Application of Reiss's Model to the translation of literary Texts

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الملخص

يعد تقويم جودة الترجمة من المجالات الفرعية لدراسات الترجمة
فهو يقدم معياراً صالحاً لتقييم الترجمة ونقدها إذ طرح منظرو الترجمة
مثـل نايــدا وتيبــر 1999 و هــاوس 1977 – 1999 و نيومــارك
(1981–1991) عدة نماذج لتقويم جودة الترجمة. ولكن المشكلة
الرئيسة تكمن في كيفية اختيار وتطبيق أنموذج لتقييم الترجمة الأدبية
وهذا ما سيتم التحقق منه في هذه الدراسة.

تستهدف هذه الدراسة التحقق من قابلية تطبيق أنموذج ريس
(2000) على تقييم جودة ترجمة النصوص الأدبية حيث تفترض بأن
هذا الأنموذج مفيد وقابل للتطبيق لتقويم ترجمة نصوص تم اختيارها
مـن أعمـال أدبيـة مختلفـة تعـود للكاتـب نجيـب محفـوظ وتبـين هـذه
الدراسة بأن سبب انعدام التطابق بين النص الأصلي والنص المترجم
يعود إلى اختلاف المفردات المعجمية والعناصـر الأسـلوبية والدلاليـة
الأمر الذي نـتج عنـه صـعوبة فـي تحقيق الترجمـة الصـحيحة، وقـت
تحققت الاستنتاجات بأن أنموذج ريس (2000) .

تطبيق أنموذج ريس في ترجمة النصوص الأدبية

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Abstract

Translation quality assessment (TQA) is a sub-field of translation studies. It presents a valid criterion for evaluating and criticizing translation. Theoretically, many models (Nida and Taber,1969; House, 1977; 1996; Newmark, 1981; 1991; etc) have been put forward by theorists of translation as in the case of the present study. Practically, however, there is still a conflict in proving the validity of applying these models. Accordingly, the main aim of this study is to explore whether Reiss's model (2000) of (TQA) is applicable to assess the quality of literary texts translation or not, these texts are selected from different literary works written by Naguib Mahfouz. This study hypothesizes that Reiss's model (2000) of translation quality assessment is applicable and useful to assess the translation of literary texts; The findings of the analysis have revealed that the mismatches between (ST) and (TT) rendition reveal the key problems that distort literary genre are the lexical, semantic, stylistic and grammatical differences between the two languages involved in translation because of the cultural gap which causes unavoidable difficulty in translation. Finally, the study concludes that Reiss's model (2000) is more theoretical than practical.

**Keywords****:**   Model, Reiss's, translation of literary Texts

Introduction

Literary text includes all forms of literature whether in verse or written prose such as short stories, drama, novels, essays, etc. According to Hermans (2007: 79), this type of text focuses on displaying certain features such as "foregrounding of language, the interdependence of different levels of linguistic organization, the separation from the practical context of utterance, and the perception of texts as both aesthetic objects and inter-textual or self-reflexive construct". Gibova (2014) argues that literary texts interpret and explore the human experience in such a way to evoke the listener's imagination, reflection, and emotional response. Although all kinds of literary texts are different in form and content, they all share characteristics that distinguish them from other types of writings such as: special language, free style, the use of literary figures (metaphor, onomatopoeias, personification, etc.), subjectivity, expressive function, timeless and placeless. (Barry, 2002; Casey, 2002 ; and Verdonk, 2002).

Translation of the literary text is more problematic than non-literary since it depends on the translator's ability in capturing and rendering the style of the (ST). According to Bush (1998: 127),

Literary translation is the work of literary translators.
That is a truism which has to serve as a starting point
for a description of literary translation, an original

> *subjective activity at the center of a complex network of social and cultural practices. The imaginative, intellectual and intuitive writing of the translator must not be lost to the disembodied abstraction which is often described as 'translation'.*

Thus, recognizing the previously mentioned characteristics in a literary text can help the translator to fulfill his task more accurately. In addition, translation accuracy can only be achieved when the translator has the essential literary qualifications because it enables him to transform the (TT) syntactic, stylistic and aesthetic elements as nearly as possible to those found in the (ST), in a way that creates that desirable artistic correspondence, or the most appropriate equivalents. So it seems that the process of literary translation is not just restricted to merely finding words and sentences in the (TT) that correspond to those in (ST) but rather a literary text usually bears an extra message concealed behind its obvious and surface linguistic structures. This message is shaped by the interaction of specific words and syntactic structure with each other in a certain part of the text or the whole.

