies for its largely Western orientation. She describes three main failings resulting from this orientation (pp. 48-49):

a. Translation studies has not considered the question of power imbalance between different languages.

b. The concepts underlying much of Western translation theory are flawed (its notions of text, author and meaning are based on an unproblematic, naively representational theory of language).

c. Humanistic enterprise of translation needs to be questioned, since translation in the colonial context builds a conceptual image of colonial domination into the discourse of Western philosophy.

Conclusion

In this chapter we tried to discuss various translation phenomena directly linked to our work. An overview of the different theories of translation was more than important to clarify the multiplicity of the principles governing the activity and consequently the multiplicity of ways through which one can analyse a translation. The models of translation analysis and assessment are proposed as possibilities which can be helpful in the practical part. Likewise, dealing with discourse analysis from a translational viewpoint enables us to consider translation problems beyond the boundaries of the text.

We also suggested a detailed study of the problem of equivalence in translation in order to shed light, once again, on the various conceptions of the phenomenon and its complexity. No less difficult is the cultural facet of translation to which we devoted a deep analysis taking into consideration the various positions of translation scholars and giving two illustrating examples. We then tackled the problem of the translation of proper names and cultural referents being relevant to our research. Finally we tried to set the translation activity within a real framework and to discuss the different constraints hindering the translator.

Chapter Two: Literary Aspects

Chapter Two: Literary Aspects

Introduction

This chapter is concerned with the different literary aspects with which we intend to deal from a translational point of view in the practical chapter. We will first analyse the different theoretical aspects linked to the notion of social images. This analysis enables us to discuss the choices of translation. We will then analyse the concept of historical content in the novel The Da Vinci Code.

Our main focus in this chapter will be on social images as linked to the concept of imagology. We consider that the concept is to a great extent a new one and needs to be introduced and explained. For that reason, it would be noticed that the largest part in this chapter will be devoted to social images and only brief explanations will be dedicated to the notion of historical content in literary works.

It is important to exactly define what is meant by social images in our work. It is the representation or the image one has or makes of the other, most of the time without rational reasons. Of course, such a representation can be embedded in many forms: the prejudice, the stereotype, the judgement, the description, etc.

Actually most of our knowledge of foreign cultures, and much of our own culture, are acquired by reputation only. We have an *image* of the American, French or Zimbabwean national character even though no personal experience with people from those countries existed.

There is no means to assess the typicality of these persons and to what extent they are representative of their country. Even so, we agree, most of the time, on some temperamental attributes as being typical for certain nations: the Scottish reputation for stinginess, the Belgian reputation for stupidity, and the Spanish reputation for pride. The truth of these

judgements concerning national character is relative. Most of us, however, will admit the existence of significant differences between French and American people (Leerssen. 2008a).

2.3. Imagology: Study of Social Images

To write on the *Other*, is to penetrate the vast canton of Imagology, a branch of comparative literature. What can be seen is that literary order is mixed up with an anthropological dimension. At the literary level, one should be aware of the means and techniques that enable him to describe the different methods used in the writing on the *Other*. At a sociological level, the way the hierarchical relationships between the traveller (the observer, the original culture) and the *Other* (the observed, the foreigner) should be taken into account. The trip, real or imaginary, is mainly an expedition within the world of words. From this point of view, it is important to know the theoretical and cultural authorities behind the traveller choices, his vocabulary, the semantic fields used in the descriptive sequences, the re-writing of the foreigner's space and culture, the possible mythicisations of a given privileged area, the mechanisms generating both his hatred and his enthusiasms, and finally all the implicit principles organising the image of the Other (Pageaux. 2007a. p.22).

In the following we will try to define the domain of imagology and to give a brief summary of its history.

2.1.1. Definition and Brief History

National Character has always been an interesting subject of research for scholars in various domains. It attracted the attention of researchers in Comparative Literature, in Sociology, in Psychology and in History of Ideas. Their interest was generally based on the hypothesis that nations as objective entities do exist and are distinct, and mutually discernible.

It follows that each nation possessed its own character, a character that could be analysed from its nation's cultural activity (Leerssen. 2008b).

It is worth to mention traditional studies in the field of comparative literature that contributed to the issue of the image: voyage literature, literary typology, the aesthetic of reception, and even the cultural history of some translations. To various degrees, it is about an *image* of a foreign culture (Pageaux. 2007b. p.51). In the case of translation, the main concern is the place foreign literature, translated and then integrated into a new literary and cultural group, can occupy. In the 80s, Itmar Even-Zohar and José Lambert used the notion of polysystem to investigate the relationships that may exist between translated and foreign literatures within the same group, the same cultural system.

In Comparative literature a more critical approach was adopted. Cultural differences are conceived in terms of attitudes and perceptions rather than an objective reality. Nationality and national cultures are no more seen as identities but rather as patterns of identification. Such perceptions and identifications had a great impact on cultural and social reactions. In spite of their influence however, they are treated from a subjective dimension and not from an objective one.

The study of the images of the foreigner slowly came out from comparative history of literature, half century ago. In the beginning, researches turned around the reading of the image of the foreigner in the *opinion* (the works of George Ascoli), then in the *letters*, in the *thoughts*, and in the intellectual life (Elfoul. 2006. p.91). Such studies became popular, not only in France, but also in Germany, in the United States, and elsewhere. They address topics such as *Frenchmen in Shakespeare,* or *Germans in Russian Literature*.

Following that, Imagology, or the study of images, emerged in the 1950's first in France as a branch of Comparative Literature called *Imagologie*. In its beginnings, it was rejected by aesthetically-oriented literary critics, mainly in the US. It was, however, promoted

in many European countries like France and Germany. At that time the works of Hugo Dyserinck (1960s) formed the basis on which a new research field would stand. Later on important contributions, mainly European, helped in the shaping of a well defined domain within Comparative Literature. An additional boost was given by new approaches in anthropology and social psychology.

International Dictionary of Literary Terms gives the following definition of Imagology:

> L'imagologie s'interesse à un domaine fondamental de la littérature comparée : les **relations entre les écrivains et les pays étrangers telles qu'elles se traduisent dans les œuvres littéraires**. Pour élaborer une image de l'étranger, l'auteur n'a pas copié le réel, il a sélectionné un certain nombre de traits jugés pertinents pour *sa* représentation de l'altérité. L'imagologie décrit ces éléments, les rapproche des cadres historiques, sociaux et culturels qui en forment le contexte et détermine ce qui appartient en propre à la création de l'écrivain (Moura. IDLT on-line. 2008).

Imagology is interested in a fundamental domain of Comparative Literature: the relationships between the writers and the foreign countries as reflected in literary works. To work out an image of the foreigner, the author did not copy the real; he selected a given number of features considered as relevant to his representation of the alterity. Imagology describes these elements, connects them with historical, cultural and social frames that shape the context and determines what properly belongs to the creation of the author.

Pageaux (2007b) recognises that Imagology crosses many researches undertaken by ethnologists, anthropologists, sociologists, and historians of mentalities. All of whom tackle questions dealing with acculturation, deculturation, cultural alienation, public opinion, etc. Literary thought, thus, should be put within a general analysis concerning the culture of one or many societies.

By *images*, from an imagologic approach, Hugo Dyserinck understands the objectification of specific ways of perceiving *cultural*, *national* or *ethnic* collectives, e.g. *the French* and its derivatives; *French culture*, or what appears to be the *French quality* in *French*

culture. He suggests scrutinising critically such, more or less stereotyped, perceptions (hetero-images as well as auto-images) as they unexpectedly appear in the studied literatures.

Leerssen (2008b), on his part, describes Imagology as *Image Studies,* an approach in literary studies, which has ethnic or national stereotypes and commonplaces as subject. Image studies starts from the presupposition that *the degree of truth of such commonplaces is not a necessary issue in their scholarly analysis*. An imagologist would see his/her business in similar terms to those of, for instance, a historian who deals with witchcraft. It does not matter to such a historian whether witchcraft really *worked* or not; nor does it matter whether it was morally right or wrong to conjure up occult forces. What matters is the belief that people vested in witchcraft, and the historically *real* consequences of that belief. In other words, the belief may be irrational; its impact, on the contrary, is anything but unreal.

Leerssen (2007) asserts that a real establishment of imagology as a critical study of national characterisation would be possible only when the belief in the *realness* of national characters as explanatory models is abandoned. Literary scholars reached this stage after the Second World War; works by Jean-Marie Carré (*Les écrivains français et le mirage allemand (1800-1940)* of 1947) opened perspectives towards an imagology post-national, and even trans-national, in its method but not in its subject-matter.

In his essay *L'étranger tel qu'on le voit*, Guyard (1951), proposed the study of nationality as *seen* and not in itself; in other words the study of nationality as literary trope. Guyard assumes that the analysis of the representation has not to be based on a *typical image;* such an image is politically controversial and methodologically deficient. National character can be considered as the result of a *subjective image*, it is therefore analysed as a subjective, variable and contradictory topic. From that point of view, national character can be said to be a convention, a misunderstanding, or a construct.

In the course of the 1960s and 1970s, comparatists tended to abandon image studies. The main exception was Hugo Dyserinck, who argued that national images and stereotypes need by no means be extrinsic to the text's inner structure, but instead permeate its very substance. Pageaux, influenced by Lévi-Strauss's anthropology, approaches cultural images as an *imaginary* of perceived characterological[4] diversity. Feminists and scholars in Women's Studies thematised the relation between sex and gender and began analysing the latter as a cultural construct.

In the late twentieth century, Imagology took on a crucial position within Comparative Literature field. The topic of national stereotyping and identity construction was being tackled by many disciplines; but often at a monodisciplinary level, in isolated way and on the basis of ad-hoc[5] theorising and contradictory nomenclature.

In the last twenty years, a fundamental shift in literary studies took place. Literary studies is no longer a branch of linguistics. The concept of *theory* acquires a more self-sufficient pursuit; it depends on the extent to which contemporary cultural philosophy is applicable to textual interpretation. Its comparative use of literary-historical data became less noticed. Leerssen explains that:

> "the historical study of literature became closer to the social or historical sciences, which themselves have undergone a *cultural turn* and show increasing interest in literary and cultural source-material. Interest in national diversity and images or stereotypes of national identity is more and more noticeable in many domains; feminist and postcolonial approaches have been in the ascendant" (op.cit. p.24).

After introducing the field of imagology, it is necessary to present the various domains of this domain and to explain briefly the epistemological objectives underlying it. These two perspectives are the subject of the following section.

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[4] Characterlogy: the study of the classification of types and characters.
[5] restricted to one field and cannot be generalized

2.1.2. The Domains and Aims of Imagology

According to Moura (Moura, IDLT online 2008), Imagological studies favours a method based on the system of values of culture which governs the way the author perceives the *Other*. It has three main objectives:

a. The study of the foreigner as a main theme in a literary work, at this level it is linked to the traditional literary history.

b. The examination of the image of the *Other* as a sign of the evolution of intellectual life in a given country, here it joins reception studies and the history of ideas.

c. The consideration of the image of the *Other* as a fundamental conception of the Imaginary of a society. At this point Imagology joins the domains of History of Mentalities and General History of the Imaginary.

Dyserinck (2003) asserts that Imagology did not only become, in the long run, a very important research area in Comparative Literature, but moreover it became a special field promising to form a bridge to other human sciences, in order to solve problems the importance of which indeed goes beyond literature. Additionally, *images* and *mirages* play a role in the dissemination of literature outside its field of origin (for instance by translation) and have influence on literary criticism, and even literary historiography itself.

Imagology, as a study of identity, calls to mind one of its most important findings: *nations* and even *peoples* are not constant or God-given factors, but only conceptual models. It also states that in collective images desires of *belonging* can be satisfied (just as in other forms of longing for human bonds). Imagology investigates the human need of concepts of collective identity. Literature, too, bears witness to it, by the role it plays in the processes of the conceptualisation of identity.

Dyserinck assumes that "one of the tasks of Imagology consists not only in investigating identity problems, but should also investigate the possibility of developing - in literature and its surrounding field - post-national identity models (Victor Hugo was convinced that the post-national human being could satisfy his *sense of shelter* not only in

European culture but even in the conviction to belong to the whole universe). This confirms that literature, and its surrounding field, is a rich source of materials for research in this perspective" (Dyserinck 2003).

Leerssen (2008a) gives a list of the kind of problems an Imagologist should focus on. Such enquiries shed light on many imagologic areas:

a. Topics like who is saying this?

b. What audience is the author addressing?

c. Why is it important for this author to make this point?

d. What are the political circumstances at the time this text was written?

e. How does the author attempt to convince the reader of the validity of his claim?

Literary Imagology opens up largely on inquiries into history, human sciences and even anthropology. It is not concerned with the degree of falsity of the image (being a representation, every image is inevitably false), nor is it restricted to the study of literary transpositions. Imagology focuses on the study of the lines of forces that govern a culture. It also stresses the relationships with a foreign culture, the systems of values on which are founded the mechanisms of the representation, so to speak, to a large extent, ideological mechanisms. The study of how are formulated diverse writings on the *Other* is, above all, a study of the basis and the ideological mechanisms on which are constructed the axiomatic of the alterity and the discourse on the *Other* (Pageaux. 2007b. p.31).

Imagology is not interested in the definition of literary or political nationalities. What really matters for it is the central issue of the *Other*. An *Other* who is not the propriety of imagology, but belongs to the community that produces the work it is studying. The researcher's main focus is rather on how to figure out and understand the reasons, peculiar to the looking person, explaining the constructed image of the *Other* and not to find the extent to

which the image fits reality (Elfoul. 2006. p.103). At a definite time and space, Imagology can propose the study of either a global image or several images of a country or a culture. To opt for the global image means to search for a structure, a general scheme explaining the majority of concrete facts grasped in a synthesis. Choosing the study of several images will lead to a description, a portrayal, a suggestive picture (op.cit. p. 98).

Imagology's very old specificity is the study of the foreign portion in a text, a literature, or a culture. Imagology has methods and not a single one; it makes use of them to solve some specific problems. In some cases, Imagology uses psychoanalysis to explain the relationship a writer can maintain with a foreign space. In other cases, it is history (of mentalities, of emotions) that can enlighten a given aspect in the intellectual life of a country in its relationship with a foreign culture. In all the cases, the approach in Imagology seems to be historical, structural and interdisciplinary.

Imagology attaches importance to the profound psychology, to the imaginary, to sensitivity and to mental attitudes. All these help in explaining the psychological and moral tendencies, a whole community has toward another, *the foreigner* through time. Imagology should succeed in the identification of images which co-exist in the same literature and in the same culture. Such results can be called *opinions*; intellectual options from which cultural images are legitimised and developed.

From the different explanations above, it is clear that a very close relationship exists between imagology and literature. For that reason, the next point will be devoted to the analysis of this relationship and the description of its nature.

2.1.3. Literary Studies and Imagology

Imagology works on literary representations, it proves in this way that it is in the field of imaginary and poetical literature that national stereotypes are first and most

effectively formulated, perpetuated and disseminated. Literary record can be the basis for investigation on topics like the origin and spread of attitudes and mentalities.

The ultimate proof of the role of the images exists beneath literary records. Their inter-textual specificity ensures their efficiency at cultural and communicational levels. Usually, the repetition of the same images throughout literary works dresses them with a familiar shape. In each occurrence of the image, the reader does not expect to get an empirical truth about a national character. He receives, instead, a common idea or a collective impression. In other words, literary texts make it clear that social images are subjective realities and not the result of any scientific investigation. The image in a literary work is not supposed to convey an objective truth.

Literary sources have a long prevalence and relevance. As far as the national character is concerned, novels can, by far, outlast sources like schoolbooks, journals, cultural criticism, and government reports. Shakespeare's *The Merchant of Venice*, with its Shylock-figure, may testify to attitudes towards Jews at the time of its origin. Moreover, it may also, in its longstanding reception history, provide an interesting indication on how attitudes change through time. (Leerssen. 2007. p.30)

One can deduce that literature is the field of research on social representation by excellence. It should be mentioned at that level that modern fictional narrative media i.e. movies and comic strips enjoy the same status of literature and so disseminate stereotypes and representations. All the preceding factors explain the importance of Imagology and its position within literary studies. On another level, Literary Imagology is likely to enrich, with its findings, the wider field of the human sciences and their interest in identity constructs. By the same token, it may also help in the elaboration of a typology of commonplace and formulaic convention in literary texts. These aspects, which have usually been neglected, are central to an understanding of the text's poetic, rhetorical, and pragmatic foundations.

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Additionally, Imagology may contribute to shed light on the multinational diversity of literature itself. The concept of *nationality* is to a large extent a subjective viewpoint rather than an objective fact. Linguistic borders and state frontiers do not coincide exactly with the qualifiers *French*, *English*, or *German,* no clear cuts exist. Literature produces identities and classifies them under various categories. Linguistic differences do exist but international literary boundaries are basically the result of people's imagination; something in their heads and not necessarily referring to any concrete reality. Attitudes as well as linguistic or spatial distance are central in any distinction between *domestic* and *foreign* cultural space. Similarly, the classification and filtering of *foreign* texts in their diffusion and reception abroad are influenced by these factors.

Imagology as an independent "young" discipline tries to establish its own principles and methods. The different methods used in imagology are described in the following section. These methods contribute in obtaining an adequate analysis.

2.1.4. Methods in Imagology

Leerssen (2007) proposes the following methodological assumptions on which Imagology can work:

a. The ultimate perspective of image studies is a theory of cultural or national stereotypes, not a theory of cultural or national identity. Imagology is concerned with the representations as textual strategies and as discourse. The imagologist's frame of reference is a textual and intertextual one.

b. Imagology's aim is to understand a discourse of representation rather than a society. The representativeness of a given text is an intertextual rather than a sociological issue.

c. The sources are subjective; their subjectivity must not be ignored, explained away or filtered out, but be taken into account in the analysis. The represented nationality is silhouetted in the context of the representing text or discourse. For that reason, imagologists will have particular interest in the dynamics between those images which characterise the *Other* (*hetero-images*) and those which characterise one's own,

domestic identity (*self-images* or *auto-images*). In studying the image of Spain in French literature, the aggregate *French* is no less complex and problematic than the category *Spain*.

d. Imagology addresses a specific set of characterisations and attributes: those outside the area of testable report sentences or statements of fact. These are called *imagined*. The demarcation between *imagined* discourse and testable report statements is not always obvious, and sometimes calls for interpretative insight. Generally, imagined discourse (1) singles out a nation from the rest of humanity as being somehow different or *typical*, and (2) articulates or suggests a moral, collective-psychological motivation for given social or national features. Imagined discourse is specifically concerned with the characterological explanation of cultural difference.

e. National representation is generally established as a trope. It is important to point out the various traditions of appreciation or depreciation in the text, and explain their relationship to history. The extent to which background tradition passively or actively echoed or reinforced, varied upon, negated, mocked or ignored by the individual instance has to be scrutinized.

f. The trope must also be contextualised within the text of its occurrence. What sort of text is it? Which genre conventions are at work, narrative, descriptive, humorous, propagandistic? Fictional, narrative, poetic? What allowances must be made for the poetical (narrative, ironical) deployment of a given national characterisation? Actually, national attitudes have come to be formulated in a much more complex and problematic (often ironic) sense than before. An awareness of poetical conventions, narrative techniques and literature's shifting conventions is needed to assess the textual deployment of a given image in a balanced manner. Textual interpretation will be necessary here as much as a reasonable knowledge of the theory and methodology of literary studies.

g. Historical contextualisation is also necessary. Literary texts cannot be interpreted in a timeless, aesthetic never-never-land.

h. Pragmatic-functionalist perspective has also been urged: 1) the text's target audience, 2) the rhetoric and the expression of national tropes to the target-audience, 3) look for any evidence concerning the text's reception and impact.

i. The area of self-images presents one additional perspective of particular relevance. Patterns, not only of Otherness, but also of the maintenance of selfhood through historical remembrance and cultural memory, are interesting subjects.

(pp. 27-28)

Basic to the domain of imagology is the notion of image. An analysis of this notion is suggested in the following part. The concept of image is studied as both a social and a literary phenomenon.

2.1.5. The Image

Problems that may be encountered while dealing with a research on the image of the foreigner in a corpus should be objectified and analysed first from a precise and complete definition of the *image*. The image is not the opinion, neither it is the ideology; it is what in the minds, in the *imaginary* and in the *psychology* of a community, governs, in *depth* and through *long periods* of time, the emergence of opinions and ideologies and their development. Ideology is, of course, a central element in the image, the latter, however, is not restricted to it. The image gives a great importance to the implicit *judgement of values* and to *emotional echoes* inseparable from the *ideas* to which it is interested (Elfoul. 2006. p.93).

To deal with the concept of image in a methodological way, we decided to approach it from two points of view. First, we will study the image as a social phenomenon, and to explain how the images are socially produced, what are the mechanisms governing their generation, their transmission and their reception. Secondly, the image as a literary phenomenon will be scrutinised. At that point, it is rather a description and explanation of the various tasks the researcher has to realise within the literary text.

2.1.5.1. Image as a Social Phenomenon (Social Image)

Nowadays, Images of the *Orient*, the *Arabs*, *Islam,* etc., in the western world are clearly myths, stereotypes, and illusions. Such Images load an extraordinary force of action on the opinion. Sometimes images and opinion are blended, purely and simply. The reaction, on

the other side, is that mythical images of the western world are constructed or reinforced in the Arabs or Muslims' minds.

The image is a group of ideas, judgement of values, and emotional reactions concerning the foreigner, the *Other* and/or the *self*. The individual and the community carry different images in their imaginary. These images may explain in depth the concrete attitudes and the reactions of the individual (or the community) towards the *Other* and/or the *self*. Images can also be analysed and interpreted through a corpus. The latter is the product of either the individual or the society.

Pageaux (2007b) notices that the literary image should be considered as a set of ideas on the *Other* taken into a process of literarisation and socialisation at the same time. The image tends to point to the functioning of an ideology in a particularly enlightening way. He adds that the Image of the foreigner should be studied as part of a larger and more complex set: the *Imaginary*. The social imaginary, more precisely, in one of its particular manifestations: the representation of the *Other* (p. 29).

Dyserinck (2003) assumes that images and imagotypical structures are not a reflection of real shared qualities of the communities in question -*nations*, *people*- but fictions. In other words, images are the ideas that at some time in the course of history emerged in the countries or communities concerned. These ideas were partly handed down from generation to generation and they were in the long run even able to produce effects completely different from the original opinions and intentions of those who started them. The best known example is the French image of Germany during the 19th and 20th centuries. This distinct and clear structure -with well-known contrasts romanticism/classicism, Protestantism/Catholicism, love of freedom/cult of authority- served some people as an illustration of the *Germanophilia* and others as a reason of their *Germanophobia*.

Dyserinck (2003) further explains the fact that every image of the other land has ultimately an underlying basis in the image of one's own country, be it openly declared or latently existent. In other words, hetero-image and auto-image belong together. As far as identity is concerned, one should take into account the relativity of national categories thought. Concepts like *nation*, *people* are conceptual models which in the course of history have obtained a transitory concretisation.

Leerssen (2007) stresses another important aspect concerning social representation; the vacillation of the image. He explains that the outside perception and representation of *national characters* can be subject to extreme vacillations. The allegedly *phlegmatic* and *restrained* English nation had in the eighteenth century been known for their *choleric temper* and *suicidal tendencies*. (p.21)

Historical and political data have a great importance in the drawing up of the foreigner's representation in literature. The foreigner's image is a strong revealer of the looking culture's options and opinions. The representation of the foreigner constitutes an interesting field of investigation. What one should take into account, however, is that such a study cannot be fruitful unless literary aspects are studied alongside with mental structures and ideologies that form, at a given point in history, a culture. It is obvious that the imaginary could not help to escape neither political and socio-cultural pressure nor force relation between cultures.

Consequently, a literary text, as an expression of a given cultural moment, so a particular expression of a given imaginary, is likely to be studied not in itself (textual study) but as a particular concretisation of a social imaginary. In this imaginary, the foreigner is no more the central point; everything is liable to an examination which results in the definition of historical, social and cultural components of a text or a literary group (Pageaux. 2007c. p.70).

It can then be claimed that literary work is at the same time a sign of history and resistance to that history. The representation of the foreigner is dependent on a given ideology (mixture of ideas, feelings, traditional a priori, etc). A comparatist can reconstruct, from literary texts only, a real picture of opinions, mental attitudes or a society. For all the mentioned reasons, the following definition of the image by Pageaux seems quite acceptable[6]:

> Toute image procède d'une prise de conscience, si minime soit-elle, d'un *Je* par rapport à *l'Autre*, d'un *Ici* par rapport *à* un *Ailleurs*. L'image est donc l'expression, littéraire ou non, d'un écart significatif entre deux ordres de réalité culturelle. Ainsi conçue, l'image *littéraire* est un ensemble *d'idées* et de sentiments sur l'étranger prises dans un processus de littérarisation mais aussi de socialisation. L'image tend à être un révélateur particulièrement éclairant des fonctionnements d'une idéologie (racisme, exotisme par exemple) et plus encore d'un imaginaire social. En effet l'image est la représentation d'une réalité culturelle au travers de laquelle I'individu ou le groupe qui l'ont élaborée (ou qui la partagent ou qui la propagent) révèlent et traduisent l'espace culturel, social, idéologique dans lequel ils se situent (Pageaux. 1995. p.140).

Another specific aspect of the representation is its relation to the original culture. In fact, the image of the foreigner may give an account of the original culture, which is something difficult to conceive, to express, to articulate, and to confess. Thus, the foreigner's image can transpose, at the metaphorical level, national realities which are not explicitly defined. As such, these realities refer to what can be called ideology.

Besides, the image of the *Other* conveys a certain image of the *Self*. The image of the *Other* reveals the relationships established between the world and the *Self*. At the individual (author) or collective (society, country) level, it is almost impossible to avoid the fact that the image of the *Other* carries his negation. Telling the *Other* is a way to tell what the *Self* is not. Thus, the image has the function of telling about intercultural relationships, of describing

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[6] Our translation: Every image originates from an awareness of an *I* compared with an *Other*, of a *Here* compared with an *Elsewhere*. The image is the expression, literary or not, of a significant gap between two cultural realities. Conceived this way, the literary image is a set of ideas and feelings on the foreigner taken into a process of literarization, but also one of socialization. The image tends to be a revealer, particularly enlightening, of the functioning of an ideology (racism, exotism, for example) and moreover of a social imaginary. Sure enough, the image is the representation of a cultural reality through which the individual or the group who worked it out (or who shared it or who spread it) reveals and interprets the cultural, social, and ideological space in which they are set.

thoughts circulating between a looking society and a looked at one. The image is a cultural fact; it is set in the symbolic universe called *the imaginary*, inseparable from any social and cultural organisation.

Generally, the look on the *Other* has a subjective nature. This subjectivity expressed in an author's work (literature or culture), is due to the nature of the look; naïve and natural. An individual or a community carries this natural look towards the foreigner and this is exactly what makes it interesting for investigation in Imagology. This vision, look or image, is subjective by definition; the image is not a scientific study of a country.

It is obvious that the author can choose his discourse on the *Other*. Pageaux (1995. p.148) describes how the *Other* becomes an object of a symbolic investment at several levels. At the personal level (psychological, psychoanalytic), to speak about the *Other* is in a way defining the *Self*. At the political level, to speak about the *Other* means to make a propaganda, to call for action.

It is worth to mention another central point related to the fictional nature of images. Actually, images are not mere fiction. Images of the *Other* square, most of the time, with partial realities; those restricted within a specific time and a particular place. The myth, the stereotype, the illusion are all made up from the moment of the generalisation of partial findings, proceeding hastily and improperly. Maybe such generalisations are due to the fact that other realities are not conceived, seen, or difficult to find. Being the case, most of the people are satisfied with their spontaneous, initial and of limited outlook findings. Thus, the image is not necessarily and properly speaking an illusion.

To properly analyse an image, it is important for the researcher to go beyond the literary text and look for explanations supplied by other disciplines (sociology, history of mentalities, etc). Doing so, he can understand how each component of a cultural image has been selected and become part of a text and a cultural reference for the reading public.

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Pageaux (1995) speaks about the *imaginary*; the place where are expressed the different ways -literature among others- in which a society sees itself, defines itself, and dreams of itself. The imaginary is conveyed through picturesque manners, i.e. using images and representations. The image is a representation; it is a mixture of feelings and ideas of which it is important to grasp the emotional and ideological resonance.

In a similar vein, Todorov (1982) proposes a study of the image of the *Other* at three levels:

a. The image is, in the first place, a representation; i.e. a certain way to apprehend, to see or to imagine the *Other* (or the *Self*). Whether the image is *correct* or *distorted* is another problem. The image, explicitly or virtually, bears judgements on the *Other* (or on the *Self*); these judgements tell the knowledge the *Self* has on the *Other*, be it true or false.

b. The image is always heavy (when it comes to) with judgements of values, especially at the moral level, but also at the aesthetic level.

c. The image tells clearly, or discreetly or hypocritically, about the emotional tendencies (positive or negative) the *Self* has toward the *Other*.

It is important then to distinguish these three levels when analysing texts. The researcher should be very attentive to the particular marks of each of the three ways of the look on the *Other* (knowledge, judgement of values, emotional reaction).

The image of the *Other* is always the result of a selection of facts that belong to the person who looks. They depend essentially, not on the truth of what is regarded, but on the look itself. The nature, the number, the tendency, and the significance of the elements forming the image of the *Other* depend on the personality of he who looks, be it an individual, or a community. They also depend on the observation as well as the circumstances, place, moment, motives behind the look, etc.

Consequently, the writer chooses some elements to work out *his* image. He does not, of course, copy the reality; he selects some features he judges relevant for *his* representation

of the foreigner. The social and cultural significations of these elements and the reasons behind these choices have to be analysed. Whether the literary text is in accordance with some cultural and social situation or not has to be tested. Finally, it is worth to know to which cultural tradition and ideology the text belongs.

