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Transposition and Literal Procedures and

Their Impact Translating Joyce's "Dubliners" into Arabic

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Abstract

This study investigates the problematics and techniques in translating James Joyce's "Dubliners" from English into Arabic by examining the key process of transposition. Modeling how translators deal with cultural differences, linguistic variances and stylistic differences present in Joyce's his elaborate syntactic structures, wordplay, and stream-of-consciousness style, the paper reveals and examines the specific problems that encounter translators. Lexical, syntactic, and semantic transposition techniques to accommodate cultural references, idioms, and imagery for an Arab audience are demonstrated with specific examples. The author discusses the gains and losses of transposition, suggesting that both fidelity to the source text and creative adaptation are vital for this process. It then demonstrates the way in which these strategies shape the reader's understanding of Joyce's narrative persona, characterisation and thematic exploration in the Arabic version. In conclusion, this research emphasizes the intricate nature of translation as a creative activity that can effectively transcend cultural and linguistic barriers through judicious transposition, thereby making Joyce's oeuvre more accessible and enjoyable to the anthropic readership to come.

Keywords *Transposition in Translation, Equivalence Theory, Skopos Theory, James Joyce, Dubliners.*

اجراءات الإبدال والحرفية وتأثيرها ترجمة 'دبلنيرز' لجيمس جويس إلى العربية
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المستخلص

يتناول هذا البحث التحديات والاستراتيجيات المتبعة في ترجمة المجموعة القصصية " **دبلنيرز** " لجيمس جويس من الإنجليزية إلى العربية، مع التركيز على الدور الحيوي لأجرائي الأبدال والترجمة الحرفية. يقوم البحث بتحليل كيفية تعامل المترجمين مع الفروقات الثقافية والتفاوتات اللغوية والدقائق الأسلوبية المتأصلة في الهياكل الجملة المعقدة لجيمس جويس، ولعبه بالألفاظ، وأسلوب تيار الوعي. توضح الأمثلة المحددة استخدام تقنيات التحويل المعجمية والتركيبية والدلالية لتكييف الإشارات الثقافية والتعابير الاصطلاحية والصور الأدبية لجمهور عربي. يستعرض البحث المكاسب والخسائر المرتبطة بالتحويل، مسلطاً الضوء على إمكانية تحقيق الالتزام بالنص الأصلي وإبداع في التكيف. كما يحلل البحث تأثير هذه الاستراتيجيات على فهم القارئ للصوت السردي لجيمس جويس، وتوصيف الشخصيات، واستكشاف الموضوعات في الترجمة العربية. يختتم البحث بتسليط الضوء على تعقيدات الترجمة كفعل إبداعي، مظهراً كيف يمكن للتحويل الماهر أن يجسر الفجوات الثقافية واللغوية، مما يعزز من إمكانية الوصول إلى عمل جويس وتقديره لجمهور جديد.

الكلمات المفتاحية التحويل في الترجمة، نظرية التكافؤ، نظرية الهدف، جيمس جويس، دبلن.

I. Introduction

The opening line of "Dubliners," the number one story of Joyce's collection "Dubliners," immerses readers into the world of ere in Dublin and the themed flow is used throughout the collection to build atmosphere. It tells the story of a young boy — the unnamed narrator — the young boy coping with the passing of his old friend, Father Flynn, a priest (Gifford, 1982 p. 29).

It is a story that deals with mortality, death, lost ideals in a world that is falling apart. The priest's death, surrounded by mystery and whispers, becomes the catalyst for the narrator's coming-of-age and his disillusionment with the world around him. The story's dark themes and characters' sense of stagnation find parallel in the setting of Dublin, with its narrow streets and melancholy atmosphere (Gifford, 1982 p. viii).

This subtlety and force of style in the story stages Joyce's mastery of language and development of the human condition (Morgan, 2015, p. 24).

Transposition, as a main topic in this paper, refers to the translational procedure of production, in the target language, of structures that preserve either meaning only or both meaning and stylistic effect transferring of certain elements of the original text that are not duplicated or demised in that language. This requires restructuring grammar, modifying lexis, and even changing the sequence of phrases to ensure equivalency between the source text and the target one (Hatim & Munday, 2004, p. 150).

Transposition is critical to conveying stylistic shades and cultural references because it helps translators to deal with the inherent differences between languages and cultures owing to the following reasons

1. Transposition is a pocedure that allows us to find equivalence by replacing aknowledged cultural references by their proper replacements within the target culture, which are similar in many ways or share commonalities. For instance, a translator could swap out a particular Irish idiom for a similar Arabic expression that carries the same connotation and distinction.

2. It allows translators to preserve the ST author's stylistic choices. Translators use various techniques, such as rearranging the order of words or sentences or substituting similar words, to ensure that the voice and tone of the original author come through in the translated text.

3. Other languages have a different grammatical rule than English. Transposition is a common procedure because it allows translators to rework the sentence from the original language to the new language, in order to follow the grammatical or syntactical rules in the target language, while still preserving the word and meaning from the source text.