In addition, translation is concerned with the matter of co-existing cultures such as folklore, symbolism, and mythology which the translator should be well informed, he should also recognize the social and historical facts about cultural distinctions to be able to interpret the text properly.

Moreover, he should try to know any information related to the etymology and semantic development over decades and centuries; especially in the case of translating older literary text.

Arabic literature for instance reflects the richness and diversity of Arabs and their culture and language. The interest in translating this literature began in the eighteenth and nineteenth centuries with the European Colonialism of the Arab region. The motive behind this interest in translation was more for Orientalist interest rather than literary appreciation since it was looked as a documentary record of the social situations in these regions without any real literary value. This lasted until 1988 when Naguib Mahfouz was given the Nobel Prize for Literature (Büchler and Guthrie, 2011). This sheds light on Arabic literature and encourages translators to translate more literary works to other languages

Reiss's Model (2000)

The German translation scholar Katharina Reiss presents one of the first systematic approaches to evaluating translation quality in her book 'Translation Criticism: The potentials and Limitations' which was first published in 1970 in German language and translated into English by Eroll F. Rhodes in 2000. According to her model (2000: 11),

translation is defined as "a bipolar procedure aiming at producing a target text while constantly referring back to the source text". Reiss states that good translation is the one that achieves the optimal equivalence which is "considering the linguistic and situational context, the linguistic and stylistic level and the intention of the author, target text and target text units have the same 'value' as the text unit in the source language" (ibid.:11-12). In order to come up with optimal equivalence between (ST) and (TT), the critic should analyze both texts to identify the type of the text which includes the main function of the language in the text then focus on the linguistic instructions namely the semantic, lexical, grammatical and stylistic features of the (ST), as well as the extra-linguistic determinants which present the impact of the contextual factors on the verbalization strategies.

Reiss (ibid.: 24-47) identifies four text types: content-focused text, which is judged in relation to its semantic, grammatical, and stylistic characteristics; the form-focused text, which is judged based on its aesthetic, stylistic, grammatical and semantic features; the appeal-focused text, which usually presents information with "a particular perspective, an obvious purpose, involving a non-linguistic result" (ibid.: 38); and the audio-medial text, which depends on "non-linguistic (technical) media and on graphic, acoustic, and visual kinds of expression" (ibid.: 43).

In this sense, Reiss's model is divided into two basic sections: the linguistic components (within the text) and the extra-linguistic determinants (outside the text). The linguistic components can be defined as semantic equivalence, lexical adequacy, grammatical correctness and stylistic correspondence, whereas the extra-linguistic determinants are the immediate situation, the subject matter, time and place factors, audience, speaker, and finally affective implications.

1- The Linguistic Components

According to Reiss (2000: 48), after the critic identifies that the translated text is a literary one, the next step is focusing on the language style with respect to the linguistic features and their equivalents in the (TL). The critic should also examins in detail the translation process that represents the (SL) linguistic peculiarities in the (TL). Kade (1964, as cited in Reiss, 2000: 49) says that:

> ***Translation is basically possible only because there are parallels between languages on the level of langue (language as a system). The act of translation involves choosing the optimal equivalent from among the potential equivalents on the level of parole (language as actually spoken).***

By the same token, Weinrich (1966, cited in Reiss, 2000: 51) argues that in translation process, the translator

should first realize the available (TT) potential equivalents, before choosing the best one to be used in a particular context (linguistic context). He (ibid.) states that:

> *a wide range of associations can be suggested by a word in isolation, but not by a word in a text. The context determines the meaning. Words qualify each other and are mutually limiting, and the more so if the context is complete.*

For instance, according to Al-Maany Online Dictionary, the verb 'say' has the following Arabic potential equivalents:

"قال ، تحدث ، ادعى ، ألقى ، تكلم ، تفوه بـ ، تلا ، زعم ، فاه ، لفظ"

Choosing the appropriate optimal equivalence is determined by the context of situation of the text.

In addition to the above-mentioned linguistic components, there are other factors termed as "extra-linguistic situation" which affect the determining of the (TL) form. In this regard, although "Translation is primarily and universally a linguistic operation" "it is never solely and exclusively a linguistic operation" (Mounin, cited in Reiss, 2000: 51). Therefore, the interaction of linguistic component and the extra-linguistic effects on these fields should be taken into consideration as well as the way the translator provides critics with additional two categories of translation criticism: linguistic and pragmatic that are very important for the critics

of translation since the quality of chosen equivalence cannot be evaluated without them.