The reality literature uses and convert into words, is an already cultured reality. The reality which is spoken about, which is the reference, is a reality told in a given language, so it is inscribed in a certain cultural system. Consequently, literature uses this language to recreate that reality. Literature is considered as a symbolic expression, a product of both culture and history. Reciprocally, literature in its turn intervenes in culture and history. What forms the image are not the things but a certain look on the things, or on the *Other* (and the *Self*). Thus, the image is not merely the representation of reality; it is a complex set of judgements and feelings on the other considered as the reality (Elfoul. 2006. p.103).

As a conclusion, we can assert that Imagology considers the image of the foreigner as a literary creation expressing an author's individual sensitivity. It develops and deepens the concept of image according to three axes (Moura. IDLT online 2008):

a. The extent to which the image is more or less adequate to reality is of minor importance. It is the logic of the image *per se* that forms the dominant preoccupation in Imagology.

b. The image is specular, it reveals and interprets the ideological and cultural space in which the author and his public are situated.

c. The image belongs to the imaginary of a society. Consequently, it should be studied in its aesthetic dimension as well as in its social one (historical and sociological extension of the representation). The study would be then an interdisciplinary one; literary field is put into relationship with other branches of knowledge where the representation of the foreigner is also elaborated (works in Humanities mainly).

The study of the image as a social phenomenon should be complemented by a study of the image as a literary phenomenon. Both aspects are crucial and allow a better understanding of the social image as we perceive it.

2.1.5.2. Image as a Literary Phenomenon (Literary Image)

Being a representation, the image can be liable to a semiological analysis insofar as a possible vector of communication. Even in the literary texts, the image cannot hold more than one sense. Imagological texts are partially programmed; they can immediately be decoded by the intended readership. Taken as a whole, the image is a symbolic element of language. The latter has to be studied as a *sense system*; this is the very object of Imagology. In addition, the image is not only considered as a series of relations within the text; it is at the same time the illustration of a more or less accomplished *dialogue* between two cultures.

To explain it further, we can say that the image of the *Other*, as a cultural representation, is never auto referential (which is the case of the poetic image) because of its programmed nature and the mental attitudes governing it. The social code is exactly what restricts the interpretation of the image within a social and historical frame. In other words, the image expresses a social and historical reality and refers to it. If the cultural image tends to be a symbol, it is important to notice that its significance is always more or less conventional. The significance of the cultural image is therefore ensured by both the statement expressing it and the social and cultural code.

Literary speaking, images are studied, not as items of information about reality, but as *properties of their context*. The representation of assumed national characters, as a textual tradition, obeys built-in rules, which are quite independent of the political and social reality of the moment. Leerssen (2008a) states that structural similarities can be found in the representation of different countries:

a. The north of any given country is more down-to-earth, more businesslike, more prosaic, more individualist and more freedom-loving than the south of that country.

b. The periphery of any given area is more traditional, timeless, backward, and natural. The centre of that area is more cosmopolitan, modern, progressive, and cultural.

To tackle a literary text from an imagological point of view, one should analyse carefully and at various levels how the image is expressed. What should be taken into account is the lexical field, the adjectivation, the spatiotemporal frame, the characterisation and the articulation of the text among other phenomena.

The word is the first constituent element of the image. Words allow the definition and the spread of an immediate image of the *Other*. Words and lexical fields make up the notional and emotional arsenal shared between the author and his audience. It is important to pay attention to every detail that enables a differentiation (*I* vs the *Other*) or an assimilation (*I* resembles the *Other*). Lexical analysis will find every trace of repetition, it will count the occurrence of structures linked to the space (foreign space), time indicators, external and internal perception of foreign characters, the choice of onomastic[7]; in short, everything which, at the level of the word, allows a system of equivalences between the *I* and the *Other*.

Adjectivation also should be taken into consideration, comparison and qualification use adjectives. It is then central to understand how the foreigner is *appropriated* (the strange becomes familiar) or how is he moved away, "*exoticised*". Equally important is the detection of the different processes of cultural integration of the *Other* or his exclusion.

In the study of the image, the spatiotemporal frame has to be analysed. Actually space and time are not simple generators of a descriptive picturesque; they can keep up explanatory relationships with the characters' system, the narrator, and the *I* who sometimes substitutes

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[7] Onomastic: explaining the symbolism in proper nouns.

the author. Most of the time, the foreign space is taken as part of a mythicisation process. Frequent oppositions are made between the linear time (irreversible, non repetitive and progressive) and the reversible cyclic time of the image. Generally, what should be observed in space as well as in time is a construction of a *euphoric* type (positive) or one of *dysphoric* type (pejorative) of the *Other*.

The observation of relational system of characterisation is equally important, for example, the distribution of masculine and feminine characters. What should be highlighted is the differential qualification system which allows the shaping of the alterity. This may be interpreted via oppositional couples in which nature and culture are mixed: *savage/civilised*, *man/woman*, *adult/child*. The values system of the other and the ways in which his culture is expressed (religion, music, clothes, cooking, etc.,) constitute another revealing point in the literary text.

Another central element in the construction of the image is the articulation of the text. In other words, how the various images of the *Other* are organised, distributed in the text, and how do they alternate with the representation of the *Self*. Pageaux (1995. p.143) points out that the text which is meant to define the *Other* frequently reveals the phantasmal universe of the *Self* who elaborated, articulated and stated it. At that level, what really matters is to determine the main oppositions structuring the text: *I narrator/ Other character, original culture/ represented culture*. Another essential task is to define thematic units from which can be derived decorative elements, descriptive pauses, and the sequences where are gathered the crucial elements of the image.

The representation of the *Other* is based on two main principles of symbolisation which are metaphor and metonymy. These are not only methods of symbolisation but also methods of writing, of characterisation, of classification and of comparison. The study, therefore, is not only about what the texts say but also about what they conceal. It is important

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to find, inside the texts, the explicit organisations as well as the implicit ones. The metaphor and the metonymy are useful in the construction of the image. It is particularly enlightening to observe how the description (of a foreign landscape) or the characterisation (of a foreign character) responds to the poetic work called metaphorisation. A description of the *Other* implies proceeding to lexical movements to end at new equivalences; the qualification of what cannot be simply named. To tell about the *Other* what cannot be stated about the *Self* or the original culture is a pure symbolic investment. Pauses and indirect statements, more or less secret -deliberately or not, consciously or not- have to be thoroughly studied in the text. Some pauses, with intent or not, are very eloquent and significant. Allusions should be grasped referring to the context and all the extra text.

From a literary point of view, to write about the *Other* assumes a series of moral assessments between the *narrator* and the *addressee*, between the *character* of the original culture and the *foreigner*. The relation between the *I* and the *Other* can be found in the different processes of comparison and assessment offered by the text. It is also detected in the system of references used to characterise the *Other*, to annex or to reject him, to valorise him in a pejorative or a positive way.

In trip narratives, the writer-traveller produces the narration. He is the favourite object of the narration and his organiser. He is the narrator, the protagonist, the experimenter and subject of experimenting. He is the hero of his own story on a foreign stage. He thinks that his status of traveller allows him to be the unique witness. Actually, a trip is not only about moving in a geographical space or in time; it is also a moving into a culture. The foreigner is seen with (cultural) tools carried in the writer's luggage. Even words are borrowed to tell the travelled foreign space and to transform it into a *landscape*.

The image is considered as a fundamental vocabulary used in the representation and the communication. The imaginary to which refers the image in words constitutes a kind of

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index, a dictionary of images: these are the notional and emotional tools of one generation, or more, of a social class or common to several socio-cultural components. One word would refer, in priority, to one religious, political, or philosophical option.

Finally, it is important to distinguish between individual and collective image. The individual image is the one present in the work of a given author on the subject of a certain foreign country. Its importance lies in the study of the author and will refer to his personality, biography, and literary works. Collective image, however, draws the attention on fact or phenomenon of sociological, and so historical nature.

One special form of the image is the stereotype. In the following, we suggest an analysis of the notion of stereotype. This notion is central to a proper understanding of the meaning of social images.

2.1.6. The Stereotype

Stereotypes and clichés become a subject of reflection in various fields of Human Sciences. The notions were theorised and implemented in social sciences, language sciences, and literary studies. Each discipline, however, has the tendency to work in an autonomous way, ignoring the other domains where the stereotype was thought. The stereotype appears like a transversal object of the contemporary reflection in human sciences. It crosses the issues of opinion and common sense, the relationship with the other, and the categorisation. It enables the study of social interactions, the relationship between the discourse and the social imaginary, and at a wider level, the link between language and society (Amossy and Herscberg, 2005, p.7). It is exactly for these reasons that the analysis of the concept of stereotype is relevant to our research work.

Amossy and Herscberg (2005) assert that Walter Lippman was the first to introduce the notion of the stereotype in his work *Public Opinion* in 1922. For him the word meant the

images in the mind that mediate between the individual and the reality. It concerns the already made representations and the pre-existing cultural schemata which each one used to filter the surrounding reality. Having neither time nor the possibility of a firm knowledge, each one notices a trait about the other, a trait that characterises a well known type. The remaining information is fulfilled by stereotypes the one has in mind. Images in the mind come under fiction not because of their falsity, but because they express a social imaginary.

Social sciences approach the stereotype as being a well defined concept which enables the analysis of the relationship between the individual and the *Other* or the *Self*. In language sciences, stereotype is seen as a simplified representation associated to a word. In everyday usage, however, the word stereotype continues to point out to a fixed collective image; the latter is considered from a pejorative point of view. Stereotype researches' main focus is on social mediation and communication.

In contemporary society, imaginary constructions having questionable or nonexistent accordance with reality are favoured by mass media, press and mass literature. Usually, the public makes up an idea of a national group with which he has no contact relying on television or advertising. Every community produces a given number of ideas, beliefs, judgements of value, or realities that can be accepted as obviousness and need neither justification nor proof. They are automatically accepted. Social stereotype qualifies these authentic or conventional values, rooted in the collective mentalities and reflected through the means of expression such as journals, literatures and arts. Social stereotype, like all mental structures is an ideological representation stable at a given period in the history of a social group. Social stereotype refers to the ways and customs, to the beliefs. It points to the mental resistance of a culture. By its very nature, the stereotype has some of the characteristics of the *Doxa*. The Doxa is the public opinion, the majority spirit.

From the linguistic and stylistic points of view, the notion of stereotype is linked most of the time to an idea of a recurrent phenomenon, a unity of meaning used and re-used with an abnormal frequency, a stable association of significant elements expressionless, devoid of any magic of style. Azoumaye (2008) precises that, unlike the cliché which is linked to sentence formulation and fixed structures, the stereotype is set at the level of the ideas, of the *doxa*; it is a way of thought (opinion, mentality, ideology) having as effect the representation of reality without any deepness.

> Le stéréotype se situe au niveau de l'idée, de la doxa: c'est un mode de penser (opinion, mentalité, idéologie) qui a pour effet de présenter la réalité sans profondeur. (Azoumaye. IDLT online2008).

In literary theory, stereotype is linked to *type* when we speak about characters already seen, already met. It is important to know that *type* in literature points to a character, whereas a stereotype conjures up a situation, an idea, an attitude, or a speech. Thus, stereotypes are received as distinctive features which give the impression of the already seen and already met to the character, which make him familiar, a popular *type* (Azoumaye, IDLT online 2008). The stereotype becomes the generic form of the already said and the symbol of the force of assertion.

The stereotype should be studied as a phenomenon distinct from the cliché and commonplaces. At the meeting point of social sciences and literary studies, the stereotype is defined as a social representation, a fixed collective schema, which corresponds to a dated cultural model. As such, it is a component of the text; the latter can frustrate it, but cannot do without. The analysis of literary utterance takes into consideration the play with the belief established between the text and the implemented representations.

Consequently, clichés and stereotypes appear as an essential mediator between the text and its outward, between the text and the anonymous rumour of a society and its

representations. They are considerable areas of sense's condensation and production in literary text. Fiction can represent opinion movements and social imaginary of a certain period. Literary representation may hold historical traces. At that level, stereotypes represent a link between individuals and society. In the literary text, they are filters and traces of social instinct. Pageaux (2007b. p.35) confirms this viewpoint in an illustrated way. He finds it not strange to use the physical register in the statement of the stereotype (for the Jewish hooked nose, for the Black white teeth smile). The nature here justifies and vouches for a cultural situation. The racist ideology stands upon the false demonstration of the physical inferiority or the physical abnormality of the *Other* (compared with the norm which is the *I* who states the stereotype).

Imagology proposes a dynamic approach which does not restrict itself to the collection of images and stereotypes in literary texts; a movement from the inventory to the examination of the production of the text. Retaking and modulation of stereotype in literary text, where it is worked on, confers it its significance and its impact. When the stereotype is not totally deconstructed, the discourse takes charge of it. The discourse enjoys its own stating mechanism, its generic constraints and peculiar aesthetics. Stereotype fits into literary text which inspires it with energy and equips it with new senses in an imposing link to the social imaginary.

The difficulty with stereotype lies in the fact that it does not usually allow an easy understanding as when it appears at the level of text surface. Consequently, the reader's task is more difficult. It falls to him to bring out abstract schema from indirect data, usually scattered or incomplete. The novelistic character is distinguished by his behaviour rather than by a portrayal in due form. The addressee has therefore to gather scattered notes, to infer character traits from concrete situations, and to reconstruct the whole referring to a pre-existing model.

Amossy and Herscberg (2005. p.74) assert that the reader activates the stereotype through the following process:

a. the selection of the relevant terms;

b. the details that do not contribute in the formation of the stereotype are not considered as important ones;

c. the gathering of scattered portions of discourse in the novel space;

d. the decipherment or interpretation of the indirect notes in a personal way.

So it could be said that stereotype does not exist per se; it does not constitute a tangible object or a concrete entity: it is a construction of the reader. The activation of the stereotype depends on the reader's capacity in constructing an abstract schema; and on his encyclopaedic knowledge, his doxa, and the culture that surrounds him.

At this point, it is clear that a pragmatic thought can be helpful in the analysis of the stereotype. From that point of view, assumptions come within the scope of language and contribute to significance. They are not the rhetorical, non-essential, component which is in addition to a semantic component. Simultaneously, the argumentative nature of the language shows that the speaker who wants to present a point of view, or to bring something to a successful conclusion, is not a pure individual consciousness. He is always influenced by the discourse of the other, and the public rumour which underpins his statements.

Leerssen (2008a) suggests a set of subjects that should be inquired to ensure a deep understanding of the notion of stereotype:

a. In which way disturbing or reassuring visions of the foreigner are asserted?

b. How traditional options, through repetition, are deeply rooted?

c. How history managed to keep alive all these traditions and visions and gave them the name stereotype?

This, again, means that the historical force of national stereotypes lies in their recognition value rather than in their pretended truth value. National stereotypes provoke something which sounds familiar, and the audience confuses the sense of familiarity with a sense of validity. Stereotypes can be positive or negative in their valorisation, depending on the political circumstances: countries presenting a threat of political or economic rivalry are usually described in negative terms, giving rise to *xenophobia*; countries which do not pose any threat are represented in appealing terms, giving rise to *exoticism* or *xenophilia*.

Pageaux (2007b. p.33) describes the stereotype in his relationship to image as being a particular, elementary and caricatural form of the image. Its study is somehow obscured by the question of its falsity and its pernicious effects at the cultural level. He adds that the stereotype appears not as a *sign* -a possible representation generating significances- but as a *signal* referring automatically to one possible interpretation. The stereotype is therefore the indication of a one-way communication. For these reasons, in some cultures, or certain socio-cultural areas, the imaginary loses its poetic power and is reduced to a unique message. The stereotype is then perceived as an apparent, a monomorphous, and a monosemous entity delivering one essential message.

Stereotype's importance lies in the fact that it delivers minimal information to get maximum, massive communication, it goes to the essential. It is a kind of abridgement, a summary, an emblematic expression of a culture or an ideological and cultural system. It establishes a relationship of accordance between a simplified cultural expression and a society. It bears a definition of the *Other,* and is the statement of a common knowledge which wants to be valid, regardless the historical moment. Though stereotype is not polysemic, it is, however, highly polycontextual; in other words it can fit a multiplicity of situations.

Ideologies also influence and are influenced by representations. Actually, ideologies one bears in his mind have a great impact on his perception and later on representation of the

Other. Dealing with literary texts from an imagological point of view should answer the following questions: in which case the representation of the *Other* is dependent on a given ideological option, a complex mixture of ideas and feelings historically identified? To which extent a writer's adherence to Catholicism, for example, may inflect the *vision* he gives on a given culture? Can the adherence of a writer to a specific political family help in the identification of the particular features of the cultural representation of a country, whether the writer's ideology is or is not in harmony with that country? How are the representations of the *Other* organised according to various mental attitudes duly identified and defined from an ideological point of view? Ideology questions motivation and its connection with behaviour. Psychological apparatus of the conventional novel studied first characters' sincerity, then irony, and actually the interference of coded isotopies in the text. Literature offers the possibility of expressing ideologies in an indirect way thanks to its power of polysemy via allusion, allegory and satire.

In the first part of this second theoretical chapter, we tried to present the field of imagology, its relation to literature, and the different methods it used. The notion of image was then scrutinised from both social and literary points of view. Finally, the concept of stereotype was discussed. A second area in the novel that interests our research work is that of the historical content in literary work. It is dealt with in the following section.

2.2. Historical Content in Literary Work

This part of our research intends to expose the notion of historical content in literary works. We are not concerned with all the historical aspects; our main focus is on religious manifestations as well as artistic and architectural ones.

It goes without saying that a literary text may reflect many extra-linguistic realities related to various cultural facets. We have chosen first to analyse from a transaltional

viewpoint the religious manifestations in a literary work; these manifestations are approached in relation to history. The starting point being that religion is one of the most important components of the history of any society. It contributes thus in the latter's cultural specificity. Spatiotemporal framework and descriptive sequences in a novel usually shed light on extra-linguistic knowledge that tells about the culture and therefore the history of a society.

2.2.1. Religious Aspects

In literary works, religious aspects are usually expressed via an explicit linguistic religious code referring to religions, deities, individuals, places, buildings, celebrations, texts, myths, and concepts that are generally considered as being religious. Nevertheless, religious aspects are sometimes expressed in an indirect way, by the use of an ordinary language to evoke a religious belief or idea. Literature deals with religion in different manners; it can criticise the religion, criticise deities, question theological matters, and adapt religious myths and stories.

Many literary works, for example, those about missionaries in savage colonisations, highlight the relativity of the religious act, its historicism, its dependence on culture and history. The critics of religion go beyond its historical relativity to denounce the immoral behaviour of some priests and certain social groups who deliberately exploit the weak individuals.

Literature may also use religion as a tool to question theological matters and even to subvert the discourse. Many adaptations of religious myths, intending to criticise religion or not, are meant to push the reader to think. These adaptations can sometimes operate a reversal of religious beliefs using certain cognitive re-associations. Subjects like the relationship between the believer and the divinity, freedom, evil, immorality, salvation and, the relation between the body and soul are all brought to light (Nadeau. 2001. p.99).

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Contemporary rewriting of religious myths and stories further emphasise the religious presence in literature. The re-updating of many myths is likely to be creatively used in literature; the Passion of the Christ, the Last Judgement, the messianic myth and, of course, the Apocalypse. Some adaptations of myths may intend relaxation only; some others, however, re-generate the myths and inspire them with semantic and poetic meaning.

The religious aspect in a novel is linked to both the text and the reader. The relation to the text is obvious because of the linguistic code used. The reader's thought and interpretation may be directed through a force of conviction expressed by the plot and events. Some texts are even able to awaken the reader's religious sensitivity. In the integration of a religious reference in a literary work, what matters is not the reference per se, but rather its religious dimension. In modern fiction, religious reference stands out as a mechanism of defence and the tormented expression of a real confusion (Quellet. 2003. p.459).

2.2.2. Architectural and Artistic Aspects

In any literary work, it is important to know how to account for the space. Equally essential is to know how the space is presented so that it could be comprehended and defined. This knowledge allows an outline of the space organisation (Requemora. 2002. p.250). Usually a foreign space is interpreted in a sense which is constructed on the basis of the knowledge one has on his domestic space.

Our main focus in the present study is on architectural and artistic elements in a literary work. We have restricted ourselves to the elements that have a direct connection with history and reflect some of its particularities. By architectural elements we understand the different descriptive sequences that include a particular monument, an architectural concept, or a description of an ancient temple or church. Similarly, artistic elements refer to the various descriptions of paintings, masterpieces, artistic techniques, or jewellery.

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Usually descriptive sequences linked to these elements are loaded with cultural referents and requires a significant competence on the part of the reader. To activate the space or the images included in a given passage, the reader, most of the time, needs an encyclopaedic background. All these precisions prop up our perception of these elements as being problematic at the translational level.

Conclusion

In this chapter we were mainly interested in the introduction of the concept of imagology. We have suggested a definition and a brief history of this domain. We, then, tried to shed light on the different aims of imagology and its domains. The relationship between literary studies and imagology was also discussed. To have a complete image on the domain of imagology, we proposed an outline of its methods.

The concept of image is tightly linked to imagology and social images. For that reason, we devoted a whole section for its study. We approached the notion from social and literary viewpoints. The first part of this chapter was concluded by an analysis of the stereotype and an explanation of its relation to social images and representations.

As we have already mentioned, the main focus in this chapter was on imagology. Nevertheless, it was important to our work to explain what is exactly meant by historical content. For that, we tried to give brief descriptions of religious, artistic, and architectural concepts in literary work. We have restricted ourselves to these aspects of the historical content.

Chapter Three: Translation Analysis

Chapter Three: Translation Analysis

Introduction

In this chapter we will consider an analysis of the translation of the two aspects in the novel we already mentioned: the social images and the historical content. For the historical content, two main areas will be scrutinised: the religious, the artistic, and the architectural aspects. We will, before starting our analysis, introduce the corpus of the study. For that, we will present both the original version and its translation.

Our analysis is organised into two levels: an analysis at word level and an analysis at structural level. As we have already explained, we perceive historical content from a religious, an artistic and an architectural points of view. At word level, we will first try to analyse the translation of some religious terms and try to find out the different translation procedures at work. The same type of study will be applied to the analysis of the translation of artistic and architectural terms.

It is important to mention at that level that no examples are given in the part of social terms for one reason; social images are hardly reflected in one word or phrase. Extensive examples, however, are dealt with in the translation analysis at the structural level. This second part will also include an analysis of how the religious content, artistic and architectural content have been translated. Finally, the chapter is concluded by a brief discussion of the translation analysis. This discussion is meant to summarise the difficulties examined in the different parts of the analysis.

3.1. Introducing the Corpus

3.1.1. The Original Text
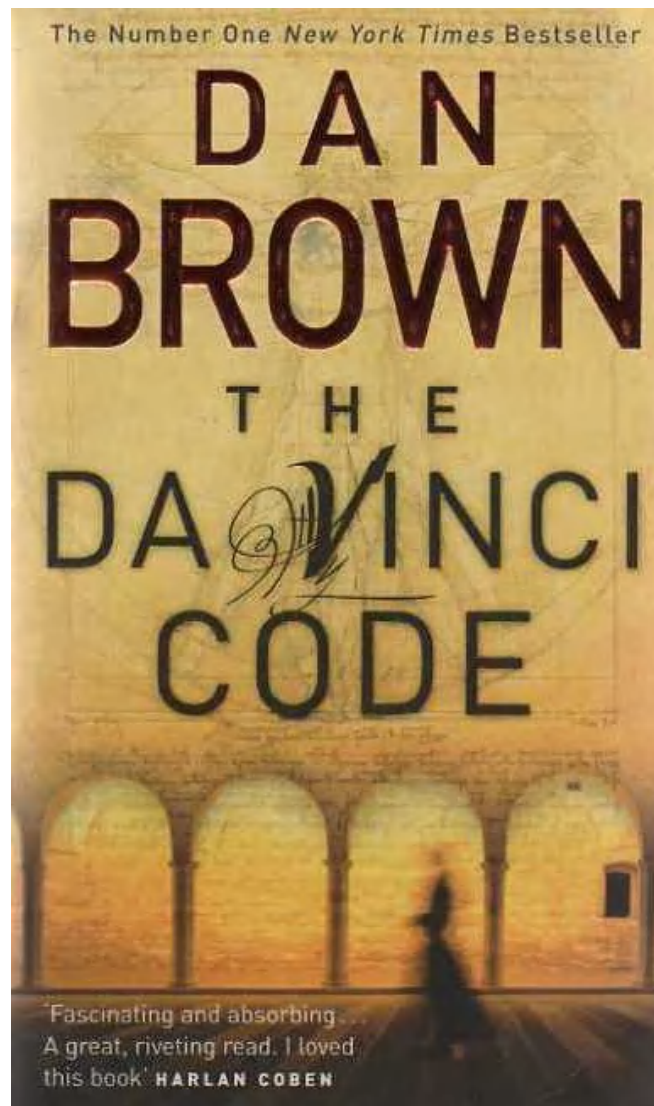
Author:	**Dan Brown**
Language:	**English**
Genre:	**Thriller, crime, mystery fiction**
Publisher:	**CORGI BOOKS**
Publication Date:	**2004 (A CORGI BOOK: 0 552 14951 9)**
Pages:	**593**

3.1.1.1. The Da Vinci Code

The Da Vinci Code is a mystery-detective fiction novel written by American author Dan Brown and first published in 2003 by the Doubleday Group in the United States and Bantam Books in the United Kingdom. It follows the symbologist Robert Langdon as he investigates a murder in Paris Louvre Museum and discovers a battle between the Priory of Sion and Opus Dei over the possibility of Jesus Christ of Nazareth having been married to and fathering a child with Maria Magdalena.

The Da Vinci Code became one of the first notable international literary events of the twenty-first century as soon as it was published. While the plot moves along rapidly, the narrative and dialogue slow down briefly at times to explore weighty issues and consider controversial questions. Among other things, the title of the novel refers to the fact that the murder victim is found in the Denon Wing of the Louvre, naked and posed like Leonardo Da Vinci's famous drawing, the *Vitruvian Man*, with a cryptic message written beside his body and a pentacle drawn on his stomach in his own blood.

The Da Vinci Code is a modern work of fiction that mentioned and to some extent was based on some issues from early Christianity, the lost Gospels and their portrayal of Jesus. According to the Da Vinci Code, the lost gospels do not represent a heretical understanding of Jesus. What these Gospels offered is, on the contrary, a historical truth about him. In particular that he was married to Maria Magdelena and that they had a child and thus initiated a holy line that still survives to the present day. Along the novel, the characters are making historical claims about the Christian history. The fact that the fiction was built on historical foundation pushed the reader to accept these claims as factual not fictitious (Ehrman. 2004).

The novel has provoked a popular interest in speculation concerning the Holy Grail legend and Magdalene's role in the history of Christianity. The book has been extensively

denounced by Roman Catholics and other Christians as a dishonest attack on the Catholic Church. It has also been criticised for historical and scientific inaccuracy.

Brown's novel was a major success in 2004 and was outsold only by J. K. Rowling's *Harry Potter and the Order of the Phoenix*. It was the winner of Book Sense's 2004 Book of the Year Award in the Adult Fiction category. It spawned a number of offspring works and drew glowing reviews from *The New York Times*, *People*, and *The Washington Post*. It also reignited interest in the history of the Catholic Church. Additionally, *The Da Vinci Code*, itself preceded by other Grail books such as *The Holy Blood and the Holy Grail* by Michael Baigent, Richard Leigh, and Henry Lincoln; and Umberto Eco's *Foucault's Pendulum*, has inspired a number of novels very similar to it, including Raymond Khoury's *The Last Templar* and *The Templar Legacy* by Steve Berry. It also borrows heavily from Stuart Urban's 2001 film *Revelation*.

The book has been translated into over 40 languages, primarily in hardcover. Alternate formats include audio cassette, CD, and e-book. Most recently, a Trade Paperback edition was released March 2006 in conjunction with the film. It is a worldwide bestseller that had 60.5 million copies in print by May 2006 and its readership exceeds by far 100 million. Combining the detective, thriller, and conspiracy fiction genres, the book is Brown's second to include the character Robert Langdon, the first being his 2000 novel *Angels & Demons*. In 2006, an eponymous film adaptation was released by Sony's Columbia Pictures.

There is little doubt that the Da Vinci Code has hit a cultural nerve. Indeed, the novel's combination of mystery, history, conspiracy and the use of romantic locations and figures, as well as its plot has intrigued its readers and raised many questions about the history of early Christianity. Polls made by some American magazines show that the readers have felt spiritually benefited from reading the book. By any count, that means many people are being influenced by its claims, even though its genre is fiction. The novel left the impression that

the book is a kind of an-in-between genre, a cross fiction and non-fiction or fiction with a solid non-fiction skeleton.

3.1.1.2. The Author's Biography

Dan Brown was born on June 22, 1964 in Exeter, New Hampshire, in the United States. He was reared within a conservative Christian milieu. His mother was a professional musician who specialised in sacred works, and his father, Richard Brown, was a math teacher at Phillips Exeter Academy. After attending Exeter himself and graduating in 1982, Brown went to Amherst College, where he received a bachelor's degree in English Literature in 1986. He returned to teach at Phillips as an English instructor.

Brown moved to Hollywood in 1991 looking for a real opportunity. There he met his wife and partner Blythe Newloon. While teaching in 1996, Brown began generating ideas for his first novel when he learned that the U.S. Secret Service had detained one of his students for composing an e-mail message that appeared to threaten the president of the United States. The novel, titled *Digital Fortress* (1998), explores the tension between privacy and national security. The novel was not a success however. His second novel, *Angels and Demons* (2000) received no attention either. Brown had to wait until the publication of his forth novel, *The Da Vinci Code*, to taste the success he dreamt of. With the huge success of the novel, interest in the other works of Dan Brown aroused.