Transposition, in this sense, is an important part of the translator navigating the intricacies of the language and the culture, where they generally do not just translate a text with its literal meaning but also with its stylistic distinctions and cultural context. As such, it gives translators a way to connect ST and TT texts while maintaining their integrity and beauty in the latter (Hatim & Munday, 2004, pp. 22, 30, 150, 241).

In translating "Dubliners," transposition plays an important role in representing Joyce's intricate style, as well as in bridging the cultural context of the story to an audience in Arabic. The following things to contemplate

1. **Impact on Style**

Joyce's convoluted syntax, rife with lengthy clauses and parenthetical phrases, presents obstacles for Arabic translators. Transposing all of this into more compact sentence structures, so that they make sense in a smooth flow between Arabic and the language in question is a real challenge and may lose some of the haze and meditative feel of the ST.

The use of dialect and Dublin slang by Joyce gives verisimilitude and authenticity to the story. Translators have to judiciously select commensurate Arabic words that retain similar informality and regional flavor. This is difficult because there might not be a clear equivalent, in which the translator should metaphoricize or give paraphrased actual wording of the effect intended.

The story involves vivid imagery and evocative descriptions. It also needs transposition which could involve adjusting metaphor and simile to fit the cultural context and idiomatics of Arabic. It would include seeking association value through 'native' images entailing the possibility of extending meanings or interpretation (Burgess, 1975, pp. 62-67).

2. **Impact on Cultural Context**
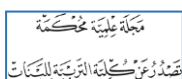
The Catholic setting of the story, for all its approval of Italian malfeasance, and for all its well-done paganism, is all about the priest, both the living and the dead. Translators may explain or mute certain religious components for an Arabic audience unfamiliar with Irish Catholicism.

Adjustments are also required in the story's reflection of Irish social life, including but not limited to gender, family, class etc. Transposition is a way of giving cultural shades to the story in a way it connects without losing its original flavor. Such changes would include social relations to fit Arabic traditions, perhaps interfering with the readers comprehension of relation between characters and their social dynamics.

This means that transposition in "Dubliners" entails a primed choice between the ST text shades and adaptation to the target culture. Though this might omit some aspects of the source text, this transposition opens new layers of meaning and interpretive possibilities for the Arabic reader as well (Deming, 1970, p. 16).

3. Implications for Understanding Joyce's Text

Each layer, cultural, linguistic, translocal elicits the uncovering of further depths in Joyce's text that provoke transgression at the textual and embodied level. The story itself is rife with themes, particularly about faith, mortality, and social structure.

The translation of "Dubliners" into Arabic opens up a bridge for intercultural dialogue by overcoming barriers of language and culture. It makes Joyce's work more accessible to readers who might otherwise be put off by the stylistic and cultural challenges it poses, enabling readers to appreciate different contexts of culture.

Translating "Dubliners" into Arabic is a daunting task for translators, yet also opens up new avenues for examining the relationship between language, culture, and meaning. Examining the translator's dilemmas and decisions, which, in turn, affect the translating text, gives us a more profound insight into the multilayered process of translation and the ability of literature to cross cultural, linguistic and geographical borders.

In conclusion, transposition is extremely important in the translation of "Dubliners" to Arabic, impacting how the story is received in a new cultural context. It is a subtle process of maintaining ST and incorporating it to a broader audience, which better

accounts for the experience of the audience and inter-cultural awareness (Deming, 1970 106) (Hatim & Munday, 2004 10).

II. Methodology

This research likely employs a methodology that relies on comparison. This consists of reading both the original text (Dubliners by James Joyce) and the Arab translation. Specifically, it will be targeted at discovering transposition cases, which manifest as specific instances of translation challenges mapped to the guidelines, and mapping the translation strategies used to resolve them.

The main steps in the methodology include:

1. Focused, close-line examination of selected passages from Dubliners and their Arabic translations, highlighting major linguistic/cultural difficulties.

2. Emphasizing on the usage of transposition techniques, e.g.

    a.   Changing words to render them more culturally or linguistically appropriate to the intended audience.

    b.   Adaptation of vocabulary from one language to another.

    c.   Assimilating deeper, implied meanings or cultural references into an Arabic context.

3. An excerpt from the research shows certain examples of sentences, idioms or Joyce's wordplay and the way translators adapted these to the Arabic language.

III. Theoretical Framework

1. Equivalence Theory

a. The goal of this theoretical framework is to establish a correspondence between the ST and TT in order to create a "faithful" translation, or one that retains both meaning and form. It highlights the necessity of finding equivalents for lexical items, idioms, and structure (Nida, 1964, p. 159).

b. Such equivalence theory is relevant especially in modeling Joyce's unique style and voice, in terms of the complex structure of his sentences, the use of traditional Dublin slang words, and vivid image writing. Translators must search for Arabic words that convey the same meaning, stylistic, and affective effect. But it is rare to find equivalent terms due to linguistic as well as cultural differences (Baker, 1992, p. 42).