The linguistic components include the following:

A- The Semantic Elements

The semantic element of a text is a very important factor in preserving the meaning and content of the (SL) text. According to Reiss (2000: 53), failure in understanding "the lack of congruence between source and target language terms, misinterpretations and arbitrary additions or omissions" are the most problematic areas for both translators and critics. The linguistic context should be examined for the sake of determining semantic equivalence, the linguistic context should be examined, because it reveals what the semantic relations at intra-sentential and inter-sentential levels and unfolds the text producer's intended meaning. In this respect, Koschmieder (1955, cited in Reiss, 2000: 53) mentions that it is very important to understand "what is intended by the expression in the statement being translated". In this sense, the linguistic context involves the micro-context which usually includes only words in the immediate context as well as the macro-context which embraces not only the paragraph but also the whole of the text. Both of these contexts are important in determining the optimal equivalence on the linguistic level. As in the

following statement quoted from Mahfouz's novel 'The Thief and the Dogs':

- "ألم اعلمك <u>الوقوف على قدمين</u>." (اللص والكلاب:8)

"Didn't I teach you how <u>to stand on two feet</u>? " (Le Gassick and Badawi 1984: 14)

      The translators fail in rendering the meaning of the Arabic expression "الوقوف على قدمين" (to stand on two feet) which has several different meanings depending on the context in which it is used. The above underlined rendition "الوقوف على قدمين" is literally translated into "stand on two feet" which refers to the physical activity of standing, while in this context it refers to teaching someone to rely on himself and to be self-independent.

"أكل العيش يحب خفة اليد (زقاق المدق:36)

TT1. " <u>for a decent living, you need a nice quick hand</u>"(le Gassic,1992:33).

TT2. "<u>if you want to eat you need light fingers</u>"(Davis, 2011:29)

      This (ST) idiom means that in order to earn a living one should be active as opposed to being lazy.

Both translators maintain the (ST) meaning by using literal translation which is a strategy of translating idioms proposed by Baker (1992) when there is no proper equivalent idiom in the (TL).

Le Gassick changes the meaning of the (ST) idiom from positive to negative meaning by using the (TT) expression "quick hand" which is associated with a negative connotation in Arabic culture since it denotes pickpocketing. According to Newmark (1988: 69), word-for-word translation of (SL) idioms mostly results in wrong or unnatural rendered idioms.

However, in translating idioms, especially in literary works translator should depend on the context in which it is used and look for an equivalent (TL) idiom to keep the same effect that the (ST) gives to the original language reader. The proposed rendition would be the (TL) idiom with a similar meaning but dissimilar form: "the early bird catches/gets the worm" which means according to Farlex Online Dictionary of idioms "someone who is very active and alert in the early hours of the morning is apt to find success".

B- The Lexical Elements

According to Reiss (2000: 75), "adequacy" is the most important parameter in evaluating the renditions of

lexical items from the (ST) to the (TT). Reiss believes that adequacy does not mean using the literal (word-for-word) translation since it will result in "literal adequacy" which makes the (TT) unfamiliar and awkward because one-to-one equivalence rarely exists among languages. Therefore, the critic should observe whether the (ST) lexical elements are conveyed to the (TT) accurately or not. This reveals the competence of the translator in dealing with special idioms, homonyms, technical terminologies, play on words, "false friends", untranslatable words, proverbs and metaphors, etc. For example, in the following quotation from "The Harafish" novel by Mahfouz (1977)

"ما جدوى الكذب يا ولية؟"(الحرافيش:127).

"What's the point of trying to hide it, <u>my lady</u>?" (Cobham, 1994:89).

The translator confuses in translating the culture-specific lexical item"ولية" due to his ignorance of the meaning of this lexical item. He fails in conveying the writer's intention and the negative connotative meaning of this (CSI) by rendering it as "my lady" which is associated with gentlemanly speech while in Egyptian dialect it is used by the speaker to undervalue the partner of the exchange.