3.1.1.3. Summary and Literary Analysis of the Novel

The Da Vinci Code takes place in modern day Paris, Versailles, London and Edinburgh, Scotland. The story starts out in the Louvre Museum in Paris, France where Jacques Saunière is murdered and the story begins. Several of Leonardo's paintings, including *the Mona Lisa* and the *Madonna of the Rocks*, which provide clues to Langdon and Neveu,

are hanging in the Louvre. It is the Keystone that is sought after; the keystone is an encrypted cylinder that contains clues where to find the Holy Grail. During the course of the story the keystone changes hands. It was hidden in the Depository Bank of Zurich by the Priory of Sion. It is an extremely secure and private bank known for its highest levels of service and security.

From the first sentence, to the last *The Da Vinci Code* is filled with action and thrilling twists. This book describes the attempts of Robert Langdon, professor of Religious Symbology at Harvard University, to solve the murder of curator Jacques Saunière of the Louvre Museum. A baffling cipher is found near his body. Saunière's granddaughter, Sophie Neveu and Langdon attempt to sort out the bizarre riddles and are stunned to discover a trail of clues hidden in the works of Leonardo Da Vinci.

The unraveling of the mystery requires solutions to a series of brain-teasers, including anagrams and number puzzles. The ultimate solution is found to be intimately connected with the possible location of the Holy Grail and to a mysterious society called the Priory of Sion, as well as to the Knights Templar. The story also involves the Roman Catholic organisation Opus Dei. The Paris police chief, Bezu Fache, calls upon Robert Langdon to help him decipher the clues left behind by Sauniere. Sophie Neuveu, Sauniere's granddaughter, believes the clues he left behind were instructions for her to find the secret about her family that is alluded to by a phone call from her grandfather shortly before he was murdered. She also needs Langdon's help.

The Da Vinci Code is written as a classic thriller in which, throughout the book, good and evil take turns having the upper hand. However, by the end of the book, the age-old truth is proven again, that good triumphs over evil. In this book, evil was more accurately described as greed. Sir Teabing's misguided intentions to reveal the truth about the Holy Grail were a

result of his greed for knowledge of the truth and power. He capitalised on Bishop Aringarosa's greed for power to lord over the Vatican.

Meanwhile, the intentions of Sophie Neveu and Robert Langdon were more pure. For Sophie, her greatest interest was in finding the truth about her family and discovering why her grandfather was murdered. For Robert Langdon, his intentions started out being to help Sophie find out the true nature of her grandfather message and then an academic interest to uncover the secret of the Holy Grail.

On a symbolic level, the Priory of Sion (male and female membership and leadership, "good") and the Opus Dei (male-only leaders, "bad") are at opposite sides of the scale. The latter is thus depicted as the attack dog of the Catholic Church, seeking to destroy the former and maintain the status quo. According to the novel, man needs woman for wholeness and, in fact, for experiencing the divine.

Dan Brown uses point of view brilliantly in *The Da Vinci Code* to increase suspense and keep the reader guessing what will happen next. Brown increases suspense by using *third person* point of view that is for the most part, not omniscient. So, the reader sees and knows only what the characters in that particular scene are experiencing and thinking.

For example, the identity of the Teacher is hinted at by the author but not revealed until Robert and Sophie discover his true identity. Also, regarding the reasons for Saunière's murder, the reader learns along with the main characters rather than knowing in the beginning and then just observing the characters finding their way.

Though there is no explicit reference to the year in which it takes place, *The Da Vinci Code* is set in a time contemporaneous with its publication in 2003. The narrative refers to several recent events, from the construction of the New York headquarters of Opus Dei in 2000 to the scandalous public indictment of Opus Dei member and FBI spy Robert Hanssen in April of 2001. Brown's contentious portrayal of Opus Dei appeared as the organisation

struggled to redeem its reputation after being accused by former members of using cultish techniques. The novel's suggestion that widely accepted histories are simply works constructed by those in power has motivated historians to critique its liberal interpretations of the past. Its equally strong claims about an alternative history of Christianity have provoked reactions from many biblical scholars.

3.1.1.4. Reactions to the Novel

Religious leaders, Christian scholars, historians, and media figures reacted strongly to Brown's novel. In 2004, it was banned from Lebanon when Catholic leaders protested against its content. In 2005, Cardinal Tarcisio Bertone publicly responded to the claims of the novel, which he called "a castle of lies." A series of reactionary books bent on disproving the novel's theories emerged, and documentaries exploring the controversies it brings out were aired on networks from ABC to the History Channel.

The book generated criticism when it was first published, due to speculations and misrepresentations of core aspects of Christianity, the history of the Catholic Church, and descriptions of European art, history, and architecture. The book has received mostly negative reviews from Catholic and other Christian communities.

Authors of *Holy Blood, Holy Grail*, Michael Baigent and Richard Leigh, have filed a lawsuit against Dan Brown for plagiarism. The author of *The Da Vinci Code* relied heavily upon *Holy Blood, Holy Grail* for background information. Dan Brown's litigation troubles were just beginning as yet another claim of plagiarism was made against him when Lewis Perdue, author of *Daughter of God* (2001) and *The Da Vinci Legacy* (2004), filed a second lawsuit against him and his publisher.

Multiple tourist attractions in Europe have had to post signs and release other information emphasising that the descriptions in Brown's book about their locations are wrong

(for instance, to state that there is no secret chamber under the floor in a particular chapel, or that a particular building was not built by a secret society).

This general overview gives an idea about the original version on which our research work is based. It is also important to give information about the translated version. In fact, we tried hard to contact the translator but we did not succeed. For that reason we will not be able to present a biography of the translator.

3.1.2. The Translated Version
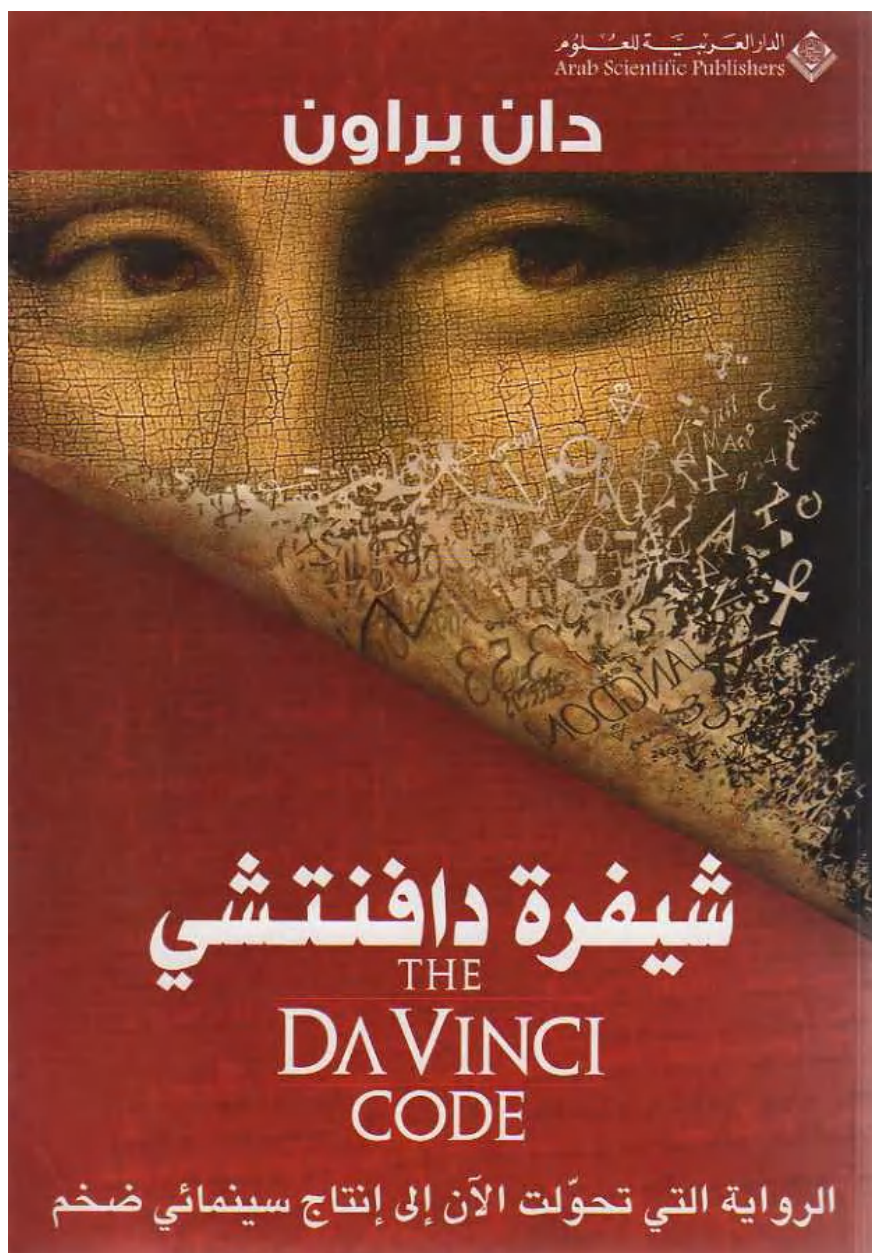
Translator:	**Sima Mohammed Abd Rabou**	سمة محمد عبد ربه
Language:	**Arabic**	عربية
Publisher:	**Arab Scientific Publishers**	الدار العربية للعلوم
Publication Year:	**2004 Lebanon**	2004 لبنان
Pages:	**494 page**	

After the introduction of the corpus on which we have based our research we can allow ourselves to start our analytical study. As mentioned before, we will first analyse the translation at word level taking into account religious, artistic and architectural aspects. The second part of our analysis concerns the structural level and includes: translation analysis of religious, artistic, architectural, and social content.

3.2. Analysis of the Translation at Word Level

3.2.1. Analysis of the Translation of Religious Terms

In this first part of the analysis at word level, we will present some selected examples and analyse them. Our selection is based on the nature of terms and their relevance to our topic. The examples are presented in the form of tables. Each table includes terms related to a given notion. We will try to examine each group of words and to find out the different procedures at work. When necessary, we will comment on some general problems related to the literary translation and its difficulties.

N°	Word in English	Page	Arabic translation	Page
01	The congregation	50	الطائفة	39
			مجموعة	40
02	Cult	50	طائفة	40
	The Cult of Christ		طريقة المسيح	41
			مذهب	129
	The Cult of the Invincible Sun		عبادة الشمس التي لا تقهر	260
03	Prelature		أسقفية	41
	Conservative prelature	67	جماعة محافظة	52
			كنيسة تابعة للفاتيكان	454
04	The Priory of Sion		جمعية سيون الدينية	11
	Prieuré de Sion – The Priory of Sion	158	جمعية سيون	129
			أخوية سيون	
05	Order	217	أخوية	178
06	Secret society	252	جمعية سرية	11, 207
		50	جماعة سرية	40
		157	مجمع سرّي	129
		158	مجتمع سرّي	129
07	Sect		مذهب	11
	Secret Sects	23	المذاهب السرّية	19
	Certain sects	372	بعض الطرائق المسيحية	312

Table 1: Words referring to religious groups

N°	Word in English	Page	Arabic translation	Page
01	The way	29	الطريقة	24
02	Mystical teaching of the Kabbala	137	تعاليم طريقة الكابالا	113
	Kabbala	404	الكابالا – التعاليم السرية في اليهودية	339

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N°	Word in English	Page	Arabic translation	Page
03	The clergy	173	الإكليروس	142
04	Islamic clerics	174	شيخات مسلمات	142
05	Christian pilgrims	218	الحجاج	179
06	Pali Canon	452	كتاب الهند القديمة	379

Table 2: Words referring to religious concepts

N°	Word in English	Page	Arabic translation	Page
01	Vatican conclave	23	اجتماع الفاتيكان السري	19
02	Conclaves	206	اجتماعات سرية – التي تعقد لانتخاب البابا	168

Table 3: The notion of conclave

N°	Word in English	Page	Arabic translation	Page
01	three *sénéchaux*	18	مساعديه الثلاثة الكبار	14
		283	الثلاثة الكبار	233
		283	الأعضاء الثلاثة الكبار	234
	Rising Priory *sénéchal*	279	سينيشال صاعد	231

Table 4: The notion of sénéchal

N°	Word in English	Page	Arabic translation	Page
01	Religious cynicism	50	السخرية من الدين	40
02	Televangelists	50	الوعظ الديني التلفزيوني	40
03	Asceticism	51	زهد و تقشف	40
04	Misguided sheep	51	ضعفاء ضالون	41
05	Freethinking woman	173	النساء الملحدات ذوات الأفكار المتحررة	142
06	Vatican II fiasco	206	الفشل الفتيكاني الثاني	168
07	The obese Secretarius Vaticana	237	أمين سر الفاتيكان	193

| 08 | Christ's substantial influence and importance | 316 | تأثير المسيح الهائل و أهميته العظيمة في العالم | 262 |

Table 5: Words expressing religious opinion

N°	Word in English	Page	Arabic translation	Page
01	Holy Grail	223	الكأس المقدسة	182
			الغريل	182
02	Nicene Creed	315	قانون الإيمان المسيحي	261
03	Chalice	318	كأس القربان	264
			القدح	271
04	Communion	318	المناولة	264
05	Royal Blood	336	الدم المقدسة	280
	Holy Blood, Holy Grail	340	دم ملكي، كأس مقدسة	283

Table 6: Words related to the Christian belief

N°	Word in English	Page	Arabic translation	Page
01	Joseph of Arimathea	342	جوزيف من أريماتيا	182
			يوسف من أريماتيا	285

Table 7: Proper names with biblical reference

a.

While all the examples in table 1 designate some types of religious groups, they differ in nature. Distinctions, whether small or great, exist between these words; this fact makes their translation and the preservation of their specificity at the same time a hard task. For example, "congregation" is by definition a religious body whose members follow a common rule of life and are bound by simple vows. To translate it as "Taifa" (طائفة) or with a generic word "Jamà-a" (جماعة) is quite acceptable. "Order" is a fraternal society which justifies its translation as "Akhawiya" (أخوية).

The problem is that the Arabic language does not supply a similar clear cut between these words. In the fact in Arabic the words "Mathhab" (مذهب) and "Tarika" (طريقة) are synonymous and can be interchangeable. Moreover, the word "Taifa" (طائفة) refers to a group of people under the same "Mathhab" (مذهب) or "Tarika" (طريقة). For that reason, the clear cut that exists between the English words disappears in the Arabic translation. We have the impression that all the words fit the situation and do not affect the translation which cannot be true however. Nevertheless, the translation of the word "sect" as "Mathhab" (مذهب) or "Tarika" (طريقة) can be contestable; the word refers to religious group with beliefs and practices at variance with those of the more established main groups. Consequently, we think that a more appropriate translation would be "Taifa" (طائفة) or "Firka" (فرقة).

b.

In table2, all the words refer to specific concepts related to different faiths or religious groups. In the example 01, the way includes all the religious principles of Catholic sect Opus Dei, once these principles respected and applied in real life, the way to God is found. This idea of a way leading to God makes us think that "A Tarik" (الطريق) would highlight the meaning more than the suggested translation.

In example 02, the Jewish teaching known as Kabbala is a body of mystical teaching based on the interpretation of the Hebrew Scriptures as containing hidden meanings. The translator opted for transliteration "Al Kabala" (الكابالا) accompanied with a generic word "Tarika" (طريقة). On a second occasion, the translator used a transliteration accompanied with a brief definition. Our first remark on this is that an Arabic equivalent for the word exists but

has not been used: "Al Kabalania" (القبلانية). Second, we wonder if it is really helpful to offer a definition of a given concept some two hundred pages after the introduction of the concept itself.

In example 03 the translator gave the Arabic equivalent of "Clergy". We think however that an addition of a more general term along with the proposed translation, at least for the first time, would be useful: "Al Ikliros Aw Rijal Addine" (الإكليروس أو رجال الدين). Clergy is a common word in a Christian community which is not the case of its Arabic equivalent (less common in an Islamic society). In example 04, we meet an opposite situation where the author of the original text used the term "clerics", which usually refers to the priests in the Christian Church, to describe an Islamic religious leader, or "Sheikh". The translation managed to reach the meaning targeted by the author even if it was not well expressed in the original text. In this case, the translator's decision was appropriate; but it cannot be generalised as each case requires a particular handling.

Example 05 illustrates a frequent problem, it is the existence of the same concept in two different faiths and two different languages. While the Christians make their pilgrimage to Jerusalem, among other holy places, the Muslims pilgrimage to "Beit Allah Al Haram". The concept has a different meaning and dimensions in the two faiths, so it is important to identify the type of pilgrimage it is talked about in a given context. For that reason, we think that the translation of "Christian pilgrims" by "Al Hojaj" (الحجاج) could generate confusion because the Arabic reader which, in absence of any specification, will relate the word to his Islamic interpretation of the concept.

The last example (06) tackles the translation of the names of Holy Books. The translation of "Pali Canon" by "Kitabou Al Hind Al Kadima" (كتاب الهند القديمة) does not imply that the book was sacred or that it contained any type of religious teaching. We think that a

qualifier should be added to avoid any ambiguity. We suggest the following translation: "Kitabou Al Hind Al Kadima Al Mokades" (كتاب الهند القديمة المقدس) or "Kitabou Bali, Ahadou Al Koutoubi Al Mokadassa Fi Al Hindi Kadiman" (كتاب بالي: أحد الكتب المقدسة في الهند قديماً).

c.

The Vatican conclave is the meeting of the Roman Catholic cardinals secluded continuously while choosing a pope. In other words, the Vatican conclave is a very specific secret meeting concerned only with the election of the pope, it is therefore not any secret meeting. Having such a characteristic, the word needs to be handled carefully in translation. To translate it as "Ijtima? Alvatikan Assiri" (اجتماع الفاتيكان السري) (Table 3) does not presuppose anything more than a private meeting.

The real problem is that the translator was aware of the difficulty with this word and gives a brief explanation for the same word some 150 pages farther. As mentioned before, in this situation the problem is not related to the translation procedure used but to the way in which these procedures are used. We think that if a given word carries a specific meaning that should be highlighted in the translation; the emphasis has to be put on the word's first appearance in the text. The reader thus can refer to it each time he meets the word. It then would be useless to explicit again as the reader has already the information. In this example the reader may even not link the two translations as being for the same concept as the first translation refers to a secret meeting without any specification.

d.

The example in table 4 concerns the translation of the term Sénéchal or Seneschal. A Seneschal, from the Latin *siniscalus*, was a steward who managed the domestic staff of a

noble house. The first remark is that even with the existence of an English equivalent the author used the French word. Second, the word carries a historical dimension and is directly linked to the Middle Ages. In its translation, however, none of these two characteristics has been taken into account. Consequently, a great part of the meaning was lost. Though an Arabic equivalent exists and very appropriate in this context "Kahramanon" (قهرمان), the translator opted for generalisation and transliteration. The latter has no justification to appear in the translated text as the Arabic equivalent already exists.

e.

The words in this group (Table 5) of examples carry religious opinions or points of view. In example 01, the term "religious" in the English text qualifies the noun "cynicism". A literal translation according to this analysis would be "A Soukhriatou A Diniya" (السخريةالدينية). In this case the translator substituted the adjective by a noun; which gave the translation a natural and understandable aspect.

In example 02, a single term is translated by three words; this is due to the nature of the English language in which words acquire additional meaning through affixes. Actually, the problem with this translation is its use of a general phrase "Al Wa?th Ad Dini" (الوعظ الديني) instead of "At Tabchir" (التبشير) which is typical to Christianity. As we previously explained, the very nature of the audience imposes a careful handling of the terms. It is true that the context may explain the type of the religious preaching in question, but confusions in interpretation are very likely to happen. For that reason, when available and transparent, we think that specific terms, like the one we suggested, are more appropriate than general ones.

In example 03, the word "asceticism" refers to the austerity and self-denial, especially as a principled way of life. Even though only one of the two proposed words reflects the

meaning, the translator preferred the use of two words. We think that this is due to the nature of the Arabic language which tends to convey a single meaning via near synonyms.

In example 04, the word "sheep" in this context carries the meaning of easily influenced and led persons as well as an insult to somebody's lack of courage. The translator exploited skilfully this connotative meaning and added to it an Islamic tone so that a maximum effect is attained.

Example 05 explores a "dangerous" translational situation. The original text presents this category of women as oppressed by the church and shows a kind of compassion towards them. In the Arabic translation, the non understandable addition of the word "Al Moulhidaatou" (الملحدات) would probably arouse another type of feelings, that of hate and rejection. At that level, it should be pointed out that explanations and additions are parts of the real world translations. Nevertheless, this has not to be a good reason to give the translator a free hand and to do what he likes with the text to the point to destroy its meaning.

Example 06 shows how meaning can easily be misunderstood. The term Vatican II refers to an ecumenical council of the Roman Catholic Church (1962–65) with the objective of a spiritual renewal for the church. Consequently, Vatican II fiasco simply means that the council failed in reaching its purposes. The Arabic translation supplied a different meaning; "Al Fachal Al Vaticani Ath Thani" (الفشل الفتيكاني الثاني) implies that a first fiasco preceded the fiasco in question. We suggest instead "Fachal Al Vaticani Ithnan" (فشل الفاتيكان (2)) and we think that this translation renders the meaning of the original text.

In example 07, the deliberate use of the qualifier "obese" works the elaboration of a negative image of the Vatican. Its omission in the translation greatly lessens the targeted impact. In other words, the original phrase is meant to awaken in the reader bad feelings

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towards the Vatican and its members. When it is inappropriatelly translated, the reaction of the target reader is different from that of the original reader.

Finally, example 08 illustrates the tendency of the translator to amplify the meaning and even to exaggerate using qualifiers like "Hael" (هائل), "?athim" (عظيم) and adding the phrase "Fi Al ?alem" (في العالم) which does not exist in the original text. Taking into account the Arabic language nature, such translational behaviour is sometimes understandable. Nevertheless abusive additions are never welcomed. The idea we want to convey is that the Arabic language usually uses synonymous words to refer to a given concept. In the translated text we are studying, we have noticed an overuse of this quality which affects negatively the text and gives it a tone of exaggeration.

f.

This group of examples (Table 6) includes some Christian basic beliefs. In example 01, the translator used in an alternative way the two words. The Arabic equivalent for the word exists and refers to that precise concept. Consequently, we cannot understand this feeling of the necessity of transliteration everywhere. When it is a matter of translating foreign concepts with no Arabic equivalent, or when the Arabic equivalent may seem confusing, the recourse to transliteration is acceptable. In this case, however, there is no possibility of confusion.

In example 02, Nicene Creed refers to the formal statement of Christian beliefs formulated at a council held in Nicaea in AD 325. In other words, the adjective "Nicene" is deliberately used to emphasise the place where this creed had been formulated. The Arabic translation does not take this fact into consideration and gave only the translation of the term Creed which weakens its true meaning.

In example 03, like example 01, in the rendering of the word "chalice", the translator alternated between a generic word "Kadah" (قدح) and a more specific term "Kaas Al Korban" (كأس القربان). Beyond no doubt, the original text deals with the word in its specific religious meaning. Therefore, the use of the Arabic equivalent "Kaas Al Korban" (كأس القربان) each time will not harm the translation, on the contrary, it will help constructing a correct story line and putting each idea in its appropriate shape. If the English text repeats each time the words "Grail" and "Chalice", it could not be understandable that the Arabic translation is all the time looking for further alternatives.

In the example 04, the word "Communion" refers to Christian sacrament in which consecrated bread and wine are consumed. Normally, such concepts are already lexicalised in the different languages. The English/Arabic dictionary gives "Al Achaa Ar Rabani" (العشاء الرّباني) as the equivalent of "communion". We don't think that a Lebanese translator ignores the existence of such an equivalent (the Lebanese community being composed of both Muslims and Christians). It is probable that the Communion is usually referred to as "Al Mounawala" (المناولة) in Arabic Christian community as the word describes the scene (the cup of wine passes from one worshiper to another). It is important to notice, however, not only with this example but frequently, that the existence of many terms referring to the same concept generates most of the time confusion.

Finally, example 06 shows that the translator like all human beings may lose concentration, especially when dealing with this kind of texts. The translator gives the equivalent "Malaki" (ملكي) for the word "Holy" and the equivalent "Moukades" (مقدس) for the word "Royal".

g.

The example of table 7 is given in order to illustrate when to render a proper name by its Arabic equivalent and when it should be maintained in its original form. In the context of the novel, the names with biblical references were all rendered in the appropriate way. For example John the Baptist is rendered as "Youhana Al Ma?madane" (يوحنا المعمدان) and not "Yahya" (يحي). For the above example, however, two equivalents were supplied. The first equivalent is normally the appropriate equivalent in this context because the reader can automatically link between the name and its Christian background. It is true that the Arabic equivalent is not extremely odd, but for the creation of a certain harmony and to stay within the same atmosphere we think that all these names should be translated with respect to their biblical references.

After the analysis of religious term we will in the following try to examine some artistic and architectural terms. The examples will be organised in a similar way i.e. in terms of groups.

3.2.2. Analysis of the Translation of Artistic and Architectural Terms

In this last part of the translation analysis at word level, we will be interested in artistic and architectural terms. The discussed examples are organised under four main groups which are: *names of paintings, styles of painting and sculpture, architectural terms, monuments and furniture,* and *terms of music, poetry and language.* Similar to the previous section, we will try to examine the different translation procedures and comment on the various translation problems.

N°	Word in English	Page	Arabic translation	Page

N°	Word in English	Page	Arabic translation	Page
01	A Caravaggio	17	لوحة لكارافاجو	13
02	Venus de Milo	35	فينوس دي ميلو	28
03	Winged Victory	35	النصر المجنح	28
04	A dominating fifteen-foot Botticelli	151	لوحة رائعة لبوتشيلي بطول خمسة عشر قدم	124
05	*Madonna of the Rocks*	185	لوحة سيدة الصخور	151
			لوحة مادونا أوف ذا روكس	155
			لوحة مادونا أوف ذا روكس– سيدة الصخور	
			لوحة Madonna of the Rocks	155
		199		162
06	Adoration of the Magi	232	عبادة المجوس	189
07	The Penitent Magdalene	350	المجدلية التائبة	292
08	The Vitruvian Man	71	الرجل الفيتروفي	57

Table 8: Names of paintings

N°	Word in English	Page	Arabic translation	Page
01	Still lifes	55	لوحات صورت حياة أناس هادئة	43
02	Hand-fresco walls	21	جدرانها مزينة بلوحة جصّية رسمت يدوياً	17
			اللّوحات الجصّية الجدارية الملونة	
	Its colourful frescoes	135	لوحته الجدارية	103
	His fresco		هذه اللّوحة الجدارية	
				112
	This fresco	318	اللوحة الجدارية الأثرية	263
	Decaying fresco			263
03	Sfumato style of painting	142	أسلوب في الرسم يطلق عليه سفوماتو أو	115

N°	Word in English	Page	Arabic translation	Page
04	In basso-relievo	521	بطريقة "باسو ريليفيو" حيث تكاد الأشكال المنحوتة تكون غير بارزة عن الخلفية الدخاني	436

<u>Table 9: Styles of paintings and sculptures</u>

N°	Word in English	Page	Arabic translation	Page
01	The Grand Gallery	20	الغاليري	15
	la Grande Galerie	47	صالة العرض الكبرى – الغراند غاليري- قاعة الدول	37
	Salle des Etats	152	القاعة التي لا يمكن اختراقها – الصالون المربع	124
	Louvre's '*salle impénétrable*' – le Salon Carré	164		134
02	Spartan room -hardwood floors	27	إسبارطية الطراز، أرضيتها من الخشب القاسي السجادة الثمينة	22
	Savonniere carpet	25		20
03	Caen stone	453	حجر كاين الذي أتى به من شمال فرنسا	381
	Ancient Mithraic temple	546	معبد قديم للإله مثرا – إله النور عند الفرس شرفة الكورس (منشدو التراتيل)	471
	Choir balcony	127		105
04	Modest castle	298	قصر ملكي	247
	Mansion	298	بيت يقطنه شخص واحد	247
	Estate	298	Omitted	247

| 05 | The Chapter House | 528 | قاعة الاجتماعات | 442 |
| | Pyx Chamber | 528 | غرفة القربان المقدس | 442 |

Table 10: Architectural terms, monuments and furniture

N°	Word in English	Page	Arabic translation	Page
01	Anagram	137	ترتيب الكلمات بشكل عشوائي لتشكيل كلمات جديدة	113
02	Papyrus	273	البردي	224
			وثائق	263
	Scrolls	317	لفائف البردي	275
			مخطوطات	339
03	Mozart's *Magic Flute*	349	سمفونية الناي السحري لموتزارت	291
04	Nikkudim	397	حركات	333
05	A Sephardic transliteration	397	كتابات عبرية شرقية سفارديمية	333
06	Iambic pentameter	402	بحر العمبق* خماسي التفعيلة	337
			(*) العمبق: بحر عريض مؤلف من مقطع قصير يتبعه مقطع طويل	
07	Mostly Brahms	478	معظمها للموسيقار برامز	401

Table 11: Terms of music, poetry and language

a. Names of Paintings:

In the translation of such proper names (Table 8), the translator did not use a unique way but rather a mixture of procedures. The generic term "Lawha" (لوحة) is most of the time added. In many examples, borrowing was used in addition to the superordinate (examples 1, 2). In some other cases, the translator used a literal translation accompanying the hyperonym (examples 3, 5, 6, 7). Finally, a mixture between borrowing and literal translation is also possible (example 8). The problem of the translation of such terms/phrases can be illustrated by the example of the translation of *Madonna of the Rocks*. When the phrase was introduced for the first time, a literal translation was given (لوحة سيدة الصخور). Later on, a transliteration was used along with a hyperonym (transliteration refers to the transfer of the original word using the TL alphabet): لوحة مادونا أوف ذا روكس In another occasion, a transliteration as well as a literal translation was given: لوحة مادونا أوف ذا روكس -سيدة الصخور- .Finally, the translator used also a transfer (report): Madonna of the Rocks لوحة.

