A Stylistic Emotive Approach To
English - Arabic Literary Translation

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1. Introduction:

Theories with regard to emotive language deserve our attention for they explain the coded aspect of expressiveness, expand our knowledge of its stylistic possibilities and consequently clear the many - sided understanding of the problem of emotive language.

This research tries to investigate emotiveness or expressiveness that results from the stylistic use of lexical items and emotive expressions. It also sheds light on the possibility of translating such emotive expressions and creating the same stylistic equivalents, and reproducing the same effect on the TL receiver.

In fact, the linguistic and stylistic devices which serve to signal the emotional attitude of the addresser have so far been explored , yet they need to be expanded and investigated more sufficiently and

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systematically (Stankiewicz , 1964 : 266).

Crystal (1969: 186) points out that the expressive elements retained by Stankiewicz are elements which he considers, a part of the lingnistic code as opposed to those things which have emotive connotation due to the social situation or verbal context.

Literary texts are supposed to be loaded with emotiveness. Emotive meaning, definitely, is also supposed to be achieved through stylistic appropriacy, or more accurately, through grammatical and lexical devices. The only problem that may arise here is that: what may be considered a highly emotive literary text in English is not necessarily a highly emotive one in Arabic. Therefore, it become necessary for translators to acquire a full knowledge about styles and stylistic devices in order to reproduce and effective literary text and consequently to achieve emotiveness.

2. Stylistics

Since our study is a stylistic one, it become necessary to provide some definitions of stylistics.

Riffaterre (1959; 155) states that style is understood as an expressive or affective emphasis added to the information conveyed by the linguistic structure without alteration of meaning i.e language expresses and style stresses.

Ullman (1962: 2) states that stylistics is concerned with the expressive and evocative values of language.

Bally points out that stylistics studies the elements of a language organized from the point of view of their effective content (Cited in Taylor, 1970: 23).

Turner (1973: 27) points out that one important approach to the study of style is to analyse meaning into its denotative and connotative elements. That is to analyse meaning into a stylistically neutral cognitive meaning and an expressive or affective element which is the concern of stylistics.

Briefly, the concept of style has been placed by many linguists at the center of the linguistic study of literature while others equate stylistics with the linguistic study of literature. But the important distinction is to include literary or poetic effects with the categories of expressiveness because many scholars regard these effects as central to the explanatory task of stylistics.

3. The Stylistic Approach to Emotive language:

The stylistic Approach to emotive language received a notable attention with the advent of the Neogrammarian method. Some scholars gave priority to individual creativity over the supposedly static and rigid nature of language (Stankiewicz, 1964: 240).

Vosseler who adopted an aesthetic orientation, Bally an expressive stylistic one and Spitzer a psychological-literary one, all gave priority to individual innovation, the importance of psychological forces in the development of language, and the

primacy of emotional aspect over the intellectual aspect of language. In other word, they were interested in those areas of grammar which include individual deviations from the norms, substandard speech, poetic language and in stylistics. It is clear that these areas of language were supposed to provide evidence for the superiority of emotive language over the cognitive one (ibid).

The stylistic method seemed the way to the "life" of language and to its quivering essence, but in fact, it did not neglect the basic tenets of the Neogrammarian one.The question of emotive language was posited according to contextual variation of the possibilities of the message not with relation to linguistic systems. However, the expressive devices of the code must be distinguished from the expressive resources of the message (ibid : 244)

4. The expressive function in literary language

The emotive or expressive function has undeniable significance especially in literature. Basically, this function is achieved through the use of stylistic devices and the arrangement of words which is the task of the writer.

Langer (1955: 15) defines a work of art as an expressive form of language created by the speaker or writer to be conceived by the receiver through sense or imagination and what it impresses in human feeling.

Newmark (1988: 39) points out that the core of the expressive function is the mind of the speaker/writer who uses the words to express his feelings. Thus lyrical poetry, short stories, novels, and plays are sorts of the serious imaginative literature. Also, he speaks of aesthetic function which is designed to please the senses, firstly through the actual or imaginative sound and secondly through metaphors (ibid :42) .