Naturally in any such investigation, the different types of text should be taken into account. For instance, the metaphor

in a content-focused text can be translated adequately when the translator uses a (TT) expression that has the same semantic value as the (ST) metaphor does even if it is not a (TT) metaphorical expression; whereas in the form-focused text the metaphor whether it is traditional or newly created by the text producer, could be translated adequately only when the translator find a parallel (TT) metaphor which has a similar significance and value. even if a traditional one is available or a new one should be created. (Reiss, 2000: 58)

" وراح يؤمها السمار "(زقاق المدق:7)

TT1."the café is beginning to fill with <u>customers</u>"(le Gassic,1992:3)

TT2."the <u>evening's clientele</u> now starts to repair"(Davis, 2011:3)

The word " السُمار" is taken from the lexical item"سَمَرَ" " which means staying late talking at night (Mu3jam Al-Arabya Al-Mu3asira 2008). Both translators render it differently by using 'customers' and 'clientele'. Although these lexical items seem to be similar, they differ in the type of service rendered. In the case of clientele the service that is received is more professional than that presented to customer. Their use also depends on the type of relationships that are built. Le Gassick uses a general and neutral lexical item 'customers'; his rendition does not specify the kind of customers. Davis, on the other hand, succeeds in rendering

"السمار" " by using the adverb 'evening' to express the kind of people who go to the cafe and by using the lexical item 'clientele' he shows that these people are regular cafe goers.

C- The Grammatical Elements

For Reiss (2000: 60) the assessment of translation concerning the grammatical components of the original text should be governed by correctness. Due to the fact that there are great differences between the grammatical systems of languages where the morphology and syntax of the (TL) are given great priority unless there are some overriding factors in the text nature or some specific circumstances (ibid.).

Reiss (ibid.: 60) states that "grammatical correctness is satisfied if the translation conforms to usage of the target language and if the relevant semantic and stylistic aspects of the grammatical structure of the source language have been understood and adequately rendered". For instance

- "لولا مزاحك لكنت أكمل الناس" (بين القصرين:49)

"If it weren't for your jokes, you'd be the most perfect of men" (Hutchins and Kenny,1989:46)

The translator succeeds in employing the past subjunctive mood perfectly and choosing the matching superlative adjective excellently.

Reiss (ibid.: 60) believes that "Adequacy" does not mean that the expressions should be similar in both source and target languages. In some cases the translator opts to make some substitution because of the stylistic aspect and the grammatical structure which is commonly used in the (TL) "the literal adoption of a grammatical form" (Reiss, 2000: 60). This forms what Reiss calls "potential equivalence", whereas the "optimal equivalent" requires a transposition i.e. a change of the formal grammatical and syntactical elements. For example:

- "الكمال لله وحده"(بين القصرين:49)

"Perfection is <u>God's</u> alone." (Hutchins and Kenny,1989: 46)

The translator made an intra-systemic shift by using the possessive form to attribute perfection to God .

D- The Stylistic Elements

Stylistics is a discipline of applied linguistics that tackles the study of style in text, but not exclusively, in literary texts, this element focuses on the tropes, figures and rhetorical devices. According to Reiss (2000: 63), the critic should decide whether the text has a complete correspondence or not. The primary importance here is whether the translator takes into account the differences

between standard (formal usage) or colloquial in the (SL); whether the discrepancies of the language levels in both the (ST) and (TT) are compared; whether the (ST) stylistic elements in relation to the individual, contemporary and standard usage are taken into consideration by the translator and finally, whether the creative expressions of the text producer are deviated from the common usage of language. Mahfouz, for example, is famous for showing the social reality of the community of Egypt, especially in his Trilogy, he succeeded in portraying and highlighting the social reality in Egypt as well as the problems and social issues during the period when the novel took place. In addition, he tends to use a large number of Islamic expressions, phrases, and terms, as in the following Quranic verses and allusions :

- ((إِنَّكَ لَا تَهْدِي مَنْ أَحْبَبْتَ وَلَكِنَّ اللَّهَ يَهْدِي مَنْ يَشَاءُ)) (القصص: 56).

 "You cannot lead aright whomever you wish; it is God who leads whomever He wishes" (Le Gassick,1992:93).

- "يا رب يا معين. يا رزاق يا كريم .حسن الختام يا رب كل شيء

بأمره." (زقاق المدق:5)

"Oh Master, Oh helper", "Oh provider, Oh generous one". "May the ending be sweet". "All things are at His command" (Le Gassick, 1966: 2).

The aim behind using the Quranic allusions is invoking   emotions and ideas. Lennon (2004) argues that such allusions attract the reader's attention, and also they can be used as an aid of characterization, as in the following example Mahfouz alludes to the Quran to refer that Radwan El- Hussainy is a religious character.