2. Domestication/Foreignization

This theory explores the tension between making the translated text accessible to the target audience (domestication) and preserving the foreignness of the source text (foreignization) (Venuti, 1995, p. 20).

Translating "Dubliners" into Arabic involves balancing these two approaches. On the one hand, translators need to make the story accessible to Arabic readers by adapting cultural references and linguistic conventions. On the other hand, they need to preserve the distinctive voice and cultural context of Joyce's Dublin to maintain the story's authenticity and foreignness (Venuti, 1995, p. 22).

The translator might choose to domesticate certain cultural references (like replacing an Irish pub with a similar Arabic café setting) while retaining foreign elements (like Joyce's stream-of-consciousness narration) (Venuti, 1995, pp. 34-36).

3. Skopos Theory

This theory emphasizes the purpose of the translation, arguing that the translator should prioritize the intended function of the translated text in the target culture (Vermeer, 1989, p. 223).

Depending on the intended audience and purpose of the Arabic translation, the translator might prioritize different aspects of the text. For example, a translation intended for academic study might focus on capturing Joyce's stylistic shades and linguistic complexities. A translation aimed at a general readership might prioritize readability and accessibility (Nord, 1997, p. 29).

4. Integration of Theories

The analysis of transposition in "Dubliners" benefits from a combined approach that incorporates elements of all three theories. Equivalence theory provides a framework for achieving semantic and stylistic equivalence. Domestication/foreignization helps to navigate the cultural and linguistic differences between Irish and Arabic. Skopos theory provides a guiding principle for ensuring that the translation fulfills its intended purpose in the target culture (Venuti, 1995, p. 42; Vermeer, 1989, p. 223; Nord, 1997, p. 31).

By applying these translation theories, the analysis can shed light on the complexities of translating "Dubliners" into Arabic, exploring the challenges of achieving

equivalence, preserving the story's cultural context, and fulfilling the specific goals of the translation project.

IV. The Role of Transposition

1. Equivalence Theory & Transposition

Equivalence theory guides the translator to find Arabic equivalents for Joyce's vocabulary, particularly challenging words like Dublin slang or Irish idioms. Transposition might be needed to achieve this. For example, "He was a queer fellow" (meaning "eccentric") might require a phrase like "كان شخصًا غريب الأطوار" (He was an eccentric person) to capture the intended meaning and shade (Nida, 1964, p. 159).

Equivalence theory also applies to sentence structure. Transposition might be necessary to adapt Joyce's complex sentences into grammatically correct and readable Arabic. This could involve breaking down long sentences, rearranging clauses, or using Arabic's more flexible word order to convey meaning accurately (Baker, 1992, p. 25).

2. Domestication/Foreignization & Transposition

Translators might use transposition to "domesticate" certain cultural references, making them more relatable to Arabic readers. For example, a description of a Dublin pub could be adapted to a setting more familiar to an Arabic audience, like a traditional café. However, this needs to be done carefully to avoid completely losing the Irish character of the story (Venuti, 1995, p. 23).

Transposition can also be used to "foreignize" certain elements, preserving the story's distinctiveness and cultural richness. For example, a translator might retain Joyce's use of stream-of-consciousness narration, even if it poses challenges for Arabic readers, to maintain the unique voice and style of the ST (Venuti, 1995, pp. 34-35).

3. Skopos Theory & Transposition

The use of transposition will depend on the audience for whom the Arabic translation is intended. For instance, a translation directed towards academic public might have to lean more onto the linguistic elements and standards as well as stylistic fidelity. If a general reader was the intended audience, this would be translated to be more readable and accessible with more laymen's terms and sentence structure (Nord, 1997, p. 29). The use of transposition will also depend

on the purpose of the translation. If the aim is to make Joyce's writing available to a new readership, the translator may opt to anglicize cultural references and use simpler language for readability. For example, as Vermeer (1989, p. 224) shows, if the purpose is to investigate the cultural and linguistic niceties of the ST text, then the translator may decide to preserve a greater degree of foreignness of the ST (Vermeer, 1989, p. 224).

4. **Using Transposition to Balance Theories**

Transposition thus operates as a malleable means by which translators can leverage the ways in which those theories interact with one another. It helps them to reach the equivalence, think about cultural divergences, and meet the purpose for which the translation is made, both in the language and culture of that reception (Baker, 1992, p. 42).

A translator could transpose a description of a specific Dublin Street scene, domesticate its contents by replacing the local landmark with a familiar Arabic setting, all the while maintaining Joyce's words and figurative language. This would enable the translator to weigh the demand for accessibility to the reader of a foreign culture against the need to stay loyal to the distinctive voice that makes the author's professional writing his own (Venuti, 1995, pp. 36-37).

Finally, transposition is a critical tool for translators to use in order to deal with the rich complexity of Arabic translations of "Dubliners." The principles of equivalence theory, domestication/foreignization, and Skopos theory guide and offer differing degrees of flexibility for transposition, enabling translators to arrive at an outcome that suitably mediates between fidelity to the source text, cultural processing, and the target text's designated purpose.