This expressive form is achieved on the one hand through the use of emotive linguistic units used by the writer and predetermined by the linguistic system and through the expressive elements which are selected by the writer and predetermined by the context on the other (Aziz, 1995:85).

Finally literature makes maximal use of the patterns of meaning of expressions, instead of simplifying and subordinating them to a broad purpose. Literary texts are not limited speech acts with a crude purpose; they are notoriously complex in their verbal structure. Moreover, the Kind of effects referred to as style are important for literary study, and to reject the concept of style may look like rejecting these effects.

5. Stylistic Devices

Literary language, in particular, is full of stylistic devices. These stylistic devices or features are often considered an author-specific.

Most stylisticians believe that a stylistic device is discovered in its being deviant from the linguistic norm (Riffaterr, 1959: 167).

Aziz (1995: 80) points out that there are two main sources for emotive expressions: the code and the message. Thus. expressive gemination, echo, compounds, interjections. derivations, diminutive and plural forms, are some of the sources which belong to the code level While the two main sources that provide with emotive overtones are: metaphor and deviation from the unmarked grammatical pattern which include word order, the switch of gender by using masculine gender with reference to female and vice versa or using plural in the function of singular and vice versa , and using animate gender for inanimate objects.

Aziz also points out that the sound system can be organized in such a way as to heighten the expressive value. These sound devices include repetition, alliteration and rhyme which are common in poetry and prose as in:

Water, water every where,

And all the boards did shrink;

Water, water, every where

Not any drop to drink

The emotive colouring in the above lines is based mainly on the repetition of rhyme and rhythm which have powerful influence on the reader or hearer. (ibid 88) .

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Shunnaq (1993: 40-50) speaks of main sources of emotiveness. namely figures of speech which include: metaphors, simile and euphemism .

-Metaphor involves a comparison such as :

Oh my sad moon   يا قمري الحزين

-Simile is also a comparison but it stated explicitly such as you are like a moon   أنت كالقمر

 Euphemism usually carries emotive overtones and it is used as an alternative to a dispreferred expression as in:الذين تتوفاهم الملائكة طيبين
 Those whose lives angels take in a state of purity.

Personification is a figure of speech in which something not alive is treated as if it was a person. It is used to show intimacy and kindness to animals or inhuman objects. as in the following examples .

The moon's tears fall down   وتسقط ادمع القمر

Shunnag also speaks of cultural expressions such as religious, fatalistic, political and social expressions which are loaded with emotiveness (ibid).

Biber et al (1999) points out that expressivity or emotiveness can be achieved through lexical and grammatical devices.

Evaluative lexical items such as adjectives, main verbs or nouns are used to express an emotional state of the speaker, for example:

I'm not <u>happy</u>.

The cake is <u>lovely</u>.

Oh, that's <u>nice.</u>

The nurses are <u>wonderful</u> there.

Single adverbs or adverb phrases is another device used to convey the emotional state of the speaker.

Unfortunately, we cannot do any thing about it.

Complement clauses also may express emotiveness, as in

I'm <u>very happv</u> that we're going to Sarah's house.

It's <u>amazing</u>!

In sum, well-known stylistic means of expression include: repetition, omission. quotations, metaphorical expressions, shift of expectancy, ellipsis, irony, inversion, syntactic compactness and many others. These stylistic features are largely author specific. They serve as decorative elements and giving the text acceptance, identification, impact and esthetic appreciation.

6.Translating Literary Texts

Generally, scholars agree upon the importance of the expressive or aesthetic value of the work of art and that the translator can depart from the original text for the sake of expressivity or emotiveness.

It is axiomatic to say that all sorts of literature require a high degree of artistry and talent for those who translate them because

they are expressivity and effectively designed.

In this respect, it is worthy to mention some scholar's views. Firth (1956) describes the translation of literature as a creative one.

Savory (1968), for example, points out that in literary translation, form is as important as content .

Chapman (1973) points out that full comprehension especially in literature depends on grasping the connotations, the emotive ambience of words, the associations and the emotion which they may arouse.