- "كان رضوان الحسيني يحرص دائماً على ألا يفوته يوم من حياته دون صنع جميل، أو ينقلب الى بيته ملوماً محسوراً " (زقاق المدق:12).

" He had always taken care that not a single day should pass without doing some good deed or receiving in his home some abused or unfortunate person" (Le Gassick, 1992:8).

2- Extra-Linguistic Determinants

Reiss (2000: 66), argues that the critic should keep in his mind that the equivalents chosen in translation for the linguistic elements of the original text should consider the extra-linguistic determinants because they affect both the form of the (SL) and the version in the (TL) since they determine whether an equivalence is optimal or simply a potential one.

The extra-linguistic determinants are related with extra-linguistic conditions that influence linguistic forms.

Weinrich (1966, cited in Reiss, 2000: 67), states that "Words belong to sentences, texts, and situations". Applying this view in our terminology, "sentences" represent the micro-context, "texts" the macro-context and "situations" the extra-linguistic factors which in this sense form the situational context, which is defined by Halliday (1978: 10) as "a theoretical construct for explaining how a text relates to the social processes within which it is located", and it consists of three elements: the social activity, the people involved in it besides the way they are related to each another, as well as the functions and roles of the text within this social activity which is technically called in systemic functional linguistics as a field, tenor and mode. These terms conclude what Nida (1964: 243) calls the "communicative context" or the circumstances involved in the original communication such as time, place, author, audience, intent, and also the "cultural context of the source language". Van Dijk (2006) somehow in different view argues that context is a mental model of communicative event. In other words context is subjective rather than objective as it relies heavily on schematic structure of the reader.

According to Reiss (2000: 68), there are seven extra-linguistic determinants: the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor and affective implications.

1- The Immediate Situation

The extra-linguistic factors may in certain circumstances permit a text producer to reduce the linguistic form of the conveyed message because the reader or hearer will be able to supply the rest of the situation in his original language. This is usually related to the immediate context, and not the whole work such as interjections and allusions in literary works, historical events, etc. and shortened colloquial expressions. These expressions usually violate dialogues of novels and plays and make translators feel helpless unless imagining themselves "in the situation" of the speakers, which will enable them to find an optimal equivalent in the (TL) and help the reader to understand the words and their contexts. Critics should also as translators do place themselves "in the situation" to judge whether the translator has selected the proper words lexically, and semantically. For example,

- "هو كنز الحسن البصري" (زقاق المدق:40)"

" it is exactly like the treasure of <u>Hassan al-Basary</u>" (Le Gassick,1992: 36)

The allusion of the noun phrase"حسن البصري" refers to one of the famous pillars of Islamic scholars, it is a

metaphorical expression used in this context to resemble working at the British army as a gold mine.

Thus, the immediate context has its influence on the lexical, grammatical and stylistic aspects of the form of the (TL) and virtually helps to interpret the semantic elements hidden in the source text.

2- The Subject Matter

The subject matter is an important factor affecting not only the (ST) linguistic form but also its translated version. The translator should be sufficiently familiar with the text to construct a lexically adequate version in the (TL). This is manifestly true for all technical texts, where the idioms and terms should accord with the ordinary usage of the (TL). For instance :

- "وتقهقرت الى جدار الحجرة على كثب من خوان ووضعت عليه قلة" (بين القصرين:22)

"She withdrew with the side of the room near a table on which stood a water jug" *(Hutchins and Kenny 1989:24)*

The word "قلة" is a culturally specific word, it is a water container usually used by farmers and lower-middle-class people in Egypt. The translator used the word "jug" which means "إبريق" as an equivalence which actually differs

from "قلة" in its shape and usage .This shows that the translator is unfamiliar with the (ST) lexical item. In this connection, Güttinger (1963, cited in Reiss, 2000: 70) states that "the translator is expected to have the encyclopedic knowledge of a reference librarian."

To sum up, the process of translating a text or judging the translation is not enough to know the words, it is necessary to know what the words are about (Mounin, 1967, cited in Reiss, 2000: 70). Thus the subject matter of a text should be understood and adequately recognized by translators and critics.

3- The Time Factor

The time factor generally becomes relevant when the language of a text is related to a particular period (Reiss, 2000:71). It affects the translation decisions; for example, in translating old texts the translator's selections of words, antiquated morphological, or syntactic forms and specific figures of speech, etc. should accord as closely as possible to those used in the (ST). He also should take into consideration the changing of language over time. For instance, The translation of an 18th-century text must differ from the translation of the 20th-century, this phenomenon of aging translation is essential here.