The remark one can make at that level is that even if the translator is very likely to have recourse to various procedures in the rendering of the same word or phrase; a kind of logic and order should be found in their occurrences. The translator may opt for giving both literal translation and transliteration or loan. We think, however, that such an act should be done when the word or phrase is introduced for the first time. After that, even with literal translations, the reader would be able to refer to the first translation. This was not the case in the translation of Madonna of the Rocks and we think that the impression we have of the selection of the translation procedures as being randomly done may not be fair but reveals the shortcomings of a non well thought use of translation strategies.

Another remark concerning the translation of the names of paintings can be illustrated by example 4. "A dominating fifteen foot Botticelli" implies two main ideas; first the painting is hanged in a higher position compared to the visitor's position, second, the painting has big dimensions so that it imposes itself in the area where it is exhibited. To solve the problem of the painting's dimension the translator used "Bi Toul Khamsata ?achara Kadaman" (بطول خمسة عشر قدم). Taking into consideration that the majority of the Arab readers are not supposed to know that one foot is equal to 30.48 cm, it is hard in this context to ensure a correct decoding of the message. What is less comprehensible is the reason behind the addendum of the adjective "Rai?aton" (رائعة) which does not work the idea of size and position at all. Moreover, it implies a positive evaluation that does not originally exist.

Finally, it should be noticed that English uses the name of the Artist to designate the painting which can not be done in Arabic. For that reason, the translation frequently includes a hyperonym "Lawha" (لوحة) and a phrase "Li Caravajo/Li Botchili" (لكارافاجو/لبوتشيلي).

b. Styles of Painting and Sculpture:

In the group of examples in table 9 we will explore the different difficulties encountered at the level of the translation of styles of painting and sculpture. In the first example "Still lifes" refers to a group of paintings representing inanimate objects such as fruit, flowers, or food, often in a domestic setting. In other words, "Still life" is a style of painting. To translate it by "Lawahatin Sawarat Hayata Ounasin Hadiatin" (لوحات صورت حياة أناس هادئة) is misleading and does not give any hint to the real meaning of the word. We may suggest "Lawahat A Tabi?a A Samita/ Sakina" (لوحات الطبيعة الصامتة / الساكنة) or "Lawahat

Toumathilou Azharan Aw Thimaran" (لوحات تمثل أزهاراً أو ثماراً) which is closer to the original meaning.

For examples 2 and 4, the specificity of the word "fresco" lies in its nature. It is not an ordinary painting; it is a painting on wall or ceiling done by rapidly brushing watercolours onto fresh, damp or partly dry plaster. For that reason, a great part of the meaning is lost when it is translated merely as "Lawha Jidariya" (لوحة جدارية) especially when a more specific word exists "Jassia" (جصّية) and has been used in other contexts in the novel, but never in the description of Leonardo's works. On another side, the reason behind translating "decaying fresco" by "Lawhatin Jidariyatin Athariyatin" (اللوحة الجدارية الأثرية) is not understood. It is true that the state of the fresco is due to its long history, but it is obvious that in this case the emphasis is on its present state i.e. its deterioration. A more adequate translation would be "Al Lawha Al Jidariya Al Jassia Al Moutatharira" (اللّوحة الجدارية الجصية المتضررة).

In the translation of "Sfumato" and "basso-relievo" terms, the translator felt the necessity of giving further explanations, probably because she felt some kind of difficulty in the very nature of these words. It is quite probable that the Arabic reader ignores such specific artistic concepts, we think, however, that an average western reader is not in a better position. Nevertheless no explanation was given in the original text. In other words, it is not like the case of religious concepts where a shared common knowledge exists at the level of the original readership and is lacking at the level of the Arabic readership. As the style of Sfumato suggests the disappearance of borders and sharp outlines letting a kind of blending forms, we think that in this case "Thababi" (ضبابي) reflects better the meaning.

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c. Architectural terms, Monuments and Furniture:

The group of examples in table 10, like the previous groups, includes various translation procedures. In the example 01 and for the translation of "Grand Gallery" the translator opted for a non justified transliteration since an Arabic equivalent exists and was used by the translator in other occasions. For the same phrase, but in French, he chose a literal translation accompanied with a transliteration, which is quite acceptable in this context because it offers two facets of the words like the original text. The translator used a literal translation for the two last phrases. The problem with such a translation is that the phrases are in French in the original text though their English counterparts exist and their translation simply omits this fact.

The adjective "Spartan" in example 02 refers to simplicity and absence of any kind of luxury and comfort. To translate it by "Isbartiyatou At Tirazi" (إسبارطية الطراز) does not ring any bells for the reader. A simpler and more efficient translation would be "Kanati Al Ghorfatou Bassitatoun/ ba?idatin ?ani Taraf" (كانت الغرفة بسيطة/بعيدة عن الترف). The translation of "Savonnerie carpet" by "Assajadatou Athamina" (السجادة الثمينة) deprives the reader of the historical aspect linked to the carpet and its special position in the French and European decoration circles. We think that the type of the carpet should be present in the translated text, even if the effect on the Arabic reader is not so great. We suggest the following translation: "Sajadatou Savonri Athamina" (سجادة سافونري الثمينة) which enables curious readers to look for details if they feel like to do it.

As in many other examples, example 03 shows how the translator is sometimes anxious about decoding the meaning. Feeling the necessity of further clarifications, the translator provided the target text reader with definitions absent in the original text. Such behaviour is comprehensible and it is sometimes really necessary to supply brief definitions.

We think, however, that the reader of the target text should be provided, as far as possible, with knowledge equal to that of the original text reader.

In example 04, the translation of the names of the properties seems problematic. The term "castle" refers to a large fortified building or palace, a "mansion" is a large imposing residence, whereas an "estate" is a rural property with large residence. We think that "modest castle" can be translated as "Kasrin Saghir" (قصر صغير) and not "Kasrin Malaki" (قصر ملكي) or "Kasrin Moutawadi?" (قصر متواضع). The emphasis here is on the size. Similarly, we think that in this context the appropriate translation for "Mansion" is "Manziloun Kabir/ Fakhm" (منزل كبير/فخم), so that the comparison between the two may sound acceptable. The term "estate", on its part, can be translated as "Milkiya" (ملكية).

In example 05, the translation of "The Chapter House" by "Ka?atou Al Ijtima?at" (قاعة الاجتماعات) implies that the room in question is any ordinary meeting room. In fact a "chapter house" is a chamber or building, often reached through the cloister, in which the *chapter*, or heads of monastic bodies, assemble to transact business. Consequently, more specificity is sought in the Arabic Translation. We suggest "Ka?at Ijtima? Al Kahana At Tabi?a Lil Kanissa" (قاعة اجتماع الكهنة التابعة للكنيسة) or simply "Ka?at Ijtima? Al Kahana" (قاعة اجتماع الكهنة). Similarly, the term "Pyx" refers to a container in which the consecrated wafers for communion are placed so that they can be taken to those who cannot leave home. Being a container, the term is generally rendered in Arabic as "Houkou Al Korbani Al Mokadas" (حُق القربان المقدس). Even with addition of the word "Houkou" (حُق), the translation seems to require a brief definition.

d. Terms of Music, Poetry and Language:

In the first example of table 11 we have noticed that the translator avoided the use of the already existing Arabic translation probably because of its ambiguity: "Jinass Tasfihi" (جناس تصفيحي). The proposed translation is not less occult. Anagram is not about "reordering randomly" words but about putting letters of a word in a different order to form a new word. For a communicational purpose the following translation can work: playing with the letters of a word to form new word "Alla?ibou Bi Horofi Al Kalma Li Tachkili Kalimatin Jadida" (اللّعب بحروف الكلمة لتشكيل كلمة جديدة). We opted deliberately for the word "play" because the word anagram is described in the novel as a game two of the characters were used to play.

In examples 03 and 07, the translator added common nouns before proper nouns probably to avoid confusion. While Brahms designates a kind of music, with reference to the composer, it is translated as the name of the musician in addition to the common noun "Moussikar" (موسيقار). Similarly, the common noun "Simfonia" (سمفونية) was added to the literal translation of Magic Flute i.e. "Anayou A Sihri" (الناي السحري). For the translation of "Papyrus" as "Bardi" (بردي) in example 02, we think that the word as such designates the plant and not the kind of paper made from this plant and used to write on. For that reason, we think that it would be more appropriate to add a common word like "Warak" (ورق). The translator rendered the word "Scroll" in three different ways all of which are acceptable. The term refers to a roll (as of papyrus, leather, or parchment) used for writing a document; its translation by "Lafaif Al Bardi" (لفائف البردي) is possible, though a little bit restrictive. The term also may refer to a document written on such roll; it is thus translated as "Wathaik"

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(وثائق) or "Makhtoutat" (مخطوطات). Nevertheless the last choice is the most appropriate for the context.

Examples 04 and 05 are about some aspects of the Hebrew language. As Hebrew and Arabic are similar in their non use of vowels, it was easy for the translator to find out the exact meaning of the term "Nikkudim". The problem, however, lies in the use of the term itself. It is a historical term and its form is as important as the meaning it carries. We suggest "Nikoudim Aw Al Moradif Al ?ibri Li Harakat" (نيكوديم أو المرادف العبري لحركات). The adjective Sephardic describes the language of the Jews of Spain and Portugal. Accordingly, it is probably about the West and not the East as reflected in the translation. In fact, as most of these people lived in northern Africa, after their expulsion, they were commonly known as "oriental Jews". For that reason, the translator used both a literal translation "Sifardimia" (سفارديمية) and an explanation "?ibriya Sharkiya" (عبرية شرقية). In this case an explanation is unavoidable.

Finally, in example 06, the translator used a footnote as a translation procedure, for the first and last time in the whole work. It is probably because elsewhere the translator frequently gives explanations within the text.

Above, we discussed many translation aspects at word level. To draw a complete image on the different translational problems, however, we think that it is necessary to study the analysis at the structural level. This study is suggested in the following part.

3.3. Analysis of the Translation at Structural Level

The present section is concerned with the analysis of translation at the structural level. It is ordered into three main parts. Each part deals with a specific aspect. The first part examines the translation of religious content in the novel. The second deals with the artistic and architectural content. The last one is devoted to the analysis of social images from a translational viewpoint. Our study, in all parts, will be based on selected passages. We will deliberately present a significant number of examples so that it will be possible for us to shed light on a variety of difficulties.

3.3.1. Analysis of the Translation of Religious Content

The following examples are related to the religious content in the novel. Each of these examples tackles specific translation problem(s). To guarantee diversity at the level of the treated difficulties, we select passages discussing religion from many angles.

a.

In the below example, *Hyssop* is a biblical reference and does not refer to the Hyssop plant as generally known. The biblical word does not refer to the same plant but to a wall growing plant used in Hebrew religious ceremonies. The translator opted for the name of the plant rather than the biblical reference which makes the statement ambiguous. For this specific example, a more adequate translation would be "Ashnana Dawoud" (أشنان داود) which enables the reader to make the link between the plant and its religious meaning.

> *Purge me with hyssop and I shall be clean*, he prayed, quoting Psalms. *Wash me, and I shall be whiter than snow*. (p.53)

طهّرني بنبات الزّوفا و سأكون نظيفاً، صلّى سيلاس مردداً مزامير التلمود، اغسلني،

و سأصبح أشد بياضاً من الثلج.(ص. 42)

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The translator tried to compensate the loss in meaning in the first part of this same passage by explicating the second part. She translated *Psalms* by "Mazamira a telmoudi" (مزامير التلمود) rather than just "Al Mazamir" (المزامير) so that the reader understands that the plant which is spoken about is that in the Book of Psalms.

Instead of further clarifying it, the statement becomes however, even more ambiguous than it was in the first part. The Psalms are originally Jewish, a Christian reader is aware of their origins and how they passed in the Christian faith, an Arab Muslim reader will be confused about how it comes that a faithful Christian is quoting Jewish religious songs. For this, we can follow how the translator realised the existence of a religious reference and tried to clarify it. We think, nonetheless, that the efforts were done in the wrong way.

b.

In addition to the influence of the Biblical verses, the below example is set in the very beginning of the novel and aims, among other purposes, to introduce the character of Silas as being a deeply religious person to the point of fanaticism.

> To carry out the necessary penance before entering a house of God. *I must purge my soul of today's sins*. The sins committed today had been holy in purpose. (p.29)

كي يقوم بالتكفير عن خطاياه قبل الدخول إلى منزل للرب. يجب أن أطهر روحي
من خطايا اليوم.
إن الخطايا المرتكبة اليوم كانت مقدسة الهدف. (ص. 24)

The example hosts many religious references: penance, to purge, soul, God, sin, holy purpose. In its translation, a same atmosphere was sought by means of religious references as well: "At Takfir ?an Khatayah" (التكفير عن خطاياه) , "Rab" (رب), "Outahira" (أطهر), "Moukadasa" (مقدسة). While in the original text the use of "the necessary penance" implies the

existence of a big sin, the Arabic translation gives such possibility among others. In other words, it may be a big or a small sin. The Muslims usually do penance even for small wrong deeds.

c.

The following example carries a stereotyped image of the status of religion in France. The image reflects a negative situation compared with that of the United States. The image depicts French people as being Christians by chance; they are almost ignorant as far as the core of Christianity is concerned and are mainly interested in superficial aspects of the religion.

> Somehow Langdon had not expected the captain of the French police to broadcast his religion so openly. Then again, this was France; Christianity was not a religion here so much as a birthright. (p.44)

لسبب ما لم يتوقع لانغدون أن نقيبا في الشرطة القضائية الفرنسية يعلن دينه بهذه الطريقة إلى الملأ. لكن من جهة أخرى هذه فرنسا حيث المسيحية ليست دينا بقدر ما هي حق يكتسب بالولادة. (ص. 35).

This implicitly means that Americans are religiously deeper. This negative image is conveyed through an ironical tone that characterises the statement. The Arabic translation, therefore, should allude to that negative image and take into account the meaning of irony. We have noticed however, that little has been done in that sense.

d.

In the below example, as almost all the examples, the emphasis reflected in the use of italics is totally absent in the Arabic translation. It is true that the translator has few options to handle such a problem, but when almost every page in the novel contains italics this means that they are relatively important.

> The group enjoyed the full endorsement and blessing of the Vatican. *Opus Dei is a personal prelature of the Pope himself.* (p. 52)

لقد تمتعت الجماعة ببركات الفاتيكان و اعترافه الكامل بها. فأوبوس داي هي أسقفية خاصة بالبابا نفسه. (ص. 41)

The italics may be used to oppose a given situation, to introduce words in other languages, to show someone's astonishment, etc. The translator has to find out the purpose of italics in each situation and adds respectively an appropriate comment so that the translated text avoids a monotonous tone.

e.

In the following example, we may notice that the original statement presupposes a kind of uneasiness as it addresses a seemingly faithful Catholic and describing a negative side of the Catholic Church at the same time. While the term "uncertain" is used in the sense of lacking self-assurance or confidence which fits the described situation, the Arabic counterpart used the term "Ghaira Moutaakid" (غير متأكد). We think that a use of "Ghayra Wathikii" (غير واثقٍ) or "Moutaradidin" (متردد) would have better illustrated such a situation.

> Langdon glanced at Fache's crucifix, uncertain how to phrase his next point. "The Church, sir. Symbols are very resilient, but the pentacle was altered by the early Roman Catholic Church. As part of the Vatican's campaign to eradicate pagan religions and convert the masses to Christianity, the Church launched a smear campaign against the pagan gods and goddesses, recasting their divine symbols as evil." (p. 62)

ألقى لانغدون نظرة على صليب فاش غير متأكد كيف سيصوغ نقطته التالية، "الكنيسة، سيدي، إن الرموز شديدة المرونة، لكن النجمة الخماسية قد تم تعديلها بواسطة الكنيسة الرومانية الكاثوليكية القديمة، و ذلك كجزء من الحملة التي شنها الفاتيكان لاستئصال شوكة الأديان الوثنية و هداية الجماعات للمسيحية، لذا فقد أطلقت الكنيسة حملة ضد الآلهة الوثنية شوهت فيها رموزها و أعادت صياغتها لتصبح رموزاً شيطانية شريرة". (ص. 48)

In the text "resilient symbols" is opposed to "altered pentacle"; in other words we think that the meaning is that the symbols are usually able to withstand shocks without permanent deformation, the special case however, was the pentacle symbol which endured an everlasting deformation. These contradictory aspects are totally absent in the translation. The use of terms like "Mourouna" (مرونة) and "Ta ?dil" (تعديل) did not help very much in highlighting this idea. We suggest instead the terms: "mokawama" (مقاومة) and "Taghyiir / Tachwih" (تغيير أو تشويه).

f.

It is clear that this example intends to give an idea of the extent to which Opus Dei is faithful to the early teachings of the Catholic Church and of its backwardness.

> Beyond the prelature's adherence to the arcane ritual of corporal mortification, their views on women were medieval at best. (p. 68)

> فبالإضافة إلى تطبيق هذه الجماعة لطقوس التعذيب الجسدّي الذاتّي، كانت رؤيتهم عن المرأة في أحسن حالاتها تعود للعصور الوسطى. (ص. 53)

Therefore, "medieval views" can by no means, at least in this context, mean how women were regarded in the Middle Ages but rather it refers to an old fashioned or non modern view to women. Consequently, we think that a literal translation, which is the case in the aforementioned example, is not the best solution. We suggest the following translations: "Kanat Rouyatouhoum ?ani El Maraa Moutakhalifa/Raj?iya Fi Ahsani Al Ahwal" (كانت رؤيتهم عن المرأة متخلفة/رجعية في أحسن الأحوال).

g.

It seems that the character *Silas* frequently expresses his thoughts in Spanish, as he spent long years in Spain. The use of foreign languages, whether French, Spanish, Latin or other languages, is hardly mentioned in the Arabic translation which hides an important aspect of this novel. We think that small comments like: "Radada Bi Al Espaniya" (ردّد

بالإسبانية) or "Athafa Bi Al Faransiya" (أضاف بالفرنسية)   would not harm the translation.

> *I am a ghost.*
> *I am weightless.*
> *Yo soy un espectro... palido coma una fantasma... caminando este*
> *mundo a solas.* (p. 86)

أنا شبح.

أنا عديم الوزن.

أنا طيف... شاحب كالأشباح... أمشي في هذا العالم وحيداً. (ص. 69)

> *"Hago la obra de Dios,"* (p. 109)

"إنني أقوم بعمل الرب" (ص. 89)

h.

This example touches the heart of the Christian faith which is the concept of resurrection. It likened between the hardships experienced by the character Silas and the life of the Christ. As the majority of the Arabic readers are Muslims, we wonder if the well known story and image in Christian societies of the resurrection of the Christ is evoked in the reading of the translated passage.

> Jesus was there, staring down at him. *I am here,* Jesus said. *The*
> *stone has been rolled aside, and you are born again.* (p.87)

و المسيح كان هناك أيضا ينظر إليه من الأعلى، قال المسيح: أنا هنا، لقد انزاح

الحجر و قد ولدت من جديد. (ص. 70)

On one hand, the novel is full with religious references, cultural concepts and historical events. On the other hand, the novel is classified as popular literature which means that its target readership is the average reader who is not expected to have an encyclopaedic knowledge. For that reason, we think that the translator is not supposed to explain every concept to the Arabic reader, whether because he is not Christian or because he does not enjoy a western way of life in which reading and museums are parts of daily life. The translator is supposed to maintain ambiguities as characteristic of the novel and let the Arabic reader try to break down the numerous enigmas by himself. Brief definitions are acceptable when the Arabic Reader does not enjoy the same shared knowledge as that of the original text reader.

i.

This example emphasises the cruelty of the early Church vis à vis the pagan masses. Our first remark concerns the translation of the terms "matriarchal" and "patriarchal" by respectively "Al Mouanatha" (المؤنثة) and "Ath Thoukouria" (الذكورية). Actually these two social terms are already lexicalised as "Amoussi/Oumoumi" (آموسي/أمومي) and "Aboussi/Abaoui" (آبوسي/ أبوي) and therefore are supposed to be used instead of the suggested translations.

> "The Priory believes that Constantine and his male successors successfully converted the world from matriarchal paganism to patriarchal Christianity by waging a campaign of propaganda that demonized the sacred feminine, obliterating the goddess from modern religion forever." (p. 172)

> "تعتقد الأخوية أن قسطنطين و خلفاءه الذكور نجحوا في تحويل العالم من الوثنية المؤنثة إلى المسيحية الذكورية و ذلك بإطلاق حملة تشهير حولت الأنثى المقدسة إلى شيطان مريد و محت تماماً أي أثر للآلهة الأنثى في الدين الحديث".(ص. 141)

Second, in order to enforce the negative image of the Church, the statement used the word "waging" which presupposes that all the means- including paying for unorthodox services- were used in this war. This aspect has been omitted in the translated text which, of course, affected one facet of the meaning. Finally, in the translation of the verb "demonize", the translator used a whole sentence; "Hawalat Ila Shaytanin Marid" (حولت إلى شيطان مريد). We think that at this level, the translator aimed at compensating the loss of meaning as explained above. To do so, she used a Koranic reference to ensure a maximum effect.

j.

This example is very interesting at many levels. It is important to mention that "sinister" is a Latin word meaning "left". We should first consider the play on words operated in the passage to explain the additional meanings the word "left/sinister" came to acquire through time.

> Not even the feminine association with the *left-hand* side could escape the Church's defamation. In France and Italy, the words for "left"— *gauche and sinistra*—came to have deeply negative overtones, while their right-hand counterparts rang of righteousness, dexterity, and correctness. To this day, radical thought was considered *left* wing, irrational thought was *left* brain, and anything evil, *sinister*. (p. 174)

> و حتى ارتباط المرأة بالجانب الأيسر تمكن من الإفلات و النجاة من قبضة الكنيسة التي أخذت تعمل فيه تشويهاً وإساءة. ففي فرنسا و إيطاليا اتخذت كلمة اليسار معنى سلبياً خطيراً، بينما كان نظرائهم من الجانب الأيمن مثالاً للاستقامة والتفوق و الصواب. و حتى يومنا هذا اعتبر الفكر الراديكالي أنه ينتمي للجناح الأيسر و الفكر غير العقلاني عقلاً يسارياً و كل ما هو شرير و فاسد. (ص ص. 142-143)

The sequence of "lefts" in the last sentence implies that the last word "sinister" is used in its original meaning (the side) and not in the sense of evil or producer of evil. There is a kind of rhythm also in the last sentence which disappeared in the translation. For these reasons, we suggest the following translation: "I?toubira Al Fikrou Ar Radikali Janahan

Ayssar Wat Tafkirou Ghayroul ?aklani ?aklan Ayssar Wa Ayou Sayin Baghith Houwa

Ayssar" (.اعتبر الفكر الراديكالي جناحاً أيسر و الفكر غيرالعقلاني عقلاً أيسر و أي شيء هو بغيض هو أيسر.)

Our second remark concerns the possible translator's inattentiveness which causes an

ambiguous translation; the negative statement "could not escape" is rendered as "Tamakana

Mina Al Iflati Wan Najati" (تمكن من الإفلات و النجاة). Though the translator frequently used

transference (with Latin alphabets), she solved the problem of the presence of French and

Italian words in the original statement "gauche, sinistra" by making allusion to them through

the countries to which they belong. This solution is acceptable but does not emphasize a

linguistic aspect central to the building of this idea. Finally, it is worth to mention this

tendency of the translator to use more than one word to stress the meaning: "Al Iflati Wan

Najati" (الإفلات و النجاة), "Tashwihan Wa Isaatan" (تشويهاً وإساءة), "Shirir Wa Fassid" (شرير و

فاسد). It is true that the Arabic language accepts such structures, but sometimes a kind of

exaggeration is perceived.

k.

This passage suggests doubt and distrust in some religious rituals because of their

violent nature.

> She also saw the bloody *cilice* around his thigh, the wound
> beneath it dripping. *What kind of God would want a body
> punished this way?* (p. 178)

> ورأت أيضاً الحزام اللعين ذو المسامير حول فخذه و الجرح تحته يقطر دما. ما هو
> هذا الرب الذي يريد أن يعذب الجسد بهذه الطريقة؟ (ص. 145)

To reflect this idea, the translator chose to render "bloody" by "La?in" (لعين) instead of

"Dami" (دامي) which is not appropriate in this context as the word "bloody" connotes violence

and punishment, whereas the word "La?in" (لعين) implies evil, bad omen, shame and

expulsion. What renders the translation less expressive is the way the question is asked in an

almost neutral way. We therefore suggest the following changes at the level of the above

passage: "Wa RaAt Aythan Al Hizam Thou Al Massamir Moukhathaban Bid Dami Hawla

Fakhdihi Wal Jorhou Tahtahou Yanzif. Ayou Rabin Hathal Lathi Yarghabou Bi Jassadin

Mo?athabin Bi Hathash Shakl?" ورأت أيضاً الحزام ذو المسامير مخضبا بالدم حول فخذه و الجرح تحته

ينزف. أيُّ رب هذا الذي يرغب بجسد مُعذبٍ بهذا الشكل؟

l.

In this example, we find some kind of analogy between the story of the Prophet Noah

of the Ark and that of Silas. As the story is known for the three faiths, no confusion is

suspected. We remarked that in the beginning of the Arabic translation, the addition of an

honorific word "Saiyidouna" (سيدنا); the term is usually used in Muslim communities when a

prophet is mentioned.

> "Indeed, Noah of the Ark. An albino. Like you, he had skin white
> like an angel. Consider this. Noah saved all of life on the planet.
> You are destined for great things, Silas. The Lord has freed you
> for a reason. You have your calling. The Lord needs your help to
> do His work." (p. 229)

> "نعم، سيدنا نوح ذاته صاحب السفينة. كان أبرصا مثلك تماماً. كان يتمتع ببشرة
> بيضاء كالملائكة. خذ ما سأقوله لك الآن بعين الاعتبار. لقد أنقذ نوح كل من في
> الأرض. و أنت أيضاً سيلاس، قدرك أن تقوم بأشياء عظيمة. فقد حررك الرب لغاية
> ما. لديك مهمة ستقوم بها. إن الرب بحاجة إلى مساعدتك لتنفذ تعاليمه و تقوم بعمله
> في الأرض".(ص. 187)

The translator did not add the honorific word when the name of the prophet was cited

for the second time in the passage. As the character in the original text is not likely to speak

about the prophet in the way it is translated, the operated addition is inappropriate. The mission of Silas is likened to that of Prophet Noah; saving humanity. Being in a religious context, this mission is expressed through spiritual hints. The translator's rendering of "You have your calling" by "Ladaika Mohima Sa Takoum Biha" (لديك مهمة ستقوم بها) suppressed the part of the message showing that Silas is somehow inspired by God. Being aware of the religious load in the passage, the translator compensated the meaning by the end and rendered "to do his work" by "Litounafitha Ta?alimahou Wa Takoum Bi ?amalihi Fi Al Arthi" (لتنفذ تعاليمه و تقوم بعمله في الأرض). Taken in isolation, such translation would be considered as an over-translation. Yet, considering the context, the proposed translation helps in the construction of the general idea.

m.

This example illustrates the origins and meaning of Sunday in Christianity. The translator rendered "Christianity honoured" by "Kana Al Massihiyouna Yata?abadouna Ar Rab" (كان المسيحيون يتعبدون الرب). Actually, Jews, Christians, and Muslims worship God every day but special rituals are held respectively on Saturday, Sunday and Friday.

> "Originally," Langdon said, "Christianity honored the Jewish Sabbath of Saturday, but Constantine shifted it to coincide with the pagan's veneration day of the sun." He paused, grinning. "To this day, most churchgoers attend services on Sunday morning with no idea that they are there on account of the pagan sun god's weekly tribute—Sunday." (pp. 314-315)

> "في البداية"، قال لانغدون، "كان المسيحيون يتعبدون الرب في نفس يوم اليهود شبّاط أو السبت، لكن قسطنطين غيره ليتوافق مع اليوم الذي يقوم فيه الوثنيون بعبادة الشمس "Sunday". صمت قليلاً و ابتسم. "حتى هذا اليوم يرتاد معظم الناس الكنيسة صباح كل أحد لحضور القداس دون أن تكون لديهم أي فكرة أنهم هناك يوم احتفال الوثنيين بالشمس المقدسة Sunday أو يوم الشمس". (ص. 261)

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Though the word "Yata?abadouna" (يتعبدون) presupposes a devotion to worship in an

isolated way, we suggest "Yahtafouna Bir Rab" (يحتفون بالرب) or "Youbajilouna Ar Rab"

(يبجلون الرب) which reflects more the collective aspect of the religious ceremony. Accordingly,

"veneration" could be translated as "Al Ihtifaa" (الاحتفاء) or "At Tabjil" (التبجيل) instead of

"?ibadat" (عبادة). The translator added in Latin alphabets "Sunday" as an explanation of 'day

of the sun'. This intervention of the translator is inappropriate because the explanation came

in the end of the next sentence. It is a kind of anticipation that does not respect the order of

ideas in the original text. The use of the word "Sunday" in English by the end of the

translation is necessary to make the link between the name of the day and the veneration of

the sun; it suggests, however a primary knowledge of the English language.

n.

The following example includes many Catholic rituals common in Christian

communities. This information is considered as a shared knowledge for the readership of the

original text and new information for the Arabic readers, especially those who are not initiated

to the Christian faith.