Leech and Short (1981) state that literary translation requires a possible theory to account for the demands of style. And the successful translation is the one that selects equivalents expressions and preserves the appropriate stylistic devices in the TL.

Garsia (1996) points out that in the translation of a literary figure there is not only meaning to be transferred but also the form of that meaning, which are often the result of conscious and deliberate planning and design.

Finally, it should be borne in mind that translating the expressive aspects of a text is more difficult than translating its cognitive meaning because languages often differ in the way they exploit their emotive expressions. The translator should therefore have the ability to reproduce the equivalent emotive effect in the TL text.

7. Texts Analysis

In this section we shall try to present some literary texts with there translations and then anvlase them in order to show the stvlistic devices used by both the author of the original text and the translators.

Text 1

The ant is comfortably provided for , but the grasshopper has an empty larder ; *he* goes to the ant begs for a little food . The ant gives ***him her*** classic answer …. My sympathies were with the grasshopper and for sometime I never saw an ant without putting my food on it.

The Ant and the Grasshopper by: S. Maugham

Collected short stories, I, p 101.

لقد زودت النملة نفسها بما بكفيها لكن الجندب لم يدخر شيئاً، فيذهب إلى النملة ويتوسل إليها كي تعطيه بعض الطعام. فقدمت النملة له جوابها التقليدي..... كان عطفي مع الجندب ولوهلة لم أر نملة قط إلا وقد حملت طعامي.

In this paragraph the writer uses the shift in gender which is a stylistic device used to convey an emotional attitude. He uses the shift form the non-human *it* to the human *he* or *she* to express his emotional involvement and this deviation from an unmarked grammatical pattern may convey an emotional attitude.

Text 2

Oliver Twist and companions suffered the torture of slow starvation for three months, at last they go so voracious and wild with hunger that one boy who was tall for his age and hadn't been used to that sort of thing hinted darkly to his companions that unless he had another basin of gruel per diem he was afraid he might some night happen to eat the boy who slept next him who happened be a weakly youth of tender age.

(Charles Dickens / Oliver Twist)

لقد قاس اوليفر تويست ورفاقه عذاب المجاعة البطيئة طوال اشهر ثلاثة: وأخيراً انتهى بهم الجوع إلى غاية من النهم والضراوة جعلت صبيا منهم وكان فارع الطول بالنسبة إلى سنه ولم يكن متعوداً ذلك الضرب من العذاب يلمع لرفاقه الماعا ملفعا بالأسرار بقوله انه إذا لم يفز بصحن اخرمن الثريد يوميا، فقد يجد نفسه مضطراً ذات ليلة إلى ان يأكل الصبي الذي ينام في محاذاته والذي اتفق ان كان غلاما مهزولاً طري العود.

(ترجمة منير البعلبكي)

The SL text is loaded with many emotive expressions. The writer of the original text uses a number of emotive words and expressions such as: suffered, torture, slow starvation, hunger, get so voracious and wild, which carry emotive tint .The translator on his part managed in conveying the emotive meaning as he selects emotive words and expressions. Moreover, he uses complex

sentences which is another stylistic device used to achieve emotiveness.

Text 3

Shall I compare thee to a summer's day?	a
Thou art more lovely and more temporate:	b
Rough winds do shake the darling buds of May.	a
And summer's lease hath all too short a date.	b
Sometimes too hot the eye of heaven shines.	c
And often is his gold complexion dimmed.	d
And every fair form fair sometimes declines.	c
By chance, or nature's changing course. untrimmed	d

(Shakespeare / Macbeth)

منذا يقارن حسنك بصيف قد تجلى

وفنون سحرك قد بدت في ناظري أسمى و أغلى؟

تجني الرياح العاتيات على البراعم وهي جذلي

والصيف يمضي مسرعا إذ عقده المحدود ولي

كم أشرقت عين السماء بحرها تتلهب

ولكم خبأ في وجهها الذهبي نور يغرب!