V. Impact of Transposition on Meaning and Style

Transposition can impact the meaning and the overall stylistic effect of the translated text. Transposition, while trying to stay as close to the core meaning of a text, will affect the meaning and stylistic effect of a translation both in subtle and sometimes grave ways. It affects in the following way(s):

1. **Impact on Meaning**
Transposition, as it is known, can at times create some distinction, (if idioms or cultural references are involved). For example, translating "*He was a queer fellow*" as "لقد كان شخصا غريب الأطوار" might slightly alter the shade, as "queer"

can carry a more specific connotation in English. The translator aims for an equivalent meaning, but the precise shade of meaning might be slightly different (Baker, 1992, p. 75).

Transposition can also shift emphasis and focus. For instance, changing "*He was a good priest, a good Christian*" to "لقد كان رجلا تقيا وكاهنا صالحا ومسيحيا متدينا" shifts the emphasis from the general concept of "good" to the more specific attributes of "piety" and "devotion" (Nida, 1964, p. 168).

Transposition can sometimes increase clarity for the target audience, particularly when simplifying complex sentences or adapting cultural references. However, this can also lead to a loss of ambiguity or stylistic complexity, which might be intentional in the ST (Hatim & Munday, 2004, p. 56).

2. **Impact on Stylistic Effect**

Transposition can subtly change the tone and register of a text. For example, translating "He was a queer fellow" as "لقد كان شخصا غريب الأطوار" softens the tone, making the character appear less odd or unconventional (Venuti, 1995, p. 30).

The transposition of sentence structure can affect the rhythm and flow of a translated text. A more concise sentence structure in Arabic might lead to a faster pace, while a more complex structure in the ST might create a more deliberate and contemplative rhythm (Nord, 1997, p. 45).

3. **Imagery and Figurative Language**

Adapting metaphors and similes through transposition can affect the overall imagery and impact of a text. Replacing "*He was as helpless as a child*" with "كان ضعيفا كطفل رضيع" might create a different visual and emotional effect (Baker, 1992, p. 82).

4. **Overall Impact**

Transposition represents a constant balancing act between fidelity to the ST text and adaptation to the target language and culture. The goal is to achieve a translation that is both accurate and engaging for the intended audience, even if it means sacrificing some of the ST's shades (Vermeer, 1989, p. 230).

5. **New Layers of Meaning**

While transposition can lead to some loss of meaning, it can also introduce new layers of meaning and interpretation. For instance, the Arabic
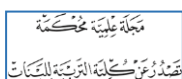
translation of "Dubliners" might highlight aspects of the story that are more prominent in Arabic culture, adding new dimensions to the reader's understanding (Deming, 1970, p. 108).

The following examples illustrating how transposition impacts the translation of "Dubliners" into Arabic

a. **Sentence Structure**

The translation uses a transposition procedure, which involves changing the order of words or phrases from the source language (English) to the target language (Arabic) to make the sentence sound natural in the target language. Here's how the procedure was applied:

Example 1

ST

There was no hope for him this time it was the third stroke (Joyce, 1969, p. 9).

TT

لم يعد هناك أمل في نجاته تلك المرة. كانت النوبة الثالثة (Joyce, 1969/2000 5).

Transposition

The phrase "There was no hope for him this time" in English is directly translated, but the order is shifted to sound natural in Arabic. Instead of starting with "there was," the sentence starts with "لم يعد" (no longer), making it more idiomatic in Arabic.

Example 2

ST

Night after night I had passed the house (it was vacation time) and studied the lighted square of window (Joyce, 1969, p. 9).

TT

كنت أتردد مارا من أمام البيت كل مساء أثناء عطلتي وأتفحص مربع النافذة المضاء.

(Joyce, 1969/2000 5)

Transposition

The phrase "Night after night" is translated as "كل مساء" (every evening), but it appears later in the sentence in Arabic. The phrase "it was vacation time" is embedded naturally within the flow of the sentence in Arabic.

Example 3

ST

I knew that I was under observation so I continued eating as if the news had not interested me (Joyce, 1969, p. 10).

TT

وعرفت أني صرت مركز مراقبة فتابعت طعامي، كأن النبأ لا يهمني(6 1969/2000 ,Joyce) .

Transposition

The clause "I knew that I was under observation" is translated first, followed by "so I continued eating." However, in Arabic, the phrase is restructured to maintain fluidity, placing the main verb "تابعت" (continued) immediately after the cause.

The translation process here involves reordering elements of the sentence to suit Arabic's syntactic and stylistic norms, making the text more readable and idiomatic in the target language.

Example 4

ST

He looked like some kind of an Indian (Joyce, 1969, p. 19).

TT

يبدو مشابها لأحد الهنود(17 1969/2000 ,Joyce) .

Transposition

Transposition involves changing the grammatical structure of a sentence without altering the meaning. This is often necessary to fit the grammar of the target language. For example, in the English text, the phrase "He looked like

some kind of an Indian" might be transposed into a sentence with a verb, such as "كان يشبه الهندي".