> And virtually all the elements of the Catholic ritual—the mitre, the
> altar, the doxology, and communion, the act of "God-eating"—were
> taken directly from earlier pagan mystery religions." (p. 314)

وكل عناصر الطقوس الكاثوليكية مثل تاج الأسقف و المذبح و التسبيح و المناولة و طقس
"طعام الرب"، كلها مأخوذة مباشرة من أديان قديمة وثنية غامضة". (ص. 260)

To try to explain each of these concepts would end in a course on Catholicism rather

than a translation of a passage in a novel. Nevertheless, we will consider two points. First, the

term "doxology" refers to a hymn, prayer, or formula of worship in praise of God in Christian services. More specifically, in Catholic liturgy, it refers to a praise of Jesus Christ's glory and may be extended to the three persons of the Trinity. Thus, to translate it as "Tasbih" (تسبيح) to a Muslim readership may lead to false interpretation of the term referring to its meaning in Islam. Moreover, it could be deduced that the Muslims and Christians had this concept in common. It is true that the two religions start from the same principle, that of thanking God and praising Him, but there are crucial differences related to the core of the two faiths. It can be arguable that the translator opted for such a translation to make the reader understand foreign concepts via familiar term. Another reason for that choice is that it is the only available appropriate equivalent. Moreover, the context of its use, within a set of Christian rituals, ensures a close understanding and removes any confusion.

Our second point concerns the rendering of the word "earlier" by "Kadima" (قديمة). In such a context, "earlier" refers to religions that came before Christianity; it is therefore more suitable to render it by "Kad Sabakat" (قد سبقت) so that the precise meaning is expressed.

o.

This example includes a popular saying "*Nobody is more indoctrinated than the indoctrinator*", which means that nobody can believe in a given principle more than the person who is trying to spread that principle and convince people of its reliability.

> Constantine's Bible has been their truth for ages. Nobody is more indoctrinated than the indoctrinator." (p. 318)

> بما أن إنجيل قسطنطين هو الحقيقة الوحيدة التي عرفوها لعصور خلت. فلا أحد أكثر
> تمذهباً من الذي تم تلقينه". (ص. 263)

The "indoctrinator" in this context refers to the clergy as being responsible for teaching people the principles of Christianity. The translator tried to render the saying in a similar way using the word "Tamathhouban" (تمذهبًا) which fits the situation perfectly. To preserve the tone of wisdom in the original passage, the translator made a shift from the "indoctrinator" as being normally the teacher to the disciple receiving this teaching, "Alathi Tama Talkinouhou" (الذي تم تلقينه). The operated translational choice allowed a rendering of both the semantic meaning and the emotional effect.

p.

The word "sold" in the below example is used in the sense of cheating and fooling people. Our main interest is to analyse its role at the level of surface structure. The past participle of the verb to sell, *sold*, is used in parallel to the past participle of the verb to tell, *told*, creating a sound effect. As the two verbs differ only in their first letters, the sought effect is easily reached.

> "What happens to those people, Robert, if persuasive scientific evidence comes out that the Church's version of the Christ story is inaccurate, and that the greatest story ever told is, in fact, the greatest story ever *sold"*
> (p. 356)
> "ما الذي سيحدث لأولئك الناس، روبرت، في حال ظهور دليل علمي مقنع يثبت أن رواية الكنيسة لقصة المسيح ليست صحيحة، و أن أعظم قصة رويت ما هي في الحقيقة إلا أكبر كذبة لفقت؟ (ص. 298)

The Arabic translation tried to preserve the same sound effect using two verbs that do not share common linguistic aspects; "Rawa" (روى) and "Lafaka" (لفق). What helped is the nature of Arabic language that allows word inflection. Though the sound effect is not as strong as that of the original text, it was guaranteed through the sound "*T*" in "Rowiyat" (رويت) and "Lofikat" (لفقت).

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q.

The following example includes an idiomatic expression, "who wear their hearts on their sleeves"; meaning to reveal one's feeling openly. A careful attention should be paid to such expressions, very current in popular novels.

> Teabing grinned. "Christianity is my field of study, Robert, and there are certain sects who wear their hearts on their sleeves." He pointed his crutch at the blood soaking through the monk's cloak. "As it were."
> (p. 372)
>
> ضحك تيبينغ بتهكم. "إن المسيحية هي أساس كافة أبحاثي، روبرت. و هناك بعض الطرائق المسيحية التي تجعل الناس يعذبون أنفسهم بطريقة غريبة". و أشار بعكازه إلى بقع الدم التي كانت على رداء الراهب. "كما هي الحالة هنا". (ص. 312)

In this case, the translator chose to put the idiom in an explicit way. These sects openly reveal their love for God through what they call "corporal mortification" or self punishment. Being the case, the translator rendered an implicit meaning by an explicit one. This technique allows the translator to avoid translational traps but lessens the aesthetic effect.

Our second remark concerns the translation of "certain sects" by "Ba?th At Taraik Al Massihiya" (بعض الطرائق المسيحية). We have already discussed the translation of the term "sect" in the translation analysis at word level. The translator added the qualifier "Al Massihiya" (المسيحية) in order to precise that the statement is about Christian sects and other sects are excluded. The beginning of the passage sets it within the Christian faith, so it is needless to emphasise the same fact twice. We suggest "Ba?th At Tawaif" (بعض الطوائف) instead.

r.

This example includes an expression of irony in an implicit way. First, we noticed the use of informal north American "howdy" usually used as a greeting. It was rendered by the

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neutral term "haraka" (حركة). The name of the monument "Stonehenge" was rendered by its

function as a place where the sun is worshiped.

> "A not so subtle howdy-do to the boys in Rome. They might as well have
> resurrected Stonehenge in downtown London." (p. 448)

"و لم تكن تلك حركة لطيفة تتم عن احترام للشباب هناك في روما، و لم يكن ينقص إلا أن
ينصبوا أعمدة حجرية كمعبد للشمس في وسط لندن حتى يعبروا عن استهزائهم بالكنيسة".
(ص. 376)

The translator had to explicit the entire statement and to add "You?abirou ?an

Istihzaihim Bil Kanissa" (يعبروا عن استهزائهم بالكنيسة) in an effort to render the implicit sense of

irony. The idea of resurrecting Stonehenge was omitted though central to the original meaning

of the sentence. And the reference to the well-known monument "Stonehenge" is translated in

a general way to mean any erected temple for sun worship. The operated choices, probably

unavoidable, affected a lot the quality of the translated text and omitted almost all aesthetic

traces.

s.

In the below example the translation of the first sentence is likely to generate

confusion. The second part of the translated sentence implies that the different cited religions

offer guidance to followers of other religions; "Fa Hiya Tahdi An Nassa Al Lathina

Yatabi?ouna Al Adiana Al Okhra" (فهي تهدي الناس الذين يتبعون الأديان الأخرى). We suggest the

following translation: "Ina Al Injila Youmathilou Kanonan Assassiyan Yassirou ?ala Nahjihi

Mallayinou Al Massihiyina Fi Arjaa Al Ma?mora Wal Halou Nafsouhou Fi Al Koraan Wat

Tawarat Wa Kitabi Alhind Al Kadima" (إن الإنجيل يمثل قانوناً أساسياً يسير على نهجه ملايين المسيحيين)

في أرجاء المعمورة، و الحال نفسه في القرآن و التوراة وكتاب الهند القديمة.

The Bible represents a fundamental guidepost for millions of people on the planet, in much the same way the Koran, Torah, and Pali Canon offer guidance to people of other religions. If you and I could dig up documentation that contradicted the holy stories of Islamic belief, Judaic belief, Buddhist belief, pagan belief, should we do that? Should we wave a flag and tell the Buddhists that we have proof the Buddha did not come from a lotus blossom? Or that Jesus was not born of a *literal* virgin birth? Those who truly understand their faiths understand the stories are metaphorical." (p. 452)

"إن الإنجيل يمثل قانوناً أساسياً يسير على نهجه ملايين البشر في الكرة الأرضية، و الحال نفسه في القرآن و التوراة وكتاب الهند القديمة، فهي تهدي الناس الذين يتبعون الأديان الأخرى. و إذا قمنا، أنا و أنت، بالكشف عن وثائق تناقض قصصاً مقدسة رويت في الديانة الإسلامية و اليهودية و البوذية و الوثنية، فهل نفعل ذلك؟ هل نعلن الحرب على البوذيين و نقول لهم أن بوذا لم يأت في الحقيقة من زهرة لوتس؟ أو أن المسيح لم يولد من أم عذراء فعلاً؟ إن أولئك الذين يفهمون دينهم حقاً، يعرفون أن كل تلك الروايات هي روايات رمزية". (ص. 379)

The translation of the verb "dig up" by "Al Kashf" (الكشف) implies revealing something hidden but does not reflect the hardships of the act. The translator rendered the statement "should we wave a flag" by "Hal Nou?linou Al Harba" (هل نعلن الحرب) which does not fit the context of revealing controversial information. We suggest "Fahal Yatawajabou ?alayna Al Mojaharatou/At Talwihou Bima Ladayna (Min Ma?loumat)" (فهل يتوجب علينا المجاهرة/التلويح بما لدينا (من معلومات).

Finally, in the translation of "a *literal* virgin birth", the translator does not take into account the emphasis on the word *literal* and translated it by "Fi?lan" (فعلاً). We suggest "Bil Ma?na Al Bassit/Al Harfi" (بالمعنى البسيط /الحرفي).

t.

In this example, the word "non-believers" is rendered by "Koufar" (كفار). As the original text is most of the time criticizing the Church acts, it used the term non-believers to designate people who are not believers in the Christian faith. The operated choice would omit

any possibility of the reader's sympathy with these people. For a Muslim reader "Al Kofar" (الكفار) is usually linked to bad, enemy and evil.

> The Church may no longer employ crusaders to slaughter non-believers, but their influence is no less persuasive. No less insidious. (p.534)

و اليوم قد لا تستخدم الكنيسة جنودا يعملون في الكفار تقتيلا و ذبحا، لكن ثقي تماماً أن الوسائل التي سيستخدمونها لن تكون أقل إقناعا، أو أقل مكراً. (ص. 446)

We also noticed that "crusaders" is translated by the general term "Jounoud" (جنود). Actually the word refers to specific soldiers who participated in the religious wars known as The Crusades. The particularity of these wars is that they were initiated by the church and were held for religious purposes.

Finally the verb "slaughter" is rendered by "Ya?malouna Taktilan Wa Thabhan" (يعملون تقتيلا و ذبحا) which is the translator way to reflect the violence of the church's acts.

u.

This last example illustrates the use of Koranic reference to describe God. In this context the translation is quite acceptable as it reflected a deep trust in God and in His mercy. To express the meaning by a familiar formula did not affect the translation quality.

> Our Lord is a good and merciful God. (p. 558)

إن ربنا رب رؤوف رحيم.... (ص. 466)

The above proposed examples treated the translation from a religious perspective. In the following, we suggest a similar analysis of artistic and architectural content. As mentioned before, a variety of examples are given to guarantee a richer analysis.

3.3.2. Analysis of the Translation of Artistic and Architectural Content

The suggested examples are related to the artistic and architectural aspects in a literary work. To selected passages shed light on some particular translation difficulties. The discussed examples are meant to express the multiplicity of the problems the translator is likely to encounter while translating such aspects.

a.

The below example includes a description of a room in a famous French hotel, *Le Ritz*. First, "a plush Renaissance bedroom" is translated by "ghorfaton Fakhira Bi Tirazi ?asri An Nahda" (غرفة فاخرة بطراز عصر النهضة). For thisexample, the translator did not use "Ghorfatou Nawmin" (غرفة نوم) because a room in a hotel presupposes its nature.

> Squinting at his surroundings he saw a plush Renaissance bedroom with Louis XVI furniture, hand-frescoed walls, and a colossal mahogany four-poster bed. (p. 21)
>
> و بعينين نصف مغمضتين نظر حوله ليجد نفسه في غرفة فاخرة بطراز عصر النهضة مفروشة بديكور لويس السادس عشر و جدرانها مزينة بلوحة جصيّة رسمت يدوياً مع سرير كبير من الماهوغاني ذي قوائم أربع مرتفعة. (ص. 24)

The translator had to add the common word "Tiraz" (طراز) to introduce the Renaissance style. Similarly, in the translation of "Louis XVI furniture", the translator added the word "Dicor" (ديكور). Finally, "Mahogany" is transliterated. The operated translational choices in this example are all necessary because of the specificity of the described room.

b.

The following example describes a piece of jewellery, the bishop's ring, in all its details. First, in the translation of "with purple amethyst" the translator operated two addenda: "Al Mozayan" (المزيّن) and "Bi Ahjari" (بأحجار). The name of the fine stone "amethyst" was transliterated. Of course, the additions were necessary as a natural way to describe jewellery in Arabic. Less necessary, though, was the transliteration especially with the existence of an Arabic equivalent "Al Jamasht" (الجَمَشت). With the added words, no risks of misunderstanding are suspected.

> Only those with a keen eye would notice his 14-karat gold bishop's ring with purple amethyst, large diamonds, and hand-tooled mitre-crozier appliqué. (p. 49)

> أما من كان دقيق الملاحظة فقط قد ينتبه إلى خاتمه الأسقفي المصنوع من الذهب عيار 14 قيراط المزيّن بأحجار الأمتيست البنفسجي و قطع الماس الكبيرة مع نقش يدوي لشعار الأسقفية. (ص. 39)

Anyhow, it is very important to use Arabic equivalents, especially in the present context, because the translator is supposed to supply information in Arabic in first place. Transliteration is accepted in special cases and should by no means be used randomly. Second, the translation of "hand-tooled mitre-crozier appliqué" by "Nakshin Yadawi Li Shi?ari Al Oskofia" (نقش يدوي لشعار الأسقفية) overlooks many specific details. The word "mitre-crozier" includes *mitre* which refers to a liturgical headdress worn by bishops and *crozier* which is a staff resembling a shepherd's crook carried by bishops as a symbol of office. Its translation by "Shi?ari Al Oskofia" (شعار الأسقفية) is a kind of ambiguous generalisation as the bishop's office has many other symbols, in addition to the two cited. Moreover, the word

"appliqué" implies that these symbols are constructed separately, and are then stuck to the ring. In this case the use of "Naksh" (نقش) is wrong.

c.

In this example the verb "to create" is used in the sense of bringing something into existence. Therefore, the translation of the verb by "Abda?a" (أبدع) is inappropriate ; we suggest "Anshaa" (أنشأ) instead.

> *"The Vitruvian Man,"* Langdon gasped. Saunière had created a life-sized
> replica of Leonardo da Vinci's most famous sketch. (p. 71)

> "الرجل الفيتروفي" قال لانغدون بلهفة، لقد أبدع سونيير نسخة مطابقة بالحجم البشريّ عن
> أشهر رسم لليوناردو دافنشي. **(ص. 57)**

The word "sketch" suggests a rough drawing representing the chief features of an object or scene and often made as a preliminary study. The Arabic equivalent "Rasm" (رسم) can be interpreted in many ways. The word can be perceived as one of Leonardo' artistic paintings or as an already achieved artistic work. To solve the problem, the word "Takhtiti" (تخطيطي) should be added so that the type of the drawing talked about is clarified.

d.

The reader of the Arabic translation of the passage below could imagine that the Egyptians were once in France and that they even erected temples there. The cult of the Egyptian goddess "Isis" was widely spread in antiquity, not only the Egyptians were worshipers of "Isis" but also many pagan people in Europe. A literal translation in this case

would perfectly fit: "Ma?bad Kadim Kana Mokarasan Lil Ilahati Al Misriya Isis" (معبد قديم كان

مكرّساً للإلهة المصرية إيزيس).

> The Church of Saint-Sulpice, it is said, has the most eccentric history of
> any building in Paris. Built over the ruins of an ancient temple to the
> Egyptian goddess Isis, the church possesses an architectural footprint
> matching that of Notre Dame to within inches. The sanctuary has played
> host to the baptisms of the Marquis de Sade and Baudelaire, as well as the
> marriage of Victor Hugo. The attached seminary has a well-documented
> history of unorthodoxy and was once the clandestine meeting hall for
> numerous secret societies. (p.125)

يقال إن كنيسة سانت سولبيس تتمتع بالتاريخ الأكثر غرابة لأي بناء في باريس. فقد بنيت فوق
بقايا معبد مصري قديم كان مكرّساً للإلهة إيزيس، كما أن مخطط الكنيسة الهندسي يكاد
يتطابق تماماً مع مخطط كنيسة نوتردام. كما أن مقدس الكنيسة احتضن تعميد ماركيز دو ساد
و بودلير إضافة إلى مراسم زواج فيكتور هيجو. و إن المعهد اللاهوتي الملحق بالكنيسة يتمتع
بتاريخ غير تقليدي موثق بدقة علاوة على أنه كان يوماً قاعة خفية استضافت جمعيات سرية
عديدة. (ص. 103)

In the original text the word "seminary" is deliberately put with "unorthodoxy" to create an ironical tone. The use of "Ghayr Taklidi" in the Arabic text reduced greatly that effect though it is the literal equivalent of the word. To come near the original effect, we suggest "Yatamata?o Bi Tarikhin Mowathak Monawiin Lil Kanissa/ Itasama Bit tamarod" (يتمتع بتاريخ موثق مناوئ للكنيسة/اتسم بالتمرد) . In the last sentence, the translator added the word "Istathafat" (استضافت) which implies an act held publicly. We recommend instead: "Kana yawman Makana Khafian Ta?kidou Fihi Al ?adidou Minal Jam?iyati Assiriyati Ijtima?atiha" (كان يوماً مكاناً خفياً تعقد فيه العديد من الجمعيات السرية اجتماعاتها).

e.

To render the meaning of "austerity", in the following example, the translator used

both a literal translation, "Takachouf" (تقشف) and a commentary "Kholowihi Tamaman Minaz

Zakhrafa" (خلوه تماماً من الزخرفة). For the literal translation, the word may describe a way of life

but not an architectural style. We suggest "Atharat Basatatou Al Makdasil Baligha

Dahshatahou" (أثارت بساطة المقدس البالغة دهشته). With such a translation, the commentary is

needless.

> Silas was surprised by the austerity of the sanctuary. Unlike Notre Dame
> with its colorful frescoes, gilded altar-work, and warm wood, Saint-
> Sulpice was stark and cold, conveying an almost barren quality
> reminiscent of the ascetic cathedrals of Spain. The lack of decor made the
> interior look even more expansive. (p. 126)

<div dir="rtl">

أثار تقشف المقدس و خلوه تماماً من الزخرفة دهشته. فعلى غير حال كنيسة نوتردام ذات
اللوحات الجصية الجدارية الملونة و أعمال المذبح المذهبة و الخشب الذي يوحي بالدفء،
كانت سان سولبيس بالمقابل باردة قاسية و كأنها قاحلة تذكّر بالكاتدرائيات المتشددة للنسّاك في
إسبانيا. و كان خلوها من أي شكل من التزيين و الزخرفة جعلها تبدو أكثر اتساعاً من الداخل.
(ص ص. 103–104)

</div>

At the level of the translation of "gilded altar-work, and warm wood"; two kinds of

problems may arouse. First, if the Arabic reader is totally ignorant of the church's architecture

concerned, it would be difficult for him to construct the sought image.

Second, the description of the church's decoration may mislead. "A?malo Lmathbahi"

could be interpreted as being a whole structure and not as gilded carvings on the altar. Warm

wood refers to the wood's colour that imparts heat. The suggested translation fits to a large

extent the communicated meaning. The suggested equivalent for "stark", "Kasia" (قاسية) is

acceptable in the sense that usually a cold place generates harsh feelings. Similarly, the use of

"Kahila" (قاحلة) as a substitute for "barren quality" is understandable. For the translation of the

adjective "ascetic", the translator seems to be in trouble and opted for an explanation to avoid a possible interpretation on the part of the reader that all Spanish cathedrals are ascetic. We perceived the passage differently. Thus, we suggest the following translation: "Bil Mokabil, Kanat Sant Soulpis Barida Wa Farigha, Achbaha Ma Takounou Bis Sahraa, Wa Howa Ma Thakarahou Bi Ba?thi Kathedraiyati Ispaniya Al Motashadida" (و بالمقابل كانت سان سولبيس باردة

فارغة أشبه ما تكون بالصحراء، و هو ما ذكره ببعض كاتدرائيات إسبانيا المتشددة). Finally, the word "decor" was rendered by a group of words, "Shakl Minat Tazyin Waz Zakhrafa" (و شكل من التزيين

الزخرفة), in an effort to supply a clear and precise meaning.

f.

In the below example, the final letter *t* in the word "Tarot" is silent. Its origin is the Italian word *tarocco.* Consequently, the word's transliteration should not include the sound t; "Ataro" (التارو) and not "Atarot" (التاروت). The card game can be translated either by "Lo?bat Al Warak" (الورق لعبة) or "Ashadda" (الشدة) but the translator used both equivalents. The word symbolism refers to a system of symbols, but was rendered by the Arabic equivalent of symbols which did not affect the translation quality since the central meaning is transmitted. Heretic's equivalent in Arabic is "Hertoki" (هرطوقي) and not "Hertaki" (هرطقي); the suggested translation then is "Aramziya Al Hartokia" (الرمزية الهرطوقية). In spite of the existence of the Arabic counterpart of the term "ideology", the translator opted for "Afkar Wa Nathariyat" (أفكار و نظريات).

Langdon felt a chill. *They played Tarot?* The medieval Italian card game was so replete with hidden heretical symbolism that Langdon had dedicated an entire chapter in his new manuscript to the Tarot. The game's twenty-two cards bore names like *The Female Pope, The Empress*, and *The Star.* Originally, Tarot had been devised as a secret means to pass along ideologies banned by the Church. Now, Tarot's mystical qualities were passed on by modern fortune-tellers. (pp. 129-130)

أحس لانغدون بقشعريرة تسري في جسمه. لقد كانا يلعبان التاروت؟ لعبة أوراق الشدة الإيطالية التي تعود إلى العصور الوسطى، تلك اللعبة كانت متخمة بالرموز الهرطقية الخفية لدرجة دعت لانغدون أن يخصص لها فصلاً كاملاً في كتابه الجديد الذي لا زال قيد الطبع. فقد حملت أوراق اللعب الاثنين و عشرين أسماء كالبابا الأنثى و الإمبراطورة و النجمة. و قد استخدمت أوراق التاروت في الأصل كوسيلة سريّة لنقل أفكار و نظريات حرّمتها الكنيسة. و قد عادت إلى الحياة اليوم بطبيعتها الغامضة من خلال منجمي العصر الحديث و قارئي الطالع. (ص. 107)

Actually, the translator's choice was appropriate for the context and gave an exact meaning. Finally, "fortune-tellers" is rendered through two correspondents which are "Monajimin" (منجمين) and "Karii At Tali?" (قارئي الطالع). The purpose in this case was merely emphasis.

g.

In the following example, the verb to stumble across means to find or to come across something by chance. Therefore, it should not be translated by "?arafou"(عرفوا) but rather by "Sadafou" (صادفوا). The former suggest the presence of intention, the latter suggests its absence.

When the ancients discovered PHI, they were certain they had stumbled across God's building block for the world, and they worshipped Nature because of that. (p. 134)

و عندما اكتشف القدماء فاي، كانوا على ثقة تامة بأنهم قد عرفوا حجر الأساس الذي استخدمه الرب في بناء العالم وقدّسوا الطبيعة لهذا السبب. (ص. 111)

h.

The word astonishment, in the example below, describes great amazement and not greatness. For the term "tribute", we think that "Thanaa" (ثناء) or Takdir" (تقدير) is more appropriate as the subject matter in this context is "worship" and "gods". Thus, the last sentence could be expressed in the following way: "Wa Hiya Akbaro Thanaa ?alal Ounthal Mokadassa Itharatan Lid Dahcha Youmkino Lilmarii An Yachhadadou" (و هي أكبر ثناء على)

.(الأنثى المقدسة إثارة للدهشة يمكن للمرء أن يشهده

Tomorrow, I'll show you his fresco The Last Supper, which is one of the most astonishing tributes to the sacred feminine you will ever see."
(p. 135)

سأعرض عليكم غداً لوحته الجدارية العشاء الأخير و هي أعظم تقدمة للأنثى المقدسة على الإطلاق". (ص. 112)

i.

Along the novel, the word *anagram* was troublesome for the translator. We have discussed its translation previously in the translation analysis at word level. In the following example the central idea of the passage turns around Saunière's use of an anagram to express his distaste for Picasso's work. The play on words' letters is very clear in the original text but has been completely missed in the translation. The translator tried to compensate in the last

sentence using "Bissababi Lo?bati Al Kalimati Tilka" (بسبب لعبة الكلمات تلك) which needs a

particularly attentive reader.

> While being interviewed by an American art magazine, Saunière had expressed his distaste for the modernist Cubist movement by noting that Picasso's masterpiece *Les Demoiselles d'Avignon* was a perfect anagram of *vile meaningless doodles.* Picasso fans were not amused. (p. 140)

مقابلة أجرتها معه مجلة أمريكية للفنون، عبّر سونيير عن نفوره من الحركة التكعيبية العصرانية عندما علّق على تحفة بيكاسو الفنية "آنسات آفينيون" Les Demoiselles d'Avignon قائلا إنها مجرد "رسم عابث بشع و تافه" أو vile meaningless doodles . فوجّه بسبب لعبة الكلمات تلك صفعة على وجه كل معجب بأعمال بيكاسو. (ص. 115)

Our proposition is: "Moushiran Ila Ana Rai?ata Pikasso (Les Demoiselles d'Avignon)

Aw Anissati Avinion Hia I?adatou Sioaghatin Mithaliya Li (Vile meaningless doodles) Aw

Rasmon ?abith Bashi? Wa Tafih. Wa Lam Talka Hathihi Al Mazha Istihssan Mohibi Pikasso"

(مشيراً إلى أن رائعة بيكاسو Les Demoiselles d'Avignon (أو "آنسات أفينيون") هي إعادة صياغة مثالية ل:

Vile meaningless doodles (أو "رسم عابث بشع و تافه"). ولم تلقى هذه المزحة استحسان محبي بيكاسو.)

As the play on letters is made with Latin alphabets and is not reflected in the Arabic

equivalents, the transferred phrases should appear first so that the reader understands that the

game concerns Latin forms and not Arabic correspondents.

j.

The passage concerns the description of Leonardo's painting, *Madonna of The Rocks*.

"Awkwardly posed" does not suggest a strange position but rather a position that lacks ease

and grace. We also remarked that the translator undermined the specificity of the term

"canvas" and omitted the adjective bizarre. The term canvas means, in this case, a painting

done on canvas tissue generally by means of oil paints.

The masterpiece she was examining was a five-foot-tall canvas. The bizarre scene Da Vinci had painted included an awkwardly posed Virgin Mary sitting with Baby Jesus, John the Baptist, and the Angel Uriel on a perilous outcropping of rocks. (p. 182)

كانت التحفة الفنية التي تتفحصها لوحة بطول خمسة أقدام. كان المشهد الذي رسمه دافنشي قد تضمن مريم العذراء جالسة بوضعية غريبة مع المسيح الرضيع و يوحنا المعمدان و الملاك يوريبل على مجموعة نتوءات صخرية خطرة. (ص. 148)

The translator respected the Biblical reference in the rendering of proper names. Taking into consideration the above mentioned observations, we propose: "Kanatit Touhfatoul Faniyatoul Lati Tatafahasoha Lawhaton Zaytiyaton ?alal Komachi Bitoli Khamsati Akdamin. Wa Kad Tathamanal Mashhadoul Gharibou Maryamal ?athraa Jalisatin Fi Wath?iyatin Kharkaa" (و قد كانت التحفة الفنية التي تتفحصها لوحة زيتية على القماش بطول خمسة أقدام.

تضمن المشهد الغريب الذي رسمه دافنشي مريم العذراء جالسة بوضعية خرقاء).

k.

As previously observed, the name of the painting in the example below is both transliterated and literally translated probably for communicational purpose.

Da Vinci's original commission for *Madonna of the Rocks* had come from an organization known as the Confraternity of the Immaculate Conception, which needed a painting for the centerpiece of an altar triptych in their church of San Francesco in Milan. (p. 191)

كانت المهمة الأصلية التي أوكل بها ليوناردو دافنشي هي رسم لوحة مادونا أوف ذا روكس – سيدة الصخور – وقد كلفته بها جمعية دينية كاثوليكية تطلق على نفسها اسم "الروح الطاهرة" "Immaculate Conception"، و التي كانت بحاجة لوحة لتزيين القطعة المركزية بين الأقسام الثلاثة من المذبح في كنيستهم "كنيسة سان فرانشيسكو" في ميلانو. (P 155-6) مجموعة نتوءات صخرية خطرة. (ص. 148)

The term confraternity is adequately rendered but the translator added the adjective "Katholikiya" (كاثوليكية) to avoid misunderstanding. The phrase *Immaculate Conception* is a Biblical reference which means the conception of the Virgin Mary in which as decreed in Roman Catholic dogma her soul was preserved free from original sin by divine grace. This is probably why the translator opted for "Arrouh Atahira" (الروح الطاهرة) rather than "Al Habalou Bila Danas" (الحَبَل بلا دنس). What is less understandable is the recourse for the Latin form which we found odd taking the context into account.

l.

It is true that the verb "to mollify" implies to appease, but the suggested Arabic equivalent, in the following example, did not fit the context though it is quite acceptable for the word taken in isolation. Thus, we suggest "Artha" (أرضى) instead.