لابد للحسن البهي عن الجميل سيذهب

فالدهر تغيير وأطوار الطبيعة قلب

(ترجمة الشاعرة فطينة النائب)

The SL text is charged with emotive and figurative expressions. Metaphor and simile are among the stylistic devices

used by the writer to achieve emotiveness. Here the translator uses emotive words and

expressions such as الجميل، الحسن البهي، البراعم، فتون سحرك in order to achieve congruency and reproduce an emotive effect equivalent to that of the SL text. She also uses metaphor and simile such as : وجهها الذهبي، عين السماء، يقارن حسنك بصيف قد تجلى

Again she tries to use the stylistic device of repeating the very similar sounds which may have effective power able to evoke people's feelings. In this rendering, the repetition of the Arabic sounds /i/æ/ and /ب/b/, at the end of each line carries an emotive overtone

Text 4

The Persians are called the French of the East, we call the Arabs oriental Italians. A gifted nobel people, a people of wild strong feelings and of iron restraint over these: The characteristic of noble-mindedness of genius .

The wild Bedouin homes the stranger to his tent as one having right to all that is there were it his worst enemy. he will slay his foal treat him, will serve him with sacred hospitality for three days will set him fairly on his way-and by another code equally sacred, kill him if he can. In words too, as in action, they are not loquacious people, taciturn but eloquent, gifted when they do speak. An earnest faithful kind of men.

Thomas Carlyle / On Heroes, Hero-Worship

لقد قيل ان الفرس يشبهون الفرنسيين وأنا أقول ان العرب أشبه بالإيطاليين.
فهم قوم موهوبون نبلاء، أناس لهم مشاعر غريزة قوية، و إرادة حديدة تسيطر
عليها. ومميزات العقلية النبيلة العبقرية (النابغة).

(ترجمة د. يوئيل عزيز)

As a start, the original author describes the Arab Bedouin as having nobel characteristics. He uses good expressions adjectives charge with emotiveness such as: gifted, noble people, wild and adverbs, wild strong feelings, iron restraint , noble rnindedness of genius, sacred hospitality, fairly, faithful .

The translator, also succeeded in finding equivalents in Arabic and managing the meaning of some words: as he rendered wild into البسيط instead of الجلف or المتوحش . He also rendered the expression they are not loquacious people': لا يحبون الكلام الكثير instead of ليسوا ثرثارين. As a whole, the translator's style is well formed and effectively emotive.

8. Conclusion

literary Language, in particular, is charged with emotive devices whether linguistic or stylistic. Linguistic devices include emotive or expressive lexical units, expressive gemination, echo compounds. interjections, derivation . Whereas stylistic devices include all the expressions that can be emotive through the

appropriate usage in an appropriate context, metaphoric expressions and deviation from the unmarked grammatical pattern. Figures of speech and cultural expressions are the main sources of emotiveness.

Translating emotive or expressive expressions from English into Arabic is not an easy task because the translator is dealing with emotive concepts which belongs to culture such as: love, happiness, sadness, anger. fear etc. and that the translator has to try his best in order to achieve congruency.

Moreover, human feelings and emotions are universal phenomenon. So all natural languages are expected to posses certain devices for expressing these feelings. And this is, undoubtedly. considered a common ground in which translators must stand on and regard it as a translation basis .

Finally, if translators wish to produce a successful translation of a literary text, they should give crucial importance to the emotive aspect of the message and emotive stylistic devices used in achieving it considering the cultural and ideological differences between both English and Arabic languages.

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ملخص

منحى أسلوبي عاطفي للترجمة الأدبية

من الإنكليزية إلى العربية

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يتناول هذا البحث الجوانب العاطفية والتعبيرية الناشئة من الاستخدام الأسلوبي للمفردات المعجمية، والتعابير العاطفية، كما يسلط الضوء على إمكانية ترجمة هكذا تعابير، وخلف نفس المكافئات الأسلوبية، و إعادة إنتاج نفس التأثير لدى المتلقي في   اللغة الهدف، ولقد تم سابقاً دراسة الأدوات الأسلوبية واللغوية التي تؤشر السلوك العاطفي للمتكلم غير أنها بحاجة إلى المزيد من التقصي بشكل وافٍ ونظامي.

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