Arabic, for example, often places the verb at the end of the sentence, while English places it before the object. A translator may need to adjust the word order to create a natural-sounding sentence in Arabic.

Example 5

ST

"The Union Jack," "Pluck," and "The Halfpenny Marvel" (Joyce, 1969, p. 19).

TT

"عصابة جاك" و"الشجاع" و " أعجوبة بنصف بنس".(Joyce, 1969/2000 17)

Literal Translation

This is the most direct type of translation. It involves translating each word in the ST into its equivalent in the TT. It might be used for short phrases or for specific technical terms. For example, "The Union Jack," "Pluck," and "The Halfpenny Marvel" could be translated literally as "الشجاعة" "العلم البريطاني", and "العجائب بنصف بنس".

Literal translation can sometimes lead to awkward or unnatural-sounding sentences. This is particularly true when dealing with idiomatic expressions, cultural references, or metaphors. For example, "He played too fiercely for us who were younger and more timid" might require a more subtle shades of meaning in translation to convey the intended meaning into Arabic, لقد لعب بشراسة شديدة بالنسبة لنا، نحن الذين كنا أصغر سنا وأكثر خجلا.

Example 6

ST

He looked like some kind of an Indian when he capered round the garden (Joyce, 1969, p. 19).

TT

كان وهو يثب حول الحديقة يبدو مشابها لأحد الهنود   (Joyce, 1969/2000 17) .

Transposition

The Arabic text tends to use longer sentences with more complex grammatical structures. This is a common feature of Arabic, which often places verbs at the end of the sentence and uses more elaborate noun phrases than English. For example, the English sentence "He looked like some kind of an Indian when he capered round the garden" is translated as " كان وهو يثب حول الحديقة يبدو مشابها لأحد الهنود بالغطاء العتيق للإبريق الذي يضعه على رأسه..." (which translates as "He was, while he was going around the garden, looking similar to an Indian with the old teapot cover that he puts on his head..."). The Arabic sentence is longer and more intricate, reflecting the different grammatical conventions of the language.

Example 7

ST

A spirit of unruliness diffused itself among us (Joyce, 1969, p. 20).

TT

لقد سادت بيننا روح جامعة (Joyce, 1969/2000 18) .

There are several instances where grammatical categories are changed. For instance, the phrase "a spirit of unruliness diffused itself among us" in English becomes "لقد سادت بيننا روح جامعة" (meaning "A uniting spirit prevailed among us") in Arabic. The noun phrase is transformed into a verb phrase to match the Arabic sentence structure.

Example 8

ST

The summer holidays were near at hand (Joyce, 1969, p. 21).

TT

كانت العطل الصيفية على الأبواب (Joyce, 1969/2000 19) .

The word order is frequently adjusted. For example, "The summer holidays were near at hand" is translated as "كانت العطل الصيفية على الأبواب" ("The summer holiday was at the doors") in Arabic.

The main points to be considered

1. Transposition is an essential tool for translation, but it is also a complex process that can slightly change the meaning and stylistic effect of a text. Thus, the translator's choices shape the perception of the characters, themes, and overall tone of the story.

2. Any literary translation, of course, involves a delicate negotiation between fidelity to the source text and the creative art of adaptation; this is only magnified when translating a work like "Dubliners" into Arabic. This results in common gains and losses which are very important to bear in mind when assessing a translation.

3. Through translation, a work reaches a broader audience. "Dubliners" has been translated into Arabic, and so Joyce's work meets a different cultural standard, possessing the potential to inspire growing interest and appreciation of his writing.

4. Extension of cultural relations through eliminating language and cultural barriers Through the translation, an Arabic reader can become acquainted with aspects and components of Irish culture, of the intricacies and details of qualification of an entire society at a very specific historical moment, but she can also be invited to reflect on what she might know and what she might think she knows or even what she doesn't know at all about the complexities of human experience transposed onto cultural soil other than her own.

5. New layers of meaning and interpretation can emerge through transposition. This process of translation and adaptation for a new audience can also serve to illuminate elements of the story that were perhaps less evident in the ST. One example A translator may highlight particular themes or characters that resonate particularly strongly with the Arabic readership.

6. Indeed, the very act of translation can lead the translator to a richer comprehension of the original work. They have to struggle with shades, work with subtext and consider stylistic decisions beyond mere literal translation. It is because ST work in providing a broader climate can sometimes lead to a deeper understanding.

7. Transposition can only lose some of the shade and precision. Even when translators aim for equivalence, it is rarely possible to find perfect equivalents for words, phrases and cultural references. Losing these shades would likely

impact how the reader experiences the story and could change their understanding of character motivations or the tone that the author wants to convey.

8. During the process of translation, the style originality in the ST text may be lessened. This may include simplifying complex sentence structures, editing out cultural references or in-story context, or taking liberties with the overall tone of the work to target certain demographics in the audience. And this can weaken the author's ST voice and style at times.