In sum, this factor is a very sophisticated determinant, and its considerations require very complex (linguistic and stylistic) sensitivities, relying on the text type and the special interests of the translator and critic.

4-The Place Factor

The place factor includes all the characteristics and facts of the country and culture of the original language, and also all the associations of the scene where the action described takes place. It is difficult especially when translating into a (TL) which lacks similar kind of places, the translator will face problems in describing things beyond the speaker's imagination. (Reiss, 2000: 74). Mahfouz's novels for example reflect how place can affect on translation since all his works are deeply rooted in Egyptian language, culture and society.

5-The Audience Factor

The audience factor includes only what the writer of the original language has in his mind for his reader when forming the original text. The audience factor appears in the metaphors, quotations, idiomatic expressions, and proverbial allusions, etc. of the (SL). The degree of attention that audience-related factor demands depends on the type of text which involves a process of decoding.

The translator should do his best to enable the (TL) reader to see and understand the text in the terms of his cultural context. This is illustrated in the following idiomatic examples:

In content-focused text the English idiomatic expression " he can walk on water" does not have a direct literal parallel idiomatic expression in Arabic. Thus the translator should preserve the content of (ST) idiom by rendering the semantic value as Al-Sulaiman (2010: 242) renders it into"يستطيع ان يصنع المعجزات"   while, in form-focused texts, an Arabic expression of similar semantic content might have to be found, but the priority is given to the form of the expression as in the following the Arabic proverb "لا دخان من دون نار"   which is translated by Al-Sulaiman (2010: 256) as "no smoke without fire".

6-The Speaker Factor

The speaker factor involves those elements that affect the language of the writer himself or his creation as extra-linguistic factors. These factors are found in many ways on the lexical, grammatical and stylistic levels. The extent to which they need to be considered in the translation depends on the type of the text.

Speaker factor usually has less influence in the content-focused texts, where the words, syntax and style are determined by the subject more than the author except few cases such as commentaries, non-fiction books and feature

articles, where the author's stylistic devices should be conveyed in the (TL).

In form-focused texts, the speaker factor determines not only the style of the writer but also his personality, since such factor portrays the degree that the speaker is influenced by his origins, education, the period in which he lives in and is like. This is illustrated in Mahfouz's novels which reflect his influence of the political events as well as the social situations. This element plays a crucial role in Mahfouze's novels due to the variety of the characters that are chosen from different social classes, ideologies and backgrounds, the conversation of these characters usually reveal their social position, and personalities as in the lexical item" يا واد " which is frequently used in Egyptian dialect to address a little boy or a young man, the use of this term shows that the speaker is in a high position than the listener or older than him, thus, it can be rendered into "kid" or "lad"

7-Affective Implications

Affective implications are also called emotional determinants, these determinants affect not only the lexical and stylistic matters but also they extend to the grammatical (morphological and syntactic) levels of the (SL) version, as 'affective values,' 'means of expression,' 'affective elements

of thought,' 'affective character of means of expression,' an 'affective syntax,' and the like (Reiss, 2000 :83).

The critic should test if these implications are appropriately conveyed in the (TL). He should also observe whether the linguistic means that express irony or humor, scorn or sarcasm, excitement or emphasis in the (SL) have been properly noticed by the translator and rendered in the (TL) appropriately, as in the following example:

- "فما العمل؟ لو كان يعرف فن النشل؟ النشل فن سحري، والنشال يملك ما في جيوب الناس جميعا" (القاهرة الجديدة:60)

"What could he do? If only he knew how <u>to pick pockets, there was a magic arts!</u> pick pockets owned everything in anyone's pocket." (Hutchins, 2008:65)

The author uses the noun phrase "فن النشل" and "فن سحري" to express an implicit irony on the politicians and corrupted rulers.

Generally, the linguistic elements of the (SL) alone do not draw sufficient attention to specific affective aspects, thus these must be discovered in other ways.

conclusion

literary genre is regarded as one of the most problematic and challenging areas in translation because translators may face difficulties in conveying the original message which should be rendered into the target language stuffed with the least imaginable bit of emotions and with very specific and intended lexical and syntactic means. In this sense, the effect that the translated text produces in the target culture should be the same that the source message achieves in the original culture (Nida, 1964:159). Reiss's model (2000) of translation quality