> Da Vinci eventually mollified the confraternity by painting them a second, "watered-down" version of Madonna of the Rocks in which everyone was arranged in a more orthodox manner. The second version now hung in London's National Gallery under the name *Virgin of the Rocks*. (pp. 191-192)

> بأن دافنشي قد هدأ من روع تلك الجمعية الدينية برسمه لوحة ثانية نسخة عن مادونا أوف ذا روكس – سيدة الصخور – كان جميع الأشخاص فيها كما أرادتهم الجمعية بشكل يتناسب مع الكنيسة الكاثوليكية. و هذه النسخة محفوظة اليوم في متحف لندن المحلي تحت اسم فيرجن أوف ذا روكس – عذراء الصخور. (ص. 156)

The original text also stresses the quality of the new painting as being a *watered-down* version. This detail was ignored in the Arabic counterpart though central to the expressed idea and implies that an act was done in order to solve the problem. The word means "to moderate or attenuate something in order to make it less difficult, offensive, or controversial" which

allows us to suggest "Noskha Mo?adala" (نسخة معدلة). We noticed also the translation of the adjective orthodox in its religious sense. It is true that the passage has a religious dimension but we think that in the description of the painting is rather a matter of convention. From that point of view, we propose: "Kana Jami?ol Ashkhassi Fil Lawha Kad Tawatha?o Bi Tarikatin Akthara Olfa" (كان جميع الأشخاص في اللّوحة قد توضعوا بشكل أكثر ألفة).

Our last remark concerns the translation of *London's National Gallery* by "Mathaf London Al Mahali" (متحف لندن المحلي). It is obvious that national refers to "Watani" (وطني) and not "Mahali" (محلي).

m.

Like the example that includes the description of an anagram (example i), the example below makes use of two English words, "cryptology" and "codex", in relation to the word cryptex to explain its origin and meaning. This point is totally absent in the translation which explained that "cryptex" is the adequate term but gave no reasons for such a deduction.

> The term *cryptex* possibly had been her grandfather's creation, an apt title for this device that used the science of *cryptology* to protect information written on the contained scroll or *codex*. (p. 271)

> مصطلح كريبتكس من اختراع جدها. و هو اسم مناسب لهذه الأداة التي استخدمت علم الكريبتولوجيا –الكتابة بالشيفرة– لحماية المعلومات المكتوبة على لفافة الورق أو المخطوطة الموجودة بداخلها. (ص. 223)

We think that in such cases, i.e. when it is matter of explaining things through words' forms, it would be more appropriate to use the Latin alphabet. An addition of a transliteration is not necessary but would not affect so much the translation quality.

n.

The following passage is about the explanation of the architectural concept "keystone", a central term in the novel. We noticed the alternation between French and English languages and the translator dilemma as what to transfer, what to transliterate and what to translate.

> *Clef de voûte* is a common architectural term. *Voûte* refers not to a bank vault, but to a *vault* in an archway. Like a *vaulted* ceiling."
> "But vaulted ceilings don't have keys."
> "Actually they do. Every stone archway requires a central, wedge-shaped stone at the top which locks the pieces together and carries all the weight. This stone is, in an architectural sense, the key to the vault. In English we call it a *keystone*. (p. 276)

فمفتاح العقد أو الحجر المفتاح أي بالفرنسية Clef de voûte هو مصطلح معماري معروف. فكلمة Voûte الفرنسية لا تعني Vault أي خزينة بنك بالإنجليزية بل تعني Vault بالمعنى المعماري مثل السقف المقبب "vaulted ceiling "
"لكن الأسقف المقببة ليس لديها مفاتيح".
"في الحقيقة لديها مفاتيح، فكل قنطرة أو قبة حجرية تحتاج إلى حجر مركزي إسفيني الشكل في قمتها يقوم بتثبيت القطع الحجرية الأخرى على بعضها و يحمل وزن القبة أو القنطرة بالكامل. و هذا الحجر بالمعنى المعماري هو مفتاح القبة. ونحن نطلق عليه بالإنجليزية اسم الحجر المفتاح أو مفتاح العقد". (ص. 228)

As the word "keystone" had been extensively used in the novel, we remarked that it was variously translated as "Hajar Al ?ikd" (حجر العقد), "Miftahl ?ikd" (مفتاح العقد) and "Al Hajar Almiftah" (الحجر المفتاح). The Arabic equivalent of the first sentence includes information not mentioned in the original text and their presence anticipated information that had to appear later on. The progression of ideas is totally destroyed. We propose a simpler alternative:

"Fal ?ibara Al Farnssia (Clef de voûte) Touhilou Ila Mostalahin Mi?mari Shai?"

(فالعبارة الفرنسية (Clef de voûte) تحيل إلى مصطلح معماري شائع)

As the word *keystone* appeared only by the end of the passage as a clearer and final explanation, its Arabic equivalent had not to be mentioned before. Moreover, the notification "Bil Inglizia" (بالإنجليزية) should not figure in the text, otherwise the word should be put in its English form as done with all the foreign forms in the same example.

o.

The example describes a part of the British capital London. The term *ultramodern* was deliberately used to stress the difference between the Millennium Eye structure and the old prestigious structures of Big Ben and Tower Bridge. To convey this point, we propose the following addition: "?imlaka Wa ?asriya Jidan" (عملاقة وعصرية جداً).

> Once dominated by Big Ben and Tower Bridge, the horizon now bowed to the Millennium Eye—a colossal, ultramodern Ferris wheel that climbed five hundred feet and afforded breathtaking views of the city. Langdon had attempted to board it once, but the "viewing capsules" reminded him of sealed sarcophagi. (p. 450)

> هذا الأفق الذي كان يوما تطل منه ساعة بيغ بين و برج الجسر، انحنى اليوم لعين الألفية، و هي عجلة فيريس عملاقة –آلة ميكانيكية يركبها الناس في حدائق الملاهي– كانت على ارتفاع خمسمائة قدم، تظهر منها المدينة بأبهى حللها. حاول لانغدون أن يركبها مرة، إلا أن "غرف المراقبة الصغيرة" فيها ذكرته بالنواويس الحجرية المغلقة. (ص. 378)

Ferris wheel is an amusement device consisting of a large upright power-driven wheel carrying seats that remain horizontal around its rim. It is named after the American engineer G.W.G. Ferris. The term is common in western countries but not in the Arab world. It is probably for that reason that the translator felt the necessity of giving an explanation of the term.

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p.

Even with an already supplied explanation of the *troubadours* in the original text, the translator saw it necessary to explain more and situated them historically "Ishtaharou Baynal Karnayn Al Hadi ?ashar Wath Thalith ?ashar Miladiya" (اشتهروا بين القرنين الحادي عشر والثالث عشر ميلادية).

> A text about *troubadours*—France's famous wandering minstrels. Langdon knew it was no coincidence that the word *minstrel* and *minister* shared an etymological root. The troubadours were the travelling servants or "ministers" of the Church of Mary Magdalene, using music to disseminate the story of the sacred feminine among the common folk. To this day, the troubadours sang songs extolling the virtues of "our Lady"—a mysterious and beautiful woman to whom they pledged themselves forever. (p. 512)

فيها نص حول التروبادوريين – و هم شعراء فرنسا الغنائيين المتجولين الذين اشتهروا بين القرنين الحادي عشر والثالث عشر ميلادية. كان لانغدون يعرف أن اشتراك كلمة minstrel أو الشاعر الغنائي و كلمة minister أو كاهن بنفس الجذر اللغوي الإنجليزي، لم يكن مجرد مصادفة. فقد كان التروبادوريون في الحقيقة كهنة جوالون يخدمون كنيسة مريم المجدلية مستخدمين الموسيقى لنشر قصة الأنثى المقدسة في أوساط العامة من الناس. و حتى يومنا هذا، كان التروبادوريون يترنمون بأغانٍ تمجد مناقب "سيدتنا" – وهي امرأة جميلة غامضة نذروا نفسهم لها إلى الأبد. (ص. 428)

We noticed that the translator handled perfectly the foreign forms, *minstrel* and *minister*, and introduced them in the Arabic version in an appropriate way. The confusions we met with the previous examples totally disappeared.

The last concept with which our study is concerned is that of social images and the different procedures used in their rendering. In the following we propose an analysis of the translation of these images through a group of examples.

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3.3.3. Analysis of the Translation of Content referring to Social Images

The suggested examples below refer to the concept of social images. We will try to examine some examples, to analyse their translations, and to explain the possible reasons behind the operated choices.

a.

We have already explained in the second theoretical chapter that in literary work social images can appear under various forms. In the following example, it emerges as a reflection on how to answer a question. The passage reveals a kind of tension existing between French and American People. Being an American novel, it tends to give a positive image of the Americans and a negative one of the French.

> Langdon frowned. The French, it seemed, loved to ask Americans this. It was a loaded question, of course. Admitting you liked the pyramid made you a tasteless American, and expressing dislike was an insult to the French. (p. 36)

> قطب لانغدون جبينه فالفرنسيون على ما يبدو يروق لهم أن يسألوا الأمريكيين هذا السؤال. كان هذا السؤال مفخخاً، فإذا اعترفت بأن الهرم يعجبك فإن ذلك سيجعل منك أمريكياً عديم الذوق وإذا عبرت عن عدم إعجابك به فبذلك تكون قد وجهت إهانة للفرنسيين. (ص. 28)

The example given describes a good American citizen in difficulty in front of a rather hard to please Frenchman. Statements like "The French, it seemed, loved to ask Americans this", "tasteless American" and "insult to the French" contribute in the construction of that image. At a translational level, such aspects have to be rendered whether explicitly or implicitly. In this case, the translator attempted to supply the nearest image by means of words like: "Yaroko Lahom" (يروق لهم), "Mofakhakh" (مفخخ), "?adimth Thawk" (عديم الذوق), and, "Ihana" (إهانة).

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b.

Another form in which a social image can emerge is a description of a character. The social image is not necessarily that about national character it can reflect also some aspects of a given social category. In the following passage, the author introduced the character of the captain of French police, Bezu Fache, deliberately in this way. Further in the novel, the reader will be informed about Fache's faithfulness to religion and hints are supplied making a link between religion and tough character.

> Captain Bezu Fache carried himself like an angry ox, with his wide shoulders thrown back and his chin tucked hard into his chest. His dark hair was slicked back with oil, accentuating an arrow-like widow's peak that divided his jutting brow and preceded him like the prow of a battleship. As he advanced, his dark eyes seemed to scorch the earth before him, radiating a fiery clarity that forecast his reputation for unblinking severity in all matters. (p. 39)

تحرّك النقيب بيزو فاش كثور غاضب بكتفيه العريضين المشدودين إلى الوراء وذقنه الملتصقة تماماً بصدره.
كان شعره ممشطاً إلى الخلف مدهوناً بالزيت و قد برزت من مقدمة رأسه خصلة شعر بشكل سهم يقسم حاجبيه الكثّين، بارزة إلى الأمام كمقدمة سفينة حربية.
وبينما كان يمشي بدت عيناه الغامقتين كما لو أنها تحرق الأرض أمامه فتشعّ صفاء ذهن متّقد ينبئ عما عرف عنه من حزم كالصخر في معالجة كل الأمور. (ص. 31)

To work out such an image, the original text used terms like "angry ox", "dark hair", "jutting brows", "prow of a battleship", "scorch the earth", and "unblinking severity". The Arabic counterpart's reliance on literary translation reduced to a great extent the original image. We think that the word "Sakhr" (صخر) is usually linked to hardness or "Al Kaswa" (القسوة) and not "Al Hazm" (الحزم). We propose the following translation alternatives: "Wa Howa Ma Thaknihil Lathi Talasha Tamaman Fi Sadrih" (و ذقنه الذي تلاشى تماماً في صدره), "Wa Howa Ma Ja?ala Khislata Asha?ri fi Mokadimati Raassihi Tabrozo Wa Kaanaha Safinaton Harbia

و هو ما جعل خصلة الشعر في مقدمة رأسه تبرز و كأنها سفينة حربية) "Kassamat Hajibayhi Al Kathayn

الكثين حاجبيه قسمت), "Kanat Nathrat ?aynaihi Adakinatyni Tasfa?ol Artha Min Amamihi Wa

Tonimo ?an Safaai…" "(كانت نظرة عينيه الداكنتين تسفع الأرض من أمامه و تتم عن صفاء...) and ,"Min

Hazm Fi Koli Alomor" (من حزم في جميع الأمور).

c.

    In this example, the image is constructed step by step through a game of questions and answers in a dialogue between the two characters. The objective is always to emphasise a naïve American confronting the tough French. Though the expressed result implies the triumph of the Frenchman, it presupposes that the good American had few chances in such games based on ruse.

> "Do you approve?" Fache asked, nodding upward with his broad chin.
> Langdon sighed, too tired to play games. "Yes, your pyramid is magnificent."
> Fache grunted. "A scar on the face of Paris.”
> Strike one. Langdon sensed his host was a hard man to please. (p. 40)

> "هل أعجبك؟ سأل فاش، مشيراً إلى الأعلى بإيماءة من ذقنه العريضة.
> تنهد لانغدون وهو منهك جداً لدرجة أنه ليس بمزاج يتحمل الألاعيب، "نعم، هرمكم مذهل".
> تمتم فاش قائلا: " إنه ندبة على وجه باريس".
> الضربة الأولى لصالح فاش. أحس لانغدون أن مضيفه كان رجلا صعب الإرضاء؛ (ص. 31)

    In the original text, the creation of the image is shown in the use of words like "too tired to play games", "your pyramid is magnificent", "a scar on the face of Paris", and "hard man to please". The Arabic counterpart succeeded in rendering a nearer image by using words like "Nadba" (ندبة) and "Sa?bel Irthaa" (صعب الإرضاء). Nevertheless we have noticed the following: first the addition of "Layssa Bi Mizaj Yatahamaloul Ala?ib" (ليس بمزاج يتحمل

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الألاعيب) presupposes that the American is as cunning as the French which is not the objective

of the original text; second the use of the verb "to grunt" amplifies the negativity of the

French character, to render it by the neutral word "Tamtama" (تمتم) reduces greatly the impact.

Accordingly, we suggest the following: "Mot?ab Li Daraja La Yomkinouhou Ma?aha

تمتم فاش في) "Tamtama Fash Fi Istiyaa" and (متعب لدرجة لا يمكنه معها مجاراة فاش) "Mojarato Fash

(استياء

d.

Images in the passage have two dimensions. First, that people all over the world build

their perception of America upon what they see in American movies produced by Hollywood.

Second, once again the Americans are victims of misinterpretation because of the kind of

knowledge American movies provide.

> "Mr. Langdon," Fache said abruptly. "Obviously, the pentacle must also
> relate to the devil. Your American horror movies make that point clearly."
> Langdon frowned. *Thank you, Hollywood.* The five-pointed star was now a
> virtual cliché in Satanic serial killer movies, usually scrawled on the wall
> of some Satanist's apartment along with other alleged demonic symbology.
> Langdon was always frustrated when he saw the symbol in this context; the
> pentacle's true origins were actually quite godly. (pp. 61-62)

> "سيد لانغدون" قال فاش باقتضاب، "من الواضح أن النجمة الخماسية مرتبطة أيضاً بالشيطان،
> فأفلام الرعب التي تصنعونها في أمريكا تشير إلى هذه النقطة بوضوح".
> قطّب لانغدون جبينه، شكراً لك هوليود، فبفضلك أصبحت النجمة الخماسية النقاط اليوم طابعاً
> أساسياً في أفلام القاتل المتسلسل الشيطاني، والتي عادة ما ترسم على جدران شقة أحد عبدة
> الشيطان ترافقها مجموعة من الرموز الشيطانية المزعومة. كان لانغدون يشعر دائماً بالإحباط
> عندما يرى الرمز مدرجاً في هذا السياق؛ لأن الأصول الحقيقية للنجمة الخماسية هي في الواقع
> أصول إلهية. (ص. 48)

The French offensive quality can be deduced from the use of "Your American horror

movies". Goodness and helplessness of the Americans is shown in "Thank you Hollywood"

in italics, and "was frustrated". The Arabic version tried to communicate the same idea putting an emphasis on some expressions so that the same effect is rendered. Thus the translator added "Alati Tasna?onaha" (التي تصنعونها) to make the reader feel to what extent the French character considers the Americans responsible for the diffusion of bad things. She also added "Fabifadliki" (فبفضلك) to express the good American vulnerability in front of the movie industry, and to show that the images generated by these movies are not real America.

e.

In a literary work, a foreign character is introduced as possessing those qualities the natives don't possess. As we have explained before, through the character of Fache an image of faithful French Christians is transmitted. We also mentioned that the author usually linked between religion and toughness.

> Langdon wasn't sure what issue Fache had in mind, but he was starting to suspect that Draco and Fache would have gotten along well. (p. 70)

> لم يكن لانغدون متأكداً أنه يعرف ما الذي يظنّه فاش الأمر الأكثر أهمية هنا، لكنّه كان قد بدأ يعتقد أن دراكو وفاش قد يتفقا تماماً مع بعضهما. (ص. 56)

In this sense, the thought of the American expressed above suggests a draconian character of the French captain and presupposes a good natured American. At the translational level, an Arabic reader could not understand the connotation the word "Draco" implies. This is not the case of the English reader who may ignore the Athenian legislator and his harsh code but can perceive the sense of harshness from relating the name to the adjective draconian. It is possible to get a close effect in the following way: "Drakol Kassi Wa Fash" (دراكو القاسي و فاش). We do not consider this suggestion to be a good alternative as it destroys the implicit aspect of the original passage.

f.

In this example, the communicated image is that of faithful Catholic French who is likely to turn mad if he feels that his faith or those who represent his faith are humiliated or criticised. In the original text, the reaction is reflected in "Fache's eyes hardened".

> Fache's eyes hardened. "You think Saunière is calling the Church a lame saint and a Draconian devil?" (p. 73)

> قست عينا فاش، "أتظنّ أن سونيير كان ينعت الكنيسة قديساً ضعيفاً وشيطاناً متوحشاً؟".(ص. 58)

The Arabic version used a literal translation. We found the structure "Kassat ?ayna Fash" (قست عينا فاش) bizarre and not commonly used in Arabic. We suggest instead: "Malaatil Kaswatou Nathrata ?aynay Fash/ Nathara Fash Bi Kaswa" (نظرة عيني فاش/نظر فاش ملأت القسوة نظرة عيني فاش/نظر فاش بقسوة).

g.

The game of cat and mouse continued between the French and the American. In the following example, the French captain felt confident and thinks that he is very close to his objective. Even at this level of analysis the problem of the use of italics and foreign languages in the original text and the disappearance of these aspects in the Arabic translation is clearly noticed.

> As Langdon spoke those words, a smug smile crossed Fache's lips for the first time all night. *"Précisément,"* Fache said. *"Précisément."* (p. 75)

> وعندما قال لانغدون هذه الكلمات، ارتسمت ابتسامة خبيثة على شفتي فاش للمرّة الأولى في هذه الليلة، قال فاش: "هذا صحيح... تماماً". (ص. 59)

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In fact, the character of the French captain is supposed to reflect qualities like harshness, toughness, severity, but not bad and evil. The word "Khabitha" (خبيثة) in the Arabic version allows a deviation in the perception of the original image which suggests proud and self satisfaction. To compensate for the loss in meaning caused by the absence of italics and the French expression, we propose the following alternative: "?akaba Fash Bil Farnsiya: Bith Thabt… Bith Thabt" (عقب فاش بالفرنسية: بالضبط...بالضبط).

h.

The rather long abstract below depicts the extent of the American power and the helpless of other authorities to face American transgressions. American involvement is not restricted to the Middle East and central Asia; it is all over the world and touched even American strategic allies, France in this case. The Frenchman irritation with the US embassy is communicated via "despise", "wrath", "lock horns", "battleground", "dog", "bite" and "American criminal". Along this image runs another image of the fair French in front of a criminal troublesome American expressed in "possession of drugs", "soliciting underage prostitutes", "shoplifting or destruction", and "guilty citizens". The passage is actually loaded with images and should be handled carefully at the translational level. In the first sentence, the translator tried to render the French captain anger by means of "Yamkoto" (يمقت), "Hankahou" (حنقه) and "Ghaythahou" (الغيظ). The chosen lexis fit perfectly the context but we found the structure a little bit clumsy. Our suggestion is: "Kana Bizou Fash Yamkotol Kathira Minal Ashyaa, Lakinas Sifaratal Amrikia Hia Aktharo Ma Yomkinouhou An Yothira Ghaythahou Wa Hanakahou" (كان بيزو فاش يمقت الكثير من الأشياء لكن السفارة الأمريكية هي أكثر ما يمكنه)

أن يثير غيظه و حنقه). Another clumsy structure is: "Haythou Joulou Ma Takoumo Bihi Howa

Saf?ohom ?ala Yadihim La Akthar" (حيث جل ما تقوم به هو صفعهم على يدهم لا أكثر).

> *The U.S. Embassy.* Bezu Fache despised many things... but few drew more
> wrath than the U.S. Embassy.
> Fache and the ambassador locked horns regularly over shared affairs of
> state—their most common battleground being law enforcement for visiting
> Americans. Almost daily, DCPJ arrested American exchange students in
> possession of drugs, U.S. businessmen for soliciting underage Prostitutes,
> American tourists for shoplifting or destruction of property. Legally, the
> U.S. Embassy could intervene and extradite guilty citizens back to the
> United States, where they received nothing more than a slap on the wrist.
> And the embassy invariably did just that.
> *Paris Match* had run a cartoon recently depicting Fache as a police dog,
> trying to bite an American criminal, but unable to reach because it was
> chained to the U.S. Embassy. (p. 93)

السفارة الأمريكية... كان بيزو فاش يمقت عدّة أشياء غير أن القليل منها كان يثير

حنقه أكثر من الغيظ الذي كانت تحرّكه السفارة الأمريكية.

فقد كان فاش والسفير الأمريكي على خلاف دائم حول شؤون دولية مشتركة – وكانت

المعارك بينهما غالباً ما تدور حول تطبيق القانون على الزوار الأمريكيين. حيث كانت الشرطة

القضائية، تقريباً كل يوم، تقوم باعتقال طلاب تبادل دراسي أمريكيين لحيازتهم المخدرات

ورجال أعمال أمريكيين لتورطهم مع عاهرات تحت السن القانونية وسواح أمريكيين لقيامهم

بسرقة المحال التجارية أو لتدميرهم الممتلكات الخاصة. وحسب القانون فإن السفارة الأمريكية

بإمكانها التدخل وترحيل المواطنين المذنبين إلى الولايات المتحدة حيث جل ما تقوم به هو

صفعهم على يدهم لا أكثر.

وذلك بالضبط هو ما تقوم به السفارة دوماً.

نشرت مجلة باريماتش حديثاً كاريكاتوراً يصوّر فاش على أنه كلب بوليسي يحاول

عضّ مجرم أمريكي إلا أنه لا يستطيع الوصول إليه لأنه مربوط بسلسلة إلى السفارة الأمريكية.

(ص. ص. 75-76)

Where in the English text refers to the United States. In the Arabic text we don't know

"Joulou Ma Takoumo Bihi" (جل ما تقوم به) refers to whom exactly. In addition, *a slap on the*

twist is an informal English idiomatic expression meaning to be punished in a slight way. Its

literal rendering, especially in a non natural Arabic structure reduced greatly the original

effect. Our proposal is: "Haythou Akssa Ma Yomikinohm Ata?arotho Laho Howa Shadon

Khafifon ?alal Othon" (حيث أقسى ما يمكنهم التعرض له هو شد خفيف على الأذن). Finally, we think that

in addition to the transliteration of *Paris Match,* transference seems to be necessary.

Nevertheless, the general image had been communicated in a rather good way.

i.

The passage describes the French captain religious devotion. This image is reflected

through his regularity in attending religious ceremonies and his eagerness to meet the Pope.

These aspects make him, in the eyes of his environment, the perfect man to benefit from

God's mercy. This image, as explained before, is communicated along with the image of the

tough character of the French captain, the *Bull*.

> Collet had to admit, if there was a God, Bezu Fache would be on His A-
> list. The captain attended mass and confession with zealous regularity—far
> more than the requisite holiday attendance fulfilled by other officials in the
> name of good public relations. When the Pope visited Paris a few years
> back, Fache had used all his muscle to obtain the honor of an audience. A
> photo of Fache with the Pope now hung in his office. *The Papal Bull*, the
> agents secretly called it. (pp. 75-76)

> كان على كوليه أن يقِرّ بأنه لو كان هناك رب فسيتصدّر بيزو فاش قائمة أقرب الناس إليه.
> فقد كان النقيب يحضر الاعتراف والقدّاس بانتظام دائم – إلى حدّ أبعد كثيراً من الحضور
> الإلزامي في العطل الذي يحقِّقه بعض المسؤولين الآخرين في سبيل ما يسمّونه علاقات عامة
> مفيدة.
> وعندما زار البابا باريس قبل عدّة أعوام، استخدم فاش كل نفوذه ليكون من بين الحضور لرؤية
> قداسته. واليوم توجد في مكتبه صورة له مع البابا، الثور البابوي، هذا ما يطلقه عليها رجاله
> سرّاً. (ص. 60)

The Arabic version succeeded in conveying the general traits of the image.

Nevertheless, a short comment should be done on some points. It is true that an A list refers to

individuals of the highest level of society, excellence, or eminence and thus can be translated

as "Kaimata Akrabin Nassi Ilayh" (قائمة أقرب الناس إليه). The addition of "Sayatassadaro"

(سيتصدّر) renders the statement audacious and easily rejected by an Arab reader who has a different idea about God's A list, and knows exactly who is supposed to be the first in this list. What makes this addition even more inappropriate is that the original text suggests a presence in the list which does not imply to be the head of it. We suggest a less provocative substitute: "Fasayakoun Ismou Fash Hatman Thimna Kaimati Al Mokarabin" (فسيكون اسم فاش حتماً ضمن قائمة المقربين).

The use of the adjective "zealous" in the original text worked very well the targeted image, its omission in the Arabic counterpart is likely to lessen the desired effect. For that reason, we propose the addition of "Wa Hamassin Shadid" (و حماس شديد). The rendering of "honnor of an audience" by "Al Hothor Li Roayati Kadassatihi" (الحضور لرؤية قداسته) is probably done in the sense of giving a religious tone to the statement and thus compensating loss in meaning observed elsewhere in the same passage. One of the forms in which the meaning is partially lost is that of putting *The Papal Bull* in italics in the original text which presupposes irony. The translator tried to maintain the same effect by putting the phrase between two comers to attract the reader's attention.

j.

The character of the French captain is discerned further through the description of his vision of women. In the following excerpt, two images are opposed; on the one hand the image of religiously marked severe man, and on the other the image of modern woman daring to penetrate all masculine domains. The character's rejection of the over presence of women in the police department is expressed in "weakening the department" "lacking physicality" and "dangerous distraction".

The ministry's ongoing foray into political correctness, Fache argued, was weakening the department. Women not only lacked the physicality necessary for police work, but their mere presence posed a dangerous distraction to the men in the field. As Fache had feared, Sophie Neveu was proving far more distracting than most. (p. 78)

إن هذا الاجتياح المتزايد باستمرار الذي كانت تقوم به الوزارة باتجاه تصحيح سياساتها، كان يضعف القسم، حسب رأي فاش. فهن لا تنقصهن البنية الجسدية الضرورية في عمل الشرطة فحسب، وإنما مجرد وجودهنّ فرض إلهاء خطيراً للرجال في العمل. و قد تحققت مخاوف فاش حيث أثبتت صوفي نوفو أنها تسبب إلهاء أكثر من معظم النساء في الشرطة. (ص ص. 62-63)

The Arabic version relied mainly on literal translation. The latter proved to be sometimes deficient when it comes to convey implicit meaning or social image, as the case here. The literal translation of the first sentence resulted in a bad quite ambiguous structure. We propose instead the following: "Ina Mothial Wizarati Kodoman Fi Siyassatihat Tashihiya/Tashihi Siyassatiha" (إن مضي الوزارة قدماً في سياساتها التصحيحية/ تصحيح سياساتها). For similar reasons we suggest the following translational alternatives: "Yorbikour Rijala Wa Yasrifouhoum Bi Shaklin Khatirin ?anil ?amal" (يربك الرجال و يصرفهم بشكل خطير عن العمل) instead of "Faratha Ilhaan Khatiran Lir Rijali Fil ?amal" (فرض إلهاء خطيراً للرجال في العمل) and "Wa Kan Khawfou Fash Fi Mahalihi, Fakad Thabata Ana Sofi Novo Hiya Masdarou Irbakin Akthara Min Ayi Imraatin Okhra" (و كان خوف فاش في محله، فقد ثبت أن صوفي نوفو هي مصدر إرباك أكثر من أي امرأة أخرى) instead of "Wa Kad Tahakakat Makhawifou Fash Haythou Athbatat Sofi Novo Anha Tossabibou Ilhaan Akthar min Mo?thamin Nissai Fish Shorta" (و قد تحققت مخاوف فاش حيث أثبتت صوفي نوفو أنها تسبب إلهاء أكثر من معظم النساء في الشرطة.)

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k.

The extract opposes the image of the American women to that of the French women. The negative impression the author has about American women is supported by negative qualifiers like the informal waifish (the correct English adjective is waif-like), cookie-cutter, and adorned. These words convey the image of thin fragile person who looks in need of care. Usually blonde, the American woman is described as a shallow person who is useful only as an accessory for adornment.

> Unlike the waifish, cookie-cutter blondes that adorned Harvard dorm room walls, this woman was healthy with an unembellished beauty and genuineness that radiated a striking personal confidence. (p. 79)

وعلى عكس أولئك الفتيات الشقراوات المنمقات اللاتي يذرعن سكن هارفرد الجامعيّ، كانت هذه المرأة صحيحة الجسم تتميّز بجمال حقيقيّ غير مصطنع وأصالة تشعّ ثقة في النفس مثيرة للإعجاب. (ص. 63)

These qualities of the American woman make her an artificial person. On the other side, the French woman is positively depicted as healthy, real, natural and self-confident. In the Arabic passage, some of these qualities were rendered and some others undermined relying, as in many other cases, mainly on literal translation. Our own proposal is: "Wa ?ala Kilafil Fatayatish Shakrawatin Nahilatil Lati Yozayina Arwikatas Sakani Fi Harvard, Kanatis Sihatou Badiatan ?ala Hathihil Mara, Zid ?ala Thalika Jamalon Tabi?i Wa Sidkin Youhi Bi Thikatin Fin Nafs Tad?o Lil I?jab" (و على خلاف الفتيات الشقروات النحيلات اللاتي يُزينّ أروقة السكن في هارفارد كانت الصحة بادية على هذه المرأة، زد على ذلك جمال طبيعي و صدق يوحي بثقة في النفس تدعو للإعجاب).

l.