9. Translate, and there's often a loss of cultural specificity. In the case of Irish slang, idioms and cultural allusions, finding Arabisms that would afford the conventional meaning would involve replacement processes that would remove the ST's shade or texture. This may lead to a more bland or less descriptive translation at times.

10. The ST text could have been written with deliberate ambiguity or innuendo. Reworking it to give it the most general sense possible, to share in its obscurity would, if such a thing were possible, crystallize the translation, and perhaps, as such, take away from the reader the multiple paths open to him/her.

VI. Balancing Fidelity and Adaptation

The translator should straddle this fine line between fidelity and adaptation. Their decisions should be informed by the aims of the translation project, the target audience and their comprehension of the original text. What is the role played by the translator in the process of translation making? Translators need to consider creative choices in adapting the text in ways that retain its substance and make it understandable to the target audience (Venuti, 1995, p. 22).

Overall, translation is a dual dimensional process of developing gain and loss. While it can expand the reach of a work, foster cultural understanding, and offer new perspectives, it also inevitably involves some loss of shade, stylistic uniqueness, and cultural specificity (Baker, 1992, p. 116).

The art of translation lies in finding the balance between fidelity to the ST text and creative adaptation that allows the work to resonate with a new audience (Nida, 1964, p. 215).

VII. Transposition Repercussions

Transposition significantly influences the reader's understanding of Joyce's narrative voice, characterization, and themes in an Arabic translation of "Dubliners. Transposition can impact how the narrative voice is perceived. Joyce's use of direct address in "Dubliners" ("I think he had a very bad conscience") might be translated with a more indirect or contemplative tone in Arabic. For example, " أظن أنه كان يشعر بالذنب الشديد" (I think he felt very guilty) could subtly shift the narrative voice from a direct, confident narrator to a more introspective and questioning one (Hatim & Munday, 2004, p. 91).

By using the same words, transposing them creates a change in depth which may create an altered experience for the reader in terms of the narrator's pace and manner. The short, concise sentences might lend a sense of detachment or objectivity to the text in the Arabic translation, compared to longer, more complex sentences, giving a more introspective or lyrical voice (Nord, 1997, p. 78).

The word choice of the translator can even affect the tone and personality of the narrator. For example, the use of "eccentric" for "queer" might solicit a more neutral and distanced tone for the translated text, whereas a more generic Arabic term with dual meaning might rather suggest a more critical or subjective voice from the translator (Venuti 1995 45).

IIX. Transposition Characterization

The shifting of cultural references can lead readers to understand characters differently. Where a character's actions are influenced by particular Irish traditions or social conventions, the translator must make decisions that can be understood by an Arabic audience. Which can make a subtle change to the readers view on who the character is and what motivates their actions (Baker, 1992, p. 125).

Transposing emotional expressions have an impact on how readers are able to perceive the emotional depth of the characters. For instance, using "feeling guilty" instead of "bad conscience" could also soften the strength of the character's internal struggle or imply a somewhat passive reaction to guilt (Nida, 1964, p. 210).

People who do not know the work will spend quite a bit of time thinking about what they just read, the time fifing in would probably alter what they perceive about the relationship between characters, and for those who are familiar with the work it is a very interesting interpretation because of how everyone knows the work. For instance, if the ST depicts characters as closed and reserved, the translator may have to adjust

their communication style to convey similar social norms in Arabic culture (Hatim & Munday, 2004, p. 102).

IX. Transposition Thematization

Transponsition can underscore certain motifs or give fresh readings. Another implication of practicing the themes in the story can be seen in the choice of the translator of certain words or adaptation of certain cultural aspects to highlight the message of faith, will make an Arabic reader to view the story's search into faith differently than the reader of the ST text (Vermeer, 1989, p. 235).

Transposition can also emphasize elements that have more resonance in Arabic culture. For instance, if the translator adapts the story to emphasize themes of family, honor, or social responsibility, the Arabic reader might connect with the story on a deeper level (Deming, 1970, p. 92).

While transposition can highlight cultural specificities, it can also emphasize the universality of the story's themes. The translator can choose to focus on universal human emotions like loss, grief, and disillusionment, creating a connection with readers across cultural boundaries (Venuti, 1995, p. 34).

To sum up

Transposition is not merely a technical exercise but a creative act that shapes the reader's experience of the translated text. It influences their understanding of the narrator's voice, the characters' personalities, and the themes that emerge from the story. Translators play a crucial role in navigating cultural differences, linguistic variations, and stylistic choices, ultimately influencing how the story is received and understood in a new cultural context.

X. Cultural and Linguistic Considerations

Translating Irish cultural references and idioms into Arabic poses significant challenges due to the vast cultural and linguistic differences between the two languages. Some of the key difficulties are as follows

1. Lack of Direct Equivalents

Irish language is rich in idioms and slang expressions that are deeply embedded in Irish culture and often lack direct equivalents in Arabic. For example, "He was a queer fellow" (meaning eccentric) doesn't have a direct equivalent in Arabic, and the translator would need to find a suitable phrase that captures the intended meaning while remaining culturally appropriate (Baker, 1992, p. 99).

Many references in "Dubliners" are specific to Irish culture, such as the Catholic setting, pub culture, or local customs. Finding equivalents in Arabic that convey the same meaning and shade can be challenging. A direct translation of "He went to the pub" might not be meaningful to an Arabic reader (Nida, 1964, p. 184).

2. Cultural Context and Understanding

Irish and Arabic cultures have different social norms and values. Translating a scene where characters interact in a specific Irish way might require adaptation to ensure it makes sense and is not perceived as culturally inappropriate in an Arabic context (Hatim & Munday, 2004, p. 98).

The Catholic context of "Dubliners" might be unfamiliar to Arabic readers. Translating religious references and terms requires sensitivity and a careful consideration of the different cultural and religious backgrounds of the audiences (Vermeer, 1989, p. 200).

3. Linguistic Differences

Arabic grammar and syntax are significantly different from English, requiring careful transposition to maintain clarity and natural flow in the translation (Nord, 1997, p. 50). Irish literature is often rich in wordplay, puns, and metaphors. Translating these elements requires finding Arabic equivalents that capture the intended effect and are culturally relevant (Venuti, 1995, p. 27).

4. Avoiding Literal Translation

idioms or cultural references that are unique to Ireland, when translated literally can lead to misunderstandings or to meanings that were not intended. The translator needs to aim at achieving equivalence rather than focussing on literally translating (Baker, 1992, p. 104).

XI. Strategies for Translating Cultural References and Idioms

Contextual distinctions and cultural references which may not be discussed at length in the source text, can be provided by the translator via explanations, footnotes etc. (Hatim & Munday, 2004, p. 86). Idioms and cultural references may need to be rephrased or changed, as the translator should account for diverse cultures and idioms. It may work the other way around and so similar expressions in Arabic which convey the same idea would have to be used or alternatively metaphors or paraphrases would have to be chosen in order to make the culture more connected (Nida, 1964, p. 175).

The translator has to choose between domestication, where the text is made more accessible to a (in this case Arabic) audience or foreignization, where the TT retains the ST cultural context. This, of course, depends on the function and readership of the translation (Vermeer 1989, 222).

Finding Arabic equivalents for Irish cultural references and idioms is a delicate and difficult undertaking that requires care, cultural sensitivity, and creativity. The translator must, therefore, tread delicately between transferring meaning without losing the impact of the author's text, and forming a piece that will be lapped up by an Arabic reader.

## XII. Unique Linguistic Challenges

Indeed, translating James Joyce's "Dubliners" into Arabic is not an easy task; James Joyce employed complex sentences, idiosyncratic, meaning-playing language, and a stream-of-consciousness style that has become his hallmark. What follows are a few of these challenges:

1. **Complex Sentence Structures**

Joyce's sentences are often long, complex, and filled with parentheticals, clauses, and subordinate phrases. Transposing these into Arabic, which often favors shorter and more direct sentence structures, can be challenging. Breaking down these sentences can lose their intended rhythm and flow, while attempting to maintain their complexity could lead to a loss of clarity and readability (Nord, 1997, p. 59). Joyce's use of embedded clauses and multiple modifiers can create dense and layered sentences. Translating these accurately while maintaining grammatical correctness in Arabic requires careful attention to word order, punctuation, and the use of conjunctions (Venuti, 1995, p. 62).

2. **Wordplay and Pun**

Joyce's frequent use of puns and wordplay is one of the most challenging aspects of translating his works into Arabic. As pointed out by Venuti (1995, p. 9), cultural and linguistic peculiarities make it difficult for translators to maintain the same humor and wit in the target language. In Arabic, where the structure and sound patterns differ considerably from English, finding equivalent wordplay often demands creative solutions or adaptations (Venuti, 1995, p. 11). Furthermore, Joyce's allusions to Irish culture and history often require additional explanations or adaptations. For example, Delabastita (1996,
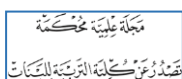
p. 134) highlights that pun rooted in a specific cultural or historical context may necessitate a translator's creative intervention to make them accessible to another culture.

3. **Stream-of-Consciousness Style**

Through stream-of-consciousness, the reader is transported into the narrator's mind, where the flow of thought, feelings, and memory continues uninterrupted. The fragmented sentences and sudden shifts, in addition to internal monologue, are difficult to work with for any translator. In Arabic, this style needs to be adapted in such a way as to preserve free association and the flow of consciousness. One possible solution to this method is through using an equivalent grammatical structure, punctuation, or language fragment that mimics the effect of the stream-of-consciousness. It is possible that the Arabic language and culture do not have a tradition of stream-of-consciousness writing. Therefore, the translator will need to find a different way to adapt this stylistic tool in a way that makes it understandable and engaging to an Arabic reader without creating the effect of literal transposition.