In this example, the image of France and that of the United States are compared from a judicial point of view. The passage also stresses the role the media plays in both countries and the different policies governing the field in the two countries. The suggested idea is that American television usually brings criminals and allows them time to express themselves and to explain their real motives. Consequently, most of the time these criminals manage to obtain the sympathy and compassion of the viewers. It seems that such a phenomenon is less frequent in France where the laws are respected and correctly applied.

> Sophie sighed. "This is not American television, Mr. Langdon. In France, the laws protect the police, not criminals. Unfortunately, in this case, there is also the media consideration. Jacques Saunière was a very prominent and well-loved figure in Paris, and his murder will be news in the morning. Fache will be under immediate pressure to make a statement, and he looks a lot better having a suspect in custody already. (p.103)

> تنهدت صوفي. "هذا ليس برنامجاً تليفزيونياً أمريكياً، سيد لانغدون. فهنا في فرنسا القوانين تحمي الشرطة لا المجرمين كما أنه يجب أخذ وسائل الإعلام في عين الاعتبار فقد كان جاك سونيير رجلاً ذو مكانة مرموقة كما أنه كان شخصية محبوبةً جداً في باريس وسيكون نبأ مقتله هو أول خبر يذاع في الصباح الباكر. كما أنه ستكون هناك في الحال ضغوط ستمارس على فاش حتى يقوم بالإدلاء بمعلومات إلى الرأي العام حول الجريمة، وبالطبع ستكون صورته أفضل بكثير فيما لو كان تحت يده متهم ما. (ص. 83)

This combination of images is conveyed through "this is not American Television", "in France, the laws protect the police not the criminals", "media consideration", "murder will be news", "he looks better having a suspect". The Arabic version managed to give a close meaning. We have noticed that the translator rendered "American television" by "Barnamaj Tilifziouni Ameriki" (برنامجاً تليفزيونياً أمريكياً) which we found quite appropriate. She also added "Hona" (هنا) in "Hona Fi Faransa" (فهنا في فرنسا) in order to stress the difference more. "His

murder will be news" is translated by "Sayakoun Nabaa Maktalihi Awala Khabarin Yotha?o"

(وسيكون نبأ مقتله هو أول خبر يذاع). It could be said here that when the translator frees herself from

the burden of literal translation she conveys the message in a better way.

m.

The image communicated in this example is a stereotype concerning the tendency of

aging men in France to take young mistresses. The phrase *well aware* in the original text puts

the information in the frame of a general truth agreed upon. Though such phenomenon is

likely to happen anywhere else and that it is not sensible to restrict it to Frenchmen, what

matters at the translational level is to convey the image supplied by the original text, be it true

or false.

> Langdon studied the beautiful young woman before him, well aware that
> aging men in France often took young mistresses. Even so, Sophie Neveu
> as a "kept woman" somehow didn't seem to fit. (p. 104)

> أمعن لانغدون النظر في المرأة الجميلة الواقفة أمامه و هو يعلم تماماً أن الرجال المسنين في
> فرنسا غالباً ما يتخذون عشيقات صغيرات في السن. إلا أنه لم ير صوفي عشيقة رجل مسن
> فهي تبدو امرأة مستقلة وذات عزة نفس وامرأة كهذه لا يمكنها أن تقبل بوضع كهذا. (ص. 85)

It is quite obvious that the first part of the statement is not problematic, a quasi literal

translation was sufficient to render the meaning. This was not the case with the second part

where the translation of *kept woman* required a long explanation on the part of the translator.

Actually the word refers to a woman who is financially supported by a lover, especially by a

married man. It is often considered offensive. The translator tried to allude to this meaning by

using "Imraa Mostakila" (امرأة مستقلة), "?izatou Nafs" (عزة نفس), and "Wath?in Kahatha" (بوضع

كهذا). Nevertheless the meaning was not openly conveyed; probably because the translator

treated it as a kind of taboo that should not figure in an Arabic text.

n.

The example explores another area of the French captain's character; his sense of adventure and zeal for technology. The original text makes use of two idiomatic expressions: "he lost his shirt" and "a man who wears only the finest shirts". The first expression, informal, is usually used to show that someone has lost all his possessions. For that reason, the translator substituted the idiomatic structure by its explanation which results in a semantically successful translation, but with a loss of the aesthetic touch.

> Fache was rumored to have invested his entire savings in the technology craze a few years back and lost his shirt. *And Fache is a man who wears only the finest shirts*. (p. 107)

فقد دارت إشاعات تقول إن فاش قد استثمر مدخراته بالكامل في طفرة التكنولوجيا منذ بضع سنوات خلت وخسرها كلها. وكان فاش رجلاً لا يرضى بالخسارة أبداً. (ص. 87)

Things were different in the handling of the second sentence. The expression in the original text aims at stressing the extent of his loss by showing that he was leading a comfortable life. To render the expression by "Wa Kana Fash Rajolan La Yartha Bil Khassarati Abadin" (وكان فاش رجلاً لا يرضى بالخسارة أبداً), is in our sense a mistranslation. We suggest the following: "Binathari Ila Mostawa Ma?ishatihi, Kanat Khassaratou Fash Fadiha" (بالنظر إلى مستوى معيشته، كانت خسارة فاش فادحة). We have to acknowledge that our suggestion is semantically acceptable but misses the aesthetic effect.

o.

This example is a good one to discuss the concept of the *image of the country*. Usually people in the host country tend to show everything good and glorious in their homeland and to avoid all negative facets so that the foreign guest will finish by making a positive impression

on that country and on its people. The example presupposes that when a native is obliged to show the foreign an immoral side, he will shock this guest. Of course the whole idea is questionable especially when we speak about shocking the American.

> Sophie frowned. She could think of far less scandalous routes, but tonight she was not going to be picky. "Oui." *We can shock the visiting American.* (p. 213)

قطبت صوفي جبينها. كان في بالها المرور بطرقات أقل رذيلة وخزياً إلا أنها لن تكون صعبة الإرضاء الآن فلا وقت لديها. "نعم". فلنتسبب للزائر الأمريكي بصدمة لن ينساها. (ص. 174)

As we have already explained, the truth of the image is not our main focus; we are interested only in the way this image had been translated. The unethical nature of the image is expressed in the original text by words like "scandalous" "shock the visiting American" in italics. The adjective "scandalous" refers to something causing outrage or damaging reputation. The Arabic counterpart "Rathilatin Wa Khiziyan" (رذيلة وخزيا) tried to stress more the immorality of the scene by adding "Rathilatin" (رذيلة) which we found quite appropriate. Less suitable was the translator's literal rendering of "she was not going to be picky" which resulted in a structure that did not help in the construction of the image we had explained above. We propose instead: "Ila Anahal Layla Lam Takon Bi Wath?iyatin Tasmahou Laha Bitawakofi ?inda Hathihin Nokta" (إلا أنها الليلة لم تكن بوضعية تسمح لها بالتوقف عند هذه النقطة). To compensate the loss caused by the absence of italics in the last expression, the translator added "Lan Yansaha" (لن ينساها) in order to make the reader understand that the scene was greatly immoral.

p.

The example below suggests an image of Swiss people as being highly skilful and precise. The original text alludes to the famous Swiss watch known for its exactitude by using

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clockwork. The translator distanced herself from literal translation and tried to give the Arabic reader an equivalent image by using qualifiers like "Ghaton" (غاية) and "Hatha Howa Bihak" (هذا هو بحق). She also added "Al Oslob Aswisri" (الأسلوب السويسري). In this case the operated choices fitted the translation targeted image.

Clockwork, *Langdon thought*. Leave it to the Swiss. (p. 245)

غاية في الدقة... فكر لانغدون، هذا هو بحق الأسلوب السويسري. (ص. 201)

q.

The image of the British is explored in this passage. The conservative aspect of the British character is conveyed through "never answers his door" and "prefers to make an entrance". These expressions reflect also the way in which the British stuck to old manners of nobility and insist on all prestigious rules in receiving guests. The specific nature of the British humour is expressed in "a sense of humor a bit strange".

> "Teabing never answers his own door; he prefers to make an entrance…..."
> Langdon paused. "Actually, I should probably warn you before you meet him. Sir Leigh has a sense of humor that people often find a bit... strange."
> (p. 305)
> "تيبينغ لا يفتح باب قصره بنفسه أبداً فهو يفضل الدخول بشكل مهيب..... صمت لانغدون للحظة. "في الحقيقة، أعتقد أن عليّ أن أحذرك منه قبل أن تلتقي به. فالسير لاي تيبينغ يتمتع بحس دعابة يجدها معظم الناس غريبة بعض الشيء". (ص. 252)

These different traits of character should appear in the Arabic version. To stress the side of prestige and nobility the translator rendered "Answers his own door" by "Yaftahou Baba Kasrihi Binafsihi" (يفتح باب قصره بنفسه). The addition of "Kasrihi" (قصره) is operated in

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order to stress the rank of the British in question. In the same order of ideas "he prefers make

an entrance" is translated by "Yofathilo Adokhola Bishaklin Mahib" (يفضل الدخول بشكل مهيب).

Here the addition of "Bishaklin Mahib" (بشكل مهيب) highlights the British tendency to do

everything according to traditions. So far the operated choices go in the correct sense and help

in constructing the correct image. For the second aspect of the character, the strange sense of

humour, the translator opted for a literal translation which in this case was adequate and

rendered the corresponding image.

r.

The excerpt reflects on the one hand the historically marked perception of the

American by the British and on the other hand the British sense of pride and self-esteem. In

the background of these two images we may discern the presence of a third ironical image

describing modern knights as being, in their appearance, quite the opposite of the title they

hold.

> "Perhaps Robert told you I schooled just down the road at Oxford."
> Teabing fixed Langdon with a devilish smile. "Of course, I also applied to
> Harvard as my safety school."
> Their host arrived at the bottom of the stairs, appearing to Sophie no more
> like a knight than Sir Elton John….. Despite the aluminium braces on his
> legs, he carried himself with a resilient, vertical dignity that seemed more a
> by-product of noble ancestry than any kind of conscious effort. (p. 307)

"ربما أخبرك لانغدون أنني درست في جامعة قريبة من جامعتك، في أكسفورد". ركزّ تيبينغ
نظره على لانغدون و ابتسم بخبث. "إلا أنني تقدمت بالطبع بطلب للدراسة في هارفرد أيضاً في
حال لم يتم قبولي في أكسفورد".

بدا مضيفهما لصوفي و قد أصبح أسفل الدرج، أبعد ما يكون عن الفرسان ولعل السير
إلتون جون يبدو فارساً أكثر منه...... وبالرغم من أطواق الألمنيوم التي كانت تحيط برجليه إلا
أنه كان يمشي بشموخ واستقامة رافعاً رأسه بفخر بدا وكأنه كان بسبب أصله النبيل أكثر من
كونه نتيجة مجهود مقصود. (ص. 255)

The first image is expressed through a comparison between *Oxford* and *Harvard* that stresses the fact that Oxford is intellectually superior and presupposes that the British are more intelligent than the Americans. The first problem we noticed at the level of the Arabic version is the mistranslation of the verb *to school* which means to teach and not to study. The translator adequately explicated "my safety school" by "Fi Hali Lam Yatim Koboli" (في حال لم يتم قبولي) which offered a clear image.

The image of the modern knight is expressed in "No more like a knight than Sir Elton John". It was rendered by "Ab?ada Ma Yakounou ?anil Forsan, Wa La?alas Sir Ilton Jone Farison Akthara Minhou" (إلتون جون يبدو فارساً أكثر ما يكون عنه أبعد منه عن الفرسان ولعل السير). It is true that the Arabic text reflects the divergence between the title and the person's appearance, but we feel that it overlooked the style of irony and rendered it in a rather neutral style. Finally, concerning the image of the British sense of pride and self-esteem, the Arabic text offered a relatively similar image by using words like "Shomokh" (شموخ), "Istikama" (استقامة), "Rafi?an Raasahou" (رافعاً رأسه), "Fakhr" (فخر), and "Aslohoun Nabil" (أصله النبيل). What we have noticed is that the Arabic text, in this example, managed to convey the original images.

s.

This example is the illustration of the historical tension that exists between the French and the English people, and probably goes back to the Hundred Years' War if not before. The negative idea the English has of the French is reflected in unfortunate disease", "distaste, "your government steals" and "humiliated us". The text also supplied as a background scene an image of the bad English cooking compared to the highly appreciated French cooking.

"Rémy is Lyonais," Teabing whispered, as if it were an unfortunate disease. "But he does sauces quite nicely."
Langdon looked amused. "I would have thought you'd import an English staff?"
"Good heavens, no! I would not wish a British chef on anyone except the French tax collectors." He glanced over at Sophie. *"Pardonnez-moi,* Mademoiselle Neveu. Please be assured that my distaste for the French extends only to politics and the soccer pitch. Your government steals my money, and your football squad recently humiliated us." (p. 309)

"إن ريمي من ليون". همس تيبينغ كما لو أن ذلك مرضاً مؤسفاً. "لكنه يعد صلصات لذيذة جداً".

بدا لانغدون متسلياً. "كنت أعتقد أنك قد تأتي بطاقم خدم إنجليزي".

"يا إلهي، كلا مستحيل! إنني لا أتمنى أن يأكل أحد من يد طباخ إنجليزي إلا جباة الضرائب الفرنسيين". ونظر إلى صوفي. "اعذريني آنسة نوفو. لكن ثقي بأن كرهي للفرنسيين يطال السياسيين ومنتخب فرنسا لكرة القدم فقط. فحكومتكم تسرقني وفريقكم لكرة القدم قد مرّغ كرامتنا فى الأرض حديثاً. (ص. 255)

At a translational level, the first image was conveyed through "Marathan Moussifan" (مرضاً مؤسفاً), "Korhi Lil Faransiyin" (كرهي للفرنسيين) and "Hokomatokom Tasrikoni" (فحكومتكم تسرقني). We noticed here that the literal translation did not affect the translation quality because the corresponding text supplies the same implicit of the original text. In other words, the image we have explained above was implicitly communicated in the original text but the text structure per se did not present any difficulties. Thus, the translator tried to use a similar technique and was successful. For the second image, we observed a similar reasoning and the result was satisfactory.

t.

Like the previous example, the following passage stresses the difficult relation between the French and the English. The explored area is that of the level of development and civilisation in both countries giving of course advantage to the British part. In the first

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statement, this idea is implied through a distinction between the civilised world and France i.e. France is not considered as a civilised country.

> "My friends, I am far more influential in the civilized world than here in France.
> Teabing gave a wave of disgust. "I am finished with France…. I shan't care if I ever again see Château Villette."
> French doctors make me nervous, so every fortnight, I fly north to take my treatments in England. (p. 380).
> England was less than an hour from Paris, and yet a world away. (p. 433)

"يا عزيزتي، إنني أتمتع بنفوذ في العالم المتحضر أكثر بكثير من نفوذي هنا في فرنسا.
قام تيبينغ بحركة تدل على الاشمئزاز. "لقد انتهيت من أمر فرنسا.... ولن أهتم لعدم رؤية قصر فيليت ثانية على الإطلاق".
فالأطباء الفرنسيون يسببون لي التوتر، لذا فأنا أسافر كل أربعة أيام شمالا لتلقي العلاج في إنجلترا. (ص. 319)
كانت إنجلترا على بعد أقل من ساعة من باريس، إلا أنه كان يشعر وكأنها على بعد آلاف الأميال عنها. (ص. 365)

The suggested image is conveyed through simple structure which makes its translation an easy task and ensures a same image in the Arabic version. In a similar way, presuppositions in the second and third sentences were correctly rendered through quasi literal translation. Nevertheless, we should at this point mention the mistranslation of "fortnight" by "Arba?ati Ayam" (أربعة أيام) whereas the correct equivalent is "Ousbo?ayn" (أسبوعين).

The translation failed, in our sense, in rendering the meaning of the last sentence. The idea the original text suggests is that France and England where geographically near to each other. At the same time the divergences between the two countries and the differences noticed in every aspect of life widened the gap between them and gave the impression that the two countries could not belong to the same world. The English expression "A world away" rendered perfectly this idea but the Arabic "?ala Bo?di Alafil Amiyal Minha" (على بعد آلاف الأميال عنها), though it expressed the idea of distance, failed in conveying a similar image.

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The detailed translation analysis in the above sections allows us to make some comments on the translation and to examine the different difficulties. In the following we suggest a brief discussion of the translation analysis.

3.4. Putting It Altogether:

The analysis of the examples in the previous parts can be summarised in the following way:

Different problems are likely to occur in translating terms bearing a religious reference. At the level of the translation of words related to religious groups, we have noticed that the English distinction between the terms is more apparent than the Arabic counterpart. Concerning the translation of terms referring to *specific religious concepts*, we observed that some words were transliterated whereas their Arabic equivalent already existed. Such translational behaviour did not help very much in supplying an accurate translation. The Arabic language, however, may be negatively influenced by these acts which unnecessarily allow the penetration of foreign words into the language.

Some of the analysed terms seem to have specific meanings in Christianity and Islam and their translation should take into account this fact. Many Christian terms, though already lexicalised in Arabic, show a communicational difficulty. We think that, when necessary, a paraphrase should be added to the translated words the understanding of which is suspected.

Another remark on the difficulties of translating religious terms lies in the translation strategies. We have noticed that the translator frequently used a literal translation or a transliteration when a given concept is introduced for the first time. In another occasion, usually occurring after the introduction of the concept he suggested a brief explanation or an illustration. With think that to guarantee a logic progression of ideas within the literary work, the explanation should accompany the literal translation when the word is first introduced.

In many occasions the translator opted for a general term while a specific one existed. It is true that some of the available equivalents seem to be ambiguous, but a good number of equivalents were avoided for no understandable reasons. We also noticed that the many additions operated by the translator were inappropriate and in many situations rendered an almost opposite meaning. We comprehend the translation needs, but we think that the translator of a literary text has to bear in mind that he is transmitting ideas and ideologies of somebody else, and not his.

In relation to the translation of proper names with biblical references, we have remarked that they were adequately rendered with the Arabic equivalents that fit the Christian context. An exception was in the translation of the name Joseph which was translated as both جوزيف and يوسف. The context of the novel imposes the first and rejects the second.

In a similar way, the analysis of the translation of artistic and architectural terms allowed us to discern many points. For the translation of the names of paintings, the main remark concerns the order in which the translation strategies are used. Generally, the Arabic version added superordinates for communicational purposes. The recourse to explanation was very frequent in the translation of the styles of painting and sculpture. Though this solution is founded, we think that an overuse can distort the original meaning. When the TT reader is offered knowledge the ST reader did not possess, many aesthetic and semantic qualities of the text are lost. Many architectural terms were partially rendered and cultural specificities were undermined. In fact, the translator is sometimes obliged to sacrifice one or more facets of the meaning in order to guarantee a successful communication. In addition, a lack of accuracy was noticed in the translation of the terms related to buildings where the general terms did not highlight very well the transmission of the historical and religious dimensions.

At the structural level, the accomplished analysis has revealed the occurrence of various translation problems. In many cases, the translator was aware of the difficulties, but

the solutions she opted for were always adequate which caused a failure in communication. The translation of religious content shows complexity when it comes to biblical concepts. In other cases, stereotyped images and ironical tone totally disappeared in the translation where they are rendered in an almost neutral way. At that level the problems are related to the discourse analysis and to the ability of the translator to distinguish between the statement and its possible presuppositions. The translator should put himself in the author's place and try to find out what is implicitly transmitted. What is more is that the original text gave an additional meaning to many passages through the use of italics and foreign languages. The absence of these aspects in the Arabic version deprives it from an implicit facet of meaning. The translator also used at many occasions koranic references to convey a foreign idea in a familiar language. In the case of the corpus of our analysis, this translational solution was adequately applied. As far as the translation of idiomatic expressions is concerned, an explanation was supplied most of the time which implies a loss at the aesthetic level.

Concerning the artistic and architectural contents, we have noticed that their translation frequently includes additions and explanations. Many of the operated choices were necessary. Similar to the translation of religious content, however, transliteration was inappropriately used and specific artistic and architectural details were neglected. Many explanations of games and words were based on the Latin form of the words. The translator did not succeed to render the same meaning because she tried to use the Arabic language which did not work in this case. We think that in this case the translator had to proceed to transference and to base the explanation on the Latin form.

In the translation of the social content referring to social images, our first remark concerns the way in which these images generally occur in the original text. In fact, most of the social images we have examined are expressed through a neutral language and rely on allusion and the cooperation on the part of the reader. For that reason, the difficulties of

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translation did not occur at a linguistic level. The passages carrying a social image can be easily rendered. What image the translated passages can convey is the core of the problem. The interpretation of social images relied on a shared knowledge between the author and his readership. The expected reactions are governed by social conventions and historical data. When it comes to the Arabic version, two phenomena are possible. First, the translator succeeds in rendering an equivalent image but the reader does not possess the required knowledge. In this case a shift in the presupposition took place. In other words, the Arabic reader perceives a different social image. Second, the translator failed in her translation. In this case the divergence between the original image and the translated one can be too significant, which means a mistranslation.

We think that the translation of social images is a very sensitive area and should be handled carefully in translation. It is true that an exact image is not expected through translation, especially when we consider all the social and psychological intervening parameters. Nevertheless, it is always possible to supply a near image when the shift in presupposition is not too important. Stereotype and irony may both convey specific images, and therefore should be considered thoroughly.

Conclusion

In this chapter we tried to offer an analytical study of the Arabic translation. The original text was briefly introduced, and then a biography of the author, small literary analysis and different reactions to the novel were supplied. For the translated version, we presented general information. Our main concern was in the translation of historical content and social images. In the historical content, we have restricted ourselves to religious, artistic, and architectural aspects.

Our analysis was divided into two main parts. The first part dealt with the translation analysis at word level and was restricted to the historical content as the social images could hardly be expressed through individual words. Consequently, this first part was divided into two sub parts; the analysis of the translation of religious terms, and the analysis of the translation of artistic and architectural terms.

The second part of our analysis dealt with the translation analysis at the structural level and was organised in three sub parts; analysis of the translation of religious content, analysis of the translation of artistic and architectural content and finally the analysis of the translation of social images.

This chapter is concluded by a discussion of the translation. This discussion allowed us to give an overview of the different translational difficulties that are likely to appear when the literary texts deal with historical aspects and convey social ideologies and views.

One can make a remark concerning the length of this practical chapter compared to the two other chapters. In fact, we deliberately opted for a long analysis with a good number of examples. The balance we tried to keep was between the theoretical part as a whole (the two chapters) and the practical part (the last chapter) and we think that this objective was attained.

Conclusion and Recommendations

The present paper offered an analysis of literary translation from two perspectives; historical content and social images. The analysis of the translation of the historical content was limited to religious, artistic and architectural areas. This analysis allowed us to examine carefully some translational difficulties relating to these two aspects. In many cases, it was possible for us to suggest alternative solutions.

Our analysis is based on a popular novel, The Da Vinci Code. Our choice was not based on the literary recognition of the novel but on its widespread. The novel was a bestseller for over two years. It discusses controvertial issues related to Christianity and offers good examples of social images. In addition, the novel was translated into many languages. In other words, the novel enjoyed many characteristics that make our choice judicious.

In the first chapter of the present study, we suggested a discussion of some translational issues related to our subject. It was central to our work to outline the different theories of translation and to shed light on the principles governing the activity and consequently the multiplicity of ways through which one can analyse a translation. We have also proposed some models of translation analysis and assessment, these models helped us in the the practical part. Similarly, we have scrutinised the concept of discourse analysis from a translational viewpoint. It was possible for us to consider extralinguistic problems of translation.

Always in the first chapter, we proposed an analysis of the problem of equivalence in translation. We also devoted a whole section to discuss the cultural difficulties generated by translation. We then tackled the problem of the translation of proper names and cultural referents being relevant to our research. This chapter was concluded by a discussion of the translator environment and its impact on the translation quality.

The second chapter of our study dealt with the literary aspects we focused on in our translation analysis. We were mainly interested in the introduction of the concept of imagology. We proposed a definition and a brief history of this domain. We, then, analysed the different aims of imagology and its domains. The relationship between literary studies and imagology was also discussed. To have a complete image on the domain of imagology, we proposed an outline of its methods. In addition, we studied the concept of image which is firmly related to imagology and social images. We approached the notion from social and literary viewpoints. In a similar way, we suggested an analysis of the stereotype and an explanation of its relation to social images and representations. It was equally important to our work to explain what is exactly meant by historical content. We, therefore, gave brief descriptions of religious, artistic, and architectural concepts in literary work. We have limited ourselves to these aspects of the historical content.

The final chapter of our work offered an analytical study of the Arabic translation. We proposed an analysis of the translation of historical content and social images. The suggested analysis was divided into two main parts. The first part was concerned with the translation analysis at word level and was restricted to the religious, artistic, and architectural contents. The second part focused on the translation analysis at the structural level and was structured in three sub parts; analysis of the translation of religious content, analysis of the translation of artistic and architectural content, and finally the analysis of the translation of social images. The chapter was concluded by a discussion of the translation analysis in order to summarise the various difficulties that are likely to appear in a literary text, especially at the level of historical aspects and social images. We deliberately chose a long analysis with extensive examples in order to guarantee a balance between the theoretical part as a whole (the two first chapters) and the practical one (the last chapter).

It was possible for us to obtain some results from the discussed examples. The results confirm that even though the studied aspects are subject to the general literary translation problems, they present some specific difficulties related to their nature. We have noticed that some ambiguous translations were the result of an inappropriate use of translation strategies. Partial rendering or even mistranslation is likely to occur when the translator adds information which does not exist in the original text. In many cases the implicit quality of the original text is diluted through an overuse of explanations. Reactions of the ST reader and the TT reader may vary considerably as they do not receive the same knowledge. We remarked a frequent recourse to generic terms in the rendering of specific concepts. In fact, the superordinate can help in translation but it should be used adequately. The translation of social images is a very sensitive area and should be handled carefully in translation. Social and psychological factors rather than linguistic parameters have to be examined.

We think that translation analysis of this kind can be useful, though the obtained results cannot be generated, it is possible to check their validity on other texts. Our objective is to accomplish more translation analyses dealing with specific areas in literary texts. We think and expect that the obtained results can form a basis on which an integral analysis of the translation of literary texts will reveal accurate results.

Our ambition is that the present research could constitute a starting point to other studies of the same kind and on other aspects. We are aware that such contributions, in our department and in other departments in our universities, can form a data base for translation studies students as well as for researchers.

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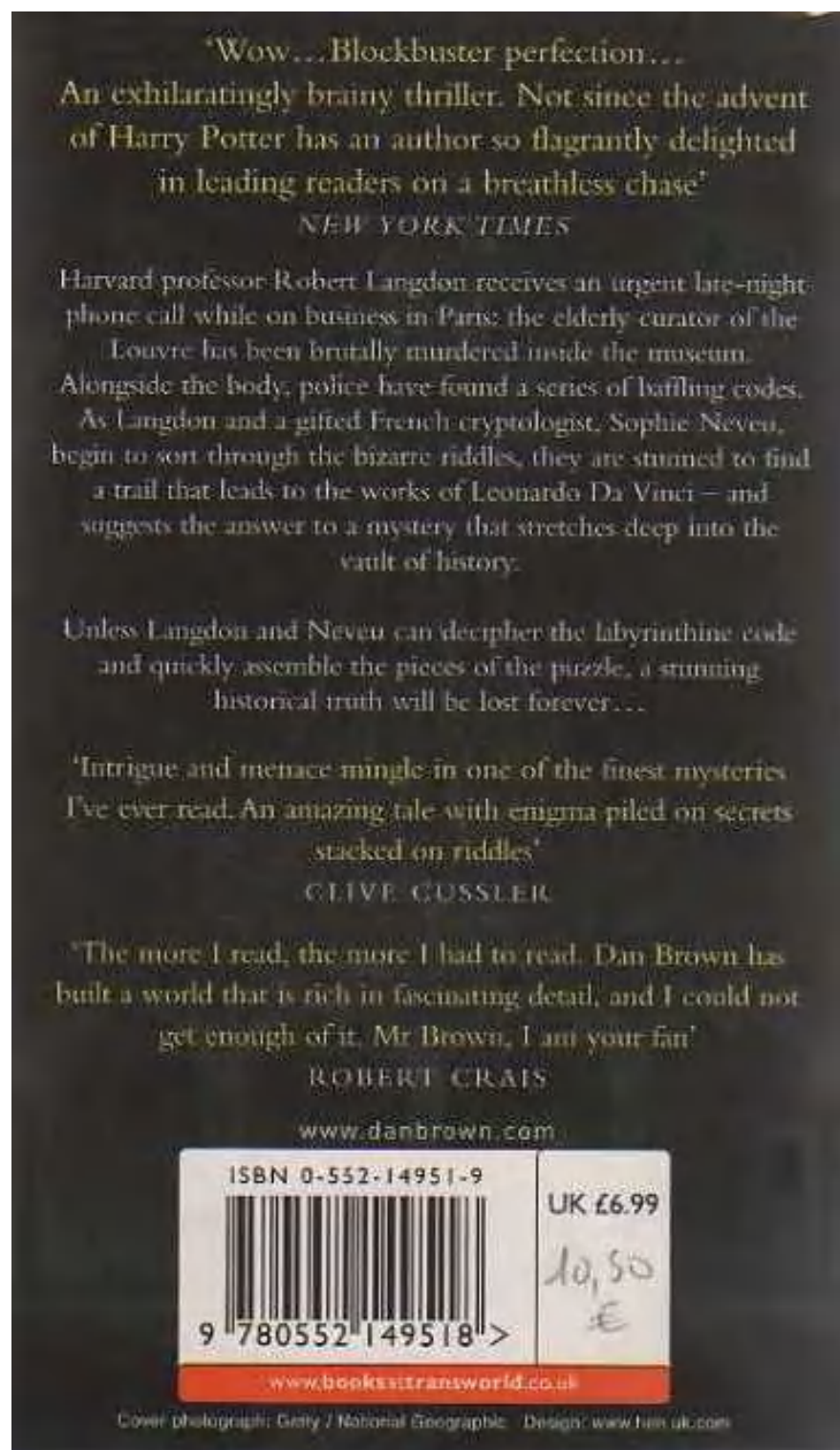
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Appendix I: **Back Cover of the Original Text**

'Wow…Blockbuster perfection…
An exhilaratingly brainy thriller. Not since the advent
of Harry Potter has an author so flagrantly delighted
in leading readers on a breathless chase'
NEW YORK TIMES

Harvard professor Robert Langdon receives an urgent late-night
phone call while on business in Paris: the elderly curator of the
Louvre has been brutally murdered inside the museum.
Alongside the body, police have found a series of baffling codes.
As Langdon and a gifted French cryptologist, Sophie Neveu,
begin to sort through the bizarre riddles, they are stunned to find
a trail that leads to the works of Leonardo Da Vinci – and
suggests the answer to a mystery that stretches deep into the
vault of history.