XIIV. Strategies for Overcoming Linguistic Challenges

An example of this might be an instance where a translator decides that only certain aspects of Joyce's style need to be adapted, such as utilizing more accessible sentence structure but keeping with the wordplay or stream-of-consciousness in select passages (Bassnett, 2002, p. 36). Thus a translator unusually attuned to the rhapsodic will likely resort to creative transposition, evoking the spirit rather than the letter of Joyce's style. For example, if the analysis focuses on specific literary devices found in Joyce's writing, you might mimic those devices but within an Arabic context — so perhaps it reads more like Arabic prose writing, or mimics certain elements of Arabic poetry to achieve the same effect. For some of the more complex wordplay or cultural references, translators may choose this reading method as it allows for footnotes or explanations (Bassnett, 2002, p. 40), (Hatim and Mason, 1990, p. 107).

The linguistic challenge of translating Joyce's complex and innovative language into Arabic is immense. The translator must be keenly attuned to the distinctions of both languages, the cultural contexts, and the stylistic subtleties of Joyce's writing Most importantly, a ST text preservice translator must step away from objectivity to foreground complexities in an accurate and appealing translation to the Arabic reader.

XIV. Cultural and Linguistic Gaps.

The translator tackling Joyce's "Dubliners" into Arabic has indeed employed various transposition strategies to bridge the cultural and linguistic gaps. The following techniques help in navigating the challenges:

1. **Addressing Cultural References**

The strategy of domestication, as described by Venuti (1995, p. 22), is often employed when dealing with cultural references, adapting them to more familiar contexts for the target audience. For instance, a Dublin pub might be transposed to a setting more culturally resonant for an Arabic readership, like a traditional café (Venuti, 1995, p. 24). Where cultural references lack direct equivalents, translators rely on explanatory footnotes, a strategy supported by Newmark (1988, p. 81), who emphasizes the importance of maintaining the cultural relevance of a text through supplementary explanations. Moreover, sometimes translators use a universal concept that resonates across different cultures, a method explained by Baker (1992, p. 32) in her discussion of cultural translation equivalence.

2. Addressing Linguistic Variations

Translators often break down complex sentences into shorter, more manageable ones to improve readability. This is particularly important in Arabic, which typically prefers shorter sentences for clarity. However, they might also use specific Arabic grammatical structures, such as complex sentence constructions or word order variations, to capture the stylistic shades of Joyce's ST text.

Translating wordplay and metaphor is a delicate art. Translators sometimes use equivalent Arabic expressions, employing puns or metaphors that are culturally relevant. Other times, they might paraphrase the wordplay or metaphor, providing a more literal explanation, or even leave it untranslated if it relies on a very specific cultural context (Hatim and Mason, 1997, p. 85), (Delabastita, 1996, p. 141).

In addressing linguistic variations, note that Arabic often favors shorter sentences for clarity, which may require breaking down Joyce's more complex constructions while preserving the stylistic essence. For more meticulous linguistic elements, like metaphors and puns, translators may adopt culturally relevant expressions or use paraphrasing, as pointed out by. Translators often adapt the rhythm and pace of Joyce's prose to suit the flow of Arabic. They could write longer, more descriptive sentences

to encapsulate the feeling of internal reflection, and shorter and more direct sentences to capture the moments of heightened emotion or sudden changes in thought.

Even with the artful use of transposition, however, bringing Joyce's complex style over into Arabic is a challenge. The translator here negotiates alway between fidelity to the source text and the need to render it legible and engaging to the Arabic reader. Some tinge and stylistic effect will be inevitably lost, but a good translator will wish to minimize this loss and make a translation in the real sense that resonates Joyce's world. The truth of the matter is that any translation, at least on a linguistic level, comes down to the translator mediating these competing demands. This requires their dual role as technical professionals and creative artists to cover the cultural and linguistic distance between the ST and the TT while making sure that the spirit of the ST is preserved in the TT.

XV. Conclusion

1. Translation is a difficult and painstaking task and not just a matter of swapping word for word. There needs to be a balance between fidelity to the original text, cultural recontextualization, and audience.

2. Insights into Transposition through Theory Transposition is an important strategy for filling translation cultural burdens and language gaps. Its contribution to the principles of achieving equivalence, adjusting cultural references, and maintaining the spirit of the ST text is well recognized.

3. Translating can nurture understanding and appreciation of the cultures. Translating "Dubliners" into Arabic also opens Irish culture, social mores and Joyce's literary technique to a new audience.

4. Transposition also has impact on the semantic meaning and stylistic impact of the derived version. Investigate how elements of sentence structure, wordplay and imagery combine to shape to the reader your intentions for the tone, themes and characters of the story.

5. This embraces the difficulties of translating complex sentence structures, wordplay and stream-of-consciousness found in Joyce's writing, which has been the subject of much study. With creative adaptations, the benefits can provide enriching context for a text in terms of perspective and interpretation.

6. As they mediate any cultural discontinuities, transposition, and the reader experience of text produced, the translator plays a key role when it comes to the reception of the translated text.

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