Unless Langdon and Neveu can decipher the labyrinthine code
and quickly assemble the pieces of the puzzle, a stunning
historical truth will be lost forever…

'Intrigue and menace mingle in one of the finest mysteries
I've ever read. An amazing tale with enigma piled on secrets
stacked on riddles'
CLIVE CUSSLER

'The more I read, the more I had to read. Dan Brown has
built a world that is rich in fascinating detail, and I could not
get enough of it. Mr Brown, I am your fan'
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DAN BROWN
THE DA VINCI CODE

CORGI

Appendix II: **Back Cover of the Arabic Version**

Appendix III: **The Characters of the Novel**

Robert Langdon

Robert Langdon, the main character of the story, is a Harvard University professor of Religious iconology and Symbology, a field of study that does not exist in reality, who appeared in the Dan Brown novels *The Da Vinci Code* (2003) and previously in *Angels & Demons* (2000). He seems to be an unintended main character in that the action and adventure of the story finds him, rather than him searching for it. In the story, he happens to be in Paris when the curator of the Louvre museum is murdered. The police adamantly summon him to the scene of the crime to help them decipher clues left by the victim at the scene. He agrees to help, and then is recruited by another main character, Sophie Neveu, to help her follow the clues further to learn about why her grandfather was murdered and the truth about her long since dead family. Robert is a likable character that could be described as a well-respected, sought after and intelligent.

Langdon is Brown's tribute to John Langdon, author of Wordplay: Ambigrams and Reflections on the Art of Ambigrams, one of Brown's favourite books. Being a modern-day knight-errant, Langdon must prove not his physical but his mental prowess, conquering symbols and cracking codes throughout the novel. Little background detail is given by Brown about Robert Langdon.

Sophie Neveu

Neveu is the granddaughter of Louvre curator Jacques Saunière. She is a French National Police cryptographer, who studied at the Royal Holloway, University of London Information Security Group. A young, pretty cryptographer, Neveu becomes Langdon's ally in the search for the truth about the murder of Saunière, her estranged grandfather. Sofia, in

Greek, means wisdom. Her last name, Neveu, is a homonym of the French word *nouveau*, or new. Combined, the full name adds up to "New Wisdom." At the centre of the name Neveu is the word "Eve," pointing to Sophie's possibly unique position in the world as the chalice carrying Christ's blood.

She was raised by her grandfather from an early age, after her parents were killed in a car accident. Her grandfather used to call her "Princess Sophie" and trained her to solve complicated word puzzles. As a young girl, she accidentally discovered a strange key in her grandfather's room inscribed with the initials "P.S.". An incident led to her estrangement with her grandfather for ten years until the night of his murder. Sophie finds out at the end of the book that she is a living descendant of the historical Jesus.

Jacques Saunière

The curator of the Louvre, Saunière is also Grand Master of the Priory of Sion. As the novel begins he is found dead—naked, and spread-eagled on the floor of the Grand Gallery—with a pentacle scrawled in blood on his torso. His name is derived from that of a French priest, Abbé Bérenger Saunière, who, according to legend, discovered mysterious parchments hidden in a pillar at the church of St. Mary Magdalene in Rennes-le-Château in 1885. The papers traced a bloodline descended from Jesus Christ and Mary Magdalene—and turned Saunière into a rich man.

Jacques Saunière is the grandfather of Sophie Neveu. Before being murdered in the museum, he reveals false information to Silas about the Priory's keystone, which contains information about the true location of the Holy Grail. After being shot in the stomach, he uses the last minutes of his life to arrange a series of clues for his estranged granddaughter, Sophie, to unravel the mystery of his death and preserve the secret kept by the Priory of Sion. Although his part is small in the novel, he is the one that sets the events that follow in motion.

Sir Leigh Teabing

Sir Leigh Teabing is a former British Royal Historian, a title that does not exist, and the world's most renowned living expert on the Holy Grail. His henchman is a manservant named Rémy. In creating the enigmatic Teabing, Dan Brown was paying tribute to the conspiracy theorists whose work preceded his own— specifically, the authors of Holy Blood, Holy Grail, a controversial book published in 1982. One of the authors is Michael Baigent (Teabing is an anagram of Baigent) and another is Richard Leigh.

Silas

An albino monk and a member of the Catholic group Opus Dei, Silas is given orders from The Teacher to murder Saunière. He is known for his deft practice of corporal mortification, which involves attaching a spiked chain called a *cilice* to his thigh. Besides being a homonym for the word cilice, the name Silas appears to have been taken from a Biblical character that escaped from jail during a God-willed natural disaster—described by latter- day scholars as either an earthquake or a hurricane.

Aringarosa puts him in contact with The Teacher and tells him that his mission was to save the true Word of God. Silas follows the information given by the Priory leaders to the Church of Saint-Sulpice. However, he discovers that he was duped with false information, and also kills Sister Sandrine Bieil who spied on him in the church. The Teacher later tells Silas that the keystone was in Château Villette. After that Silas is taken to London via Teabing's private jet.

It is argued that Silas is not evil, as he commits murders which he honestly believes are justified for a greater good. The vast majority of critics and readers find Silas to be the novel's most sympathetic character. The novel's portrayal of Silas is a compassionate

exploration of how difficult albinism can be--especially for young people--and how cruelly societies can ostracise those who look different.

Bezu Fache

Fache is a captain in the Direction Centrale de la Police Judiciaire (DCPJ), the French criminal investigation police. Tough, canny and persistent, he is in charge of the investigation of Louvre Museum curator Jacques Saunière's murder in the Louvre. From the message left by the dead curator, he is convinced the murderer is Robert Langdon, whom he summons to the Louvre in order to extract a confession. He then starts pursuing Langdon doggedly in the belief that letting him get away would be career suicide. However, after contact with Opus Dei leader Bishop Manuel Aringarosa about the murder of Sister Sandrine Bieil, he realises that it was not Langdon who killed Saunière.

Manuel Aringarosa

Bishop Aringarosa is the worldwide head of Opus Dei and the patron of the albino monk Silas. He is summoned by the Vatican to a meeting and told, to his great surprise, that in six months the Pope will withdraw his support of Opus Dei. He believes his faith demands that he take action to save Opus Dei. He is contacted by a shadowy figure calling himself *The Teacher*, who informs him that he can deliver an artifact to Aringarosa so valuable to the Church that it will give Opus Dei extreme leverage over the Vatican. The artifact is in fact a keystone which provides clues that lead to the legendary Holy Grail. Aringarosa willingly agrees to co-operate.

Marie Chauvel Saint-Clair

Marie Chauvel is the Guardian of the Rosslyn Trust, as well as the wife of Jacques Saunière and Sophie Neveu's grandmother. The docent is Sophie's brother. Believing that they had been targeted for assassination by the Church for knowing the powerful secret of the Priory of Sion, she and Saunière agreed that she and Sophie's brother should live secretly in Scotland. She tells Neveu and Langdon that although the Holy Grail and the secret documents were once buried in the vault of Rosslyn Chapel, they were removed to France by the Priory of Sion only several years ago.

Appendix IV: **Questions Raised By the Novel**

The origins of the hot debates generated by the novel can be found in some of the historical questions dealt with in the novel in a non conventional way. First the question of to which extent the Bible is true provoked a lot of reactions. Variety of theological and historical web sites devoted discussions and articles to explain the ultimate historical truth. Many writers published books analysing the foundations on which Brown had built his theories.

Teabing, the historian of the novel, states that the Bible is not true, "Because Constantine upgraded Jesus' status almost four centuries *after* Jesus' death, thousands of documents already existed chronicling His life as a *mortal* man. To rewrite the history books, Constantine knew he would need a bold stroke. From this sprang the most profound moment in Christian history. . . . Constantine commissioned and financed a new Bible, which omitted those gospels that spoke of Christ's human traits and embellished those gospels that made Him godlike. The earlier gospels were outlawed, gathered up, and burned". Teabing's assertions grow even more: "The Bible is a product of *man*, my dear. Not of God. The Bible did not fall magically from the clouds. Man created it as a historical record of tumultuous times, and it has evolved through countless translations, additions, and revisions. History has never had a definitive version of the book". Later he adds that scholars cannot confirm the authenticity of the Bible.

The novel claims that the four gospels were chosen late from about eighty gospels to be a part of the Bible because the four gospels had a divine Jesus as opposed to other gospels that had a human Jesus. The study of what is called the canon (or the recognition of the books that comprise the New Testament) is a complex area when it comes to the compilation of the entire New Testament.

Basic to the story line is the claim that Jesus Christ was married to Maria Magdalena and that many in the church knew (as did people like *Leonardo Da Vinci* later on in history). The evidence for this claim comes from two extra biblical gospels, the *Gospel of Mary* Magdalene and the *Gospel of Philip*. Both contain remarks that Jesus had a special relationship to Mary or that he loved her more than any of the twelve disciples. One text uses the term "companion" to describe her.

The novel's argument is that Constantine wanted Christianity to act as a unifying religion for the Roman Empire. He thought Christianity would appeal to pagans only if it featured a demigod similar to pagan heroes. According to the Gnostic Gospels, Jesus was merely a human prophet, not a demigod. Therefore, to change Jesus' image, Constantine destroyed the Gnostic Gospels and promoted the gospels of Matthew, Mark, Luke, and John, which portray Jesus as divine or semi divine.

According to the book, Maria Magdalena was the wife of Jesus Christ and was in fact pregnant with his child when Jesus was crucified. The absence of a chalice in the painting of Leonardo Da Vinci, *The Last Supper*, supposedly indicates that Leonardo knew that Mary Magdalene was actually the Holy Grail (the bearer of Jesus' blood). According to the novel, the secrets of the Holy Grail, as kept by the Priory of Sion, were related to the divinity of Jesus, the nature of the legendary Holy Grail, the existence of documents that testifies Jesus' bloodline, and the negative role of the Church in all these truths

The novel also speaks about a relationship between all these religious secrets and the artistic achievements of Leonardo Da Vinci. Leonardo was a member of the Priory of Sion and knew the secret of the Grail. The secret is in fact revealed in *The Last Supper*, in which no actual chalice is present at the table. The figure seated next to Christ is not a man, but a woman, his wife Mary Magdalene. The androgyny of the *Mona Lisa* reflects the sacred union of male and female which is implied in the holy union of Jesus and Maria Magdalena.

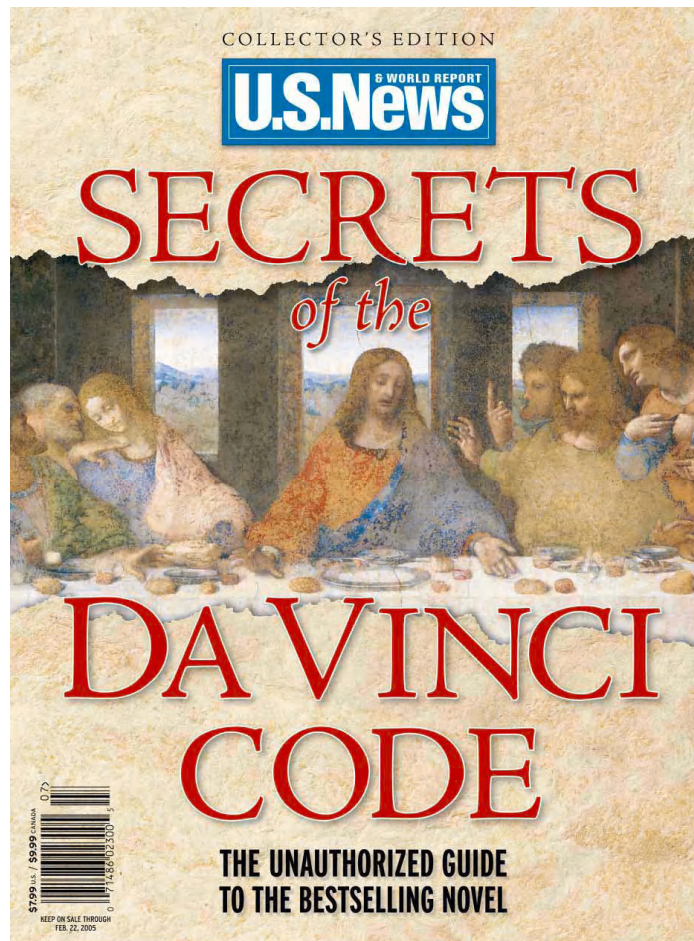**Appendix V:**   **Works by *The Da Vinci Code* Author**
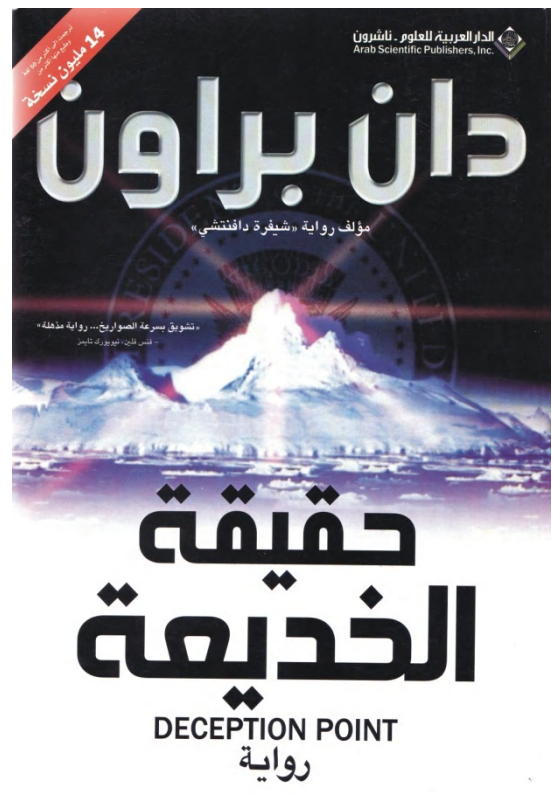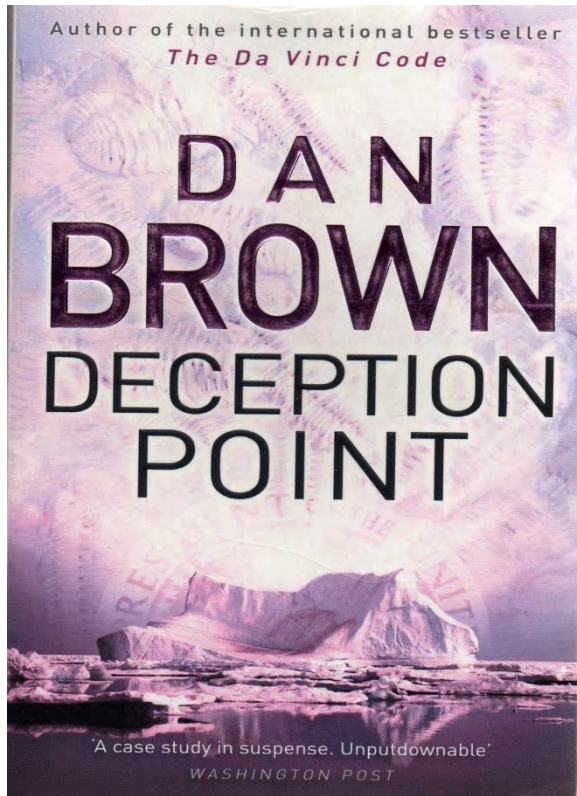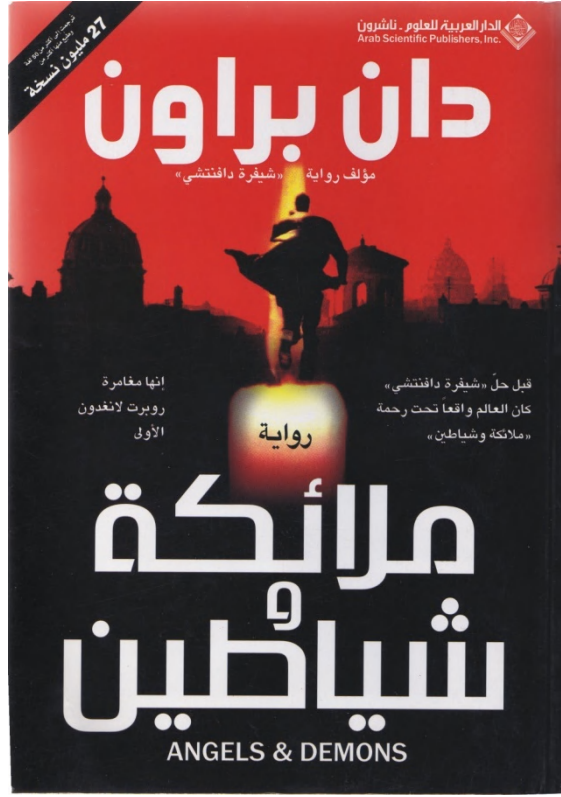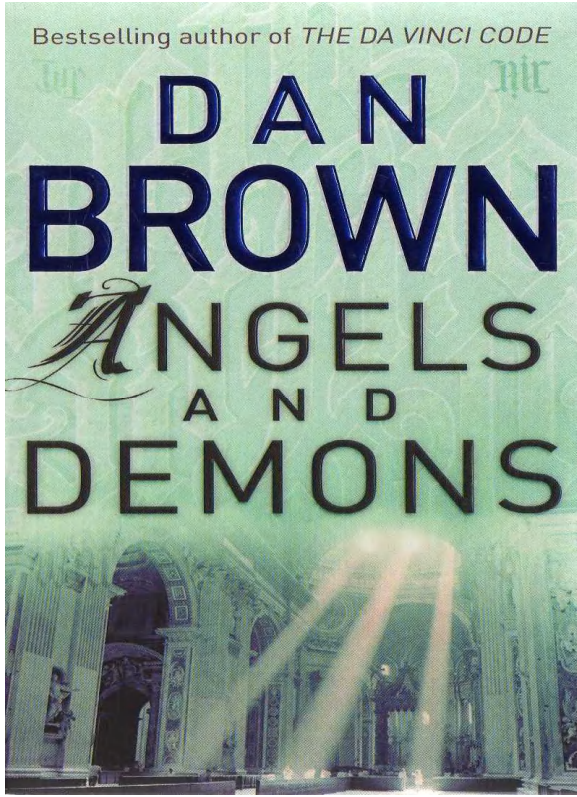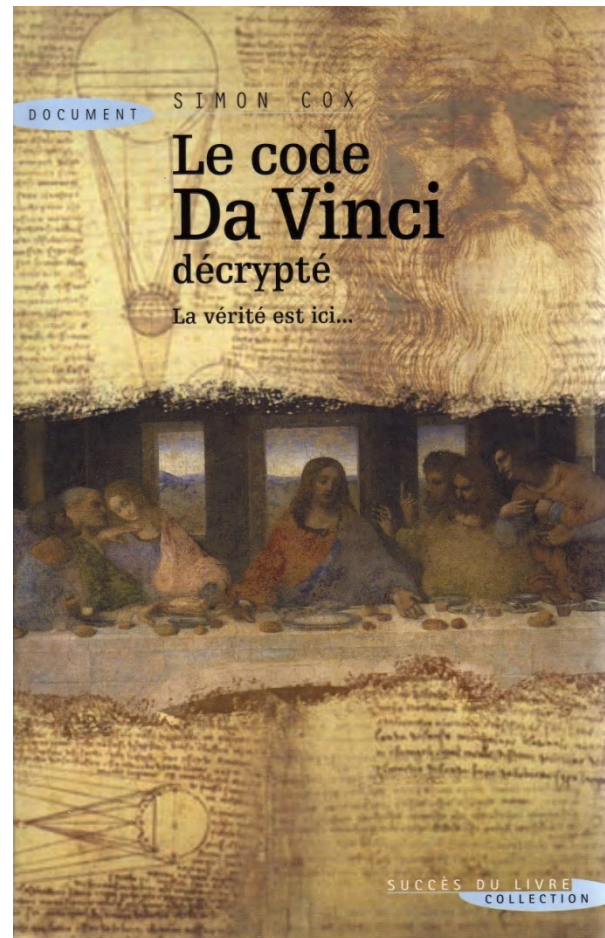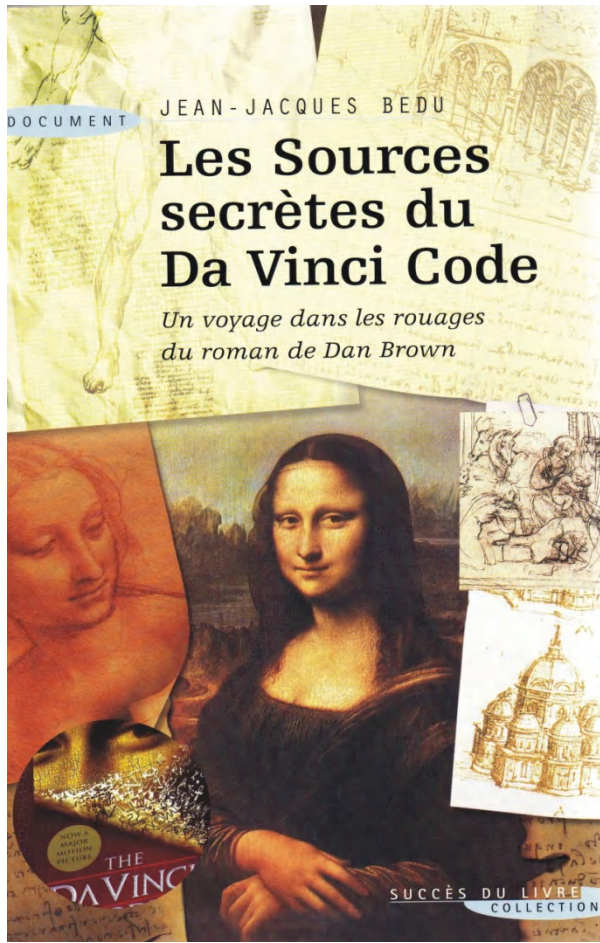
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Appendix VIII: Some Cultural Referents Mentioned in the Novel
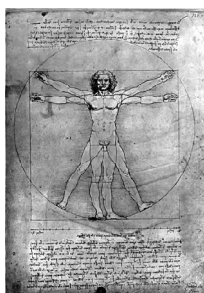
1. The Louvre Museum

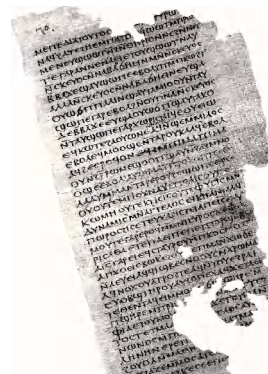**2. Saint Sulpice Church**

3. Rossylin Chapel

4. Opus Dei Headquarter in New York City

5. Vitruvian Man

6. Scrolls of Nag Hammadi

7. Madonna of the Rocks   **8. Knight Templar's Oath**

9. The Last Supper

10. The City of Paris

Appendix IX: Symbols in the Da Vinci Code

Star of David   Rose   Fish   Cross   Tarot Cards   Pentacle   Fleur-de-Lis   Chalice

The Pentacle: One of the oldest symbols known to man, its origins are shrouded in mystery.

The Fleur-de-Lis: A symbol that represents both the French monarchy and Christianity's Holy Trinity, the fleur-de-lis appears in The Da Vinci Code on the key that is given to Sophie Neveu by her grandfather.

The Chalice: In Christian art the chalice signifies the Last Supper and the sacrifice of Jesus. But as Robert Langdon explains to Sophie in the novel, it is also a symbol of the feminine, and of the womb.

The Star of David: The opposite symbol from the chalice is the blade.When united, the two form the Star of David, which Langdon identifies with the union of male and female.

The Rose: The rose represented beauty and love in the Greco-Roman culture.

The Fish: An early symbol of Christianity was the fish, an anagram that forms the Greek word ichthys. The first letter of each word of the prayer "Jesus Christ, Son of God and Savior" spells ICHTHYS—the fish.

The Cross: The best known of all Christian symbols, the cross—as Robert Langdon points out in the novel—existed as a key symbol long before the crucifixion. There are over 400 variations on the cross.

Tarot Cards: Scholars trace the origins of Tarot back to fifteenth-century Italiancard games. But occultists believe that Tarot cards date back to ancient Israel or Egypt and are encrypted with mystical secrets

RESUME

La présente recherche vise l'étude de la traduction littéraire sur deux plans. Premièrement, l'étude s'intéresse à la traduction du contenu historique ; deuxièmement, à la traduction des images sociales dans les textes littéraires. Le contenu historique est restreint aux aspects religieux, artistiques et architecturaux. Cette étude envisage l'analyse de la traduction de l'anglais vers l'arabe de ces différents aspects sur le plan lexical et structural. Les différentes stratégies de traduction sont examinées et commentées.

Cette étude est basée sur le roman de Dan Brown, *The Da Vinci Code*, et sa version arabe. Une sélection d'exemple significatifs est opérée dans le but d'investiguer les difficultés de traduction et d'analyser leurs fondements. Les hypothèses sont les suivantes: certains problèmes de traductions sont inévitables à cause de la nature du lectorat et des conditions de réception. Toutefois, plusieurs problèmes analysés sont liés à la compétence du traducteur et à sa compréhension du texte.

Cette recherche s'intéresse principalement à la première hypothèse et se propose d'expliquer les différentes causes qu'ont engendré ces problèmes et si nécessaire de suggérer des solutions alternatives. Pour assurer des résultats pertinents, cette étude tente de présenter des problèmes de traductions relatifs à plusieurs niveaux. Les principaux niveaux étant le niveau sémantique, esthétique, phonétique, culturel, et communicationnel.

L'analyse que cette recherche propose permet de déduire que la traduction du contenu historique et des images sociales présente des difficultés particulières liées à la nature de ces aspects. Ces difficultés exercent une pression sur le traducteur et orientent ses décisions translationelles concernant la facette du sens qu'il faux rendre en priorité. Les choix opérés dépendent la plupart du temps des paramètres extralinguistiques et des obstacles culturels.

ملخص

يهدف هذا البحث إلى دراسة الترجمة الأدبية من منظورين اثنين. أولا من جانب المحتوى التاريخي و ثانيا من

جانب الصور الاجتماعية في النصوص الأدبية. أما دراسة المحتوى التاريخي فتقتصر على جوانب الدين و العمران و الفن

دون غيرها. تنشد هذه الدراسة تحليل ترجمة هذه المظاهر من الإنجليزية إلى العربية على المستويين المعجمي و التركيبي

و ذلك بغرض فحص مختلف الإستراتيجيات التُرجمية المستعملة و مناقشتها.

اعتمد البحث على الرواية الأمريكية " شيفرة دافنتشي" ل دان براون و ترجمتها العربية كمدونة. و قد تم اختيار

مجموعة من الأمثلة بعناية و ذلك من أجل تسليط الضوء على العديد من الصعوبات الترجمية و محاولة شرح أسباب

حدوثها. تفترض الدراسة أن بعض الصعوبات الترجمية التي تم تناولها بالتحليل لا يمكن تفاديها و ذلك لأسباب كثيرة ترتبط

في معظمها بطبيعة المتلقي وكذا ظروف التلقي. من جهة ثانية، يمكن إرجاع بعض الصعوبات المدروسة إلى كفاءة

المترجم وكذا فهمه للنص.

تُعنى هذه الدراسة في المقام الأول بالفرضية الأولى و تحاول تفسير أسباب ظهور مثل هذه الصعوبات. كما تقترح

الدراسة بعض الحلول البديلة. و حتى يضمن البحث الوصول إلى نتائج سليمة تم تقديم أمثلة عن صعوبات في الترجمة

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بجانب المعنى الذي يتوجب نقله و كذا بأولويات الاختيار. إن الكثير من الخيارات الترجمية المتعلقة بالجوانب المدروسة

تخضع لشروط خارجة عن اللغة و تتحكم بها صعوبات ثقافية.

RESUME

La présente recherche vise l'étude de la traduction littéraire sur deux plans. Premièrement, l'étude s'intéresse à la traduction du contenu historique ; deuxièmement, à la traduction des images sociales dans les textes littéraires. Le contenu historique est restreint aux aspects religieux, artistiques et architecturaux. Cette étude envisage l'analyse de la traduction de l'anglais vers l'arabe de ces différents aspects sur le plan lexical et structural. Les différentes stratégies de traduction sont examinées et commentées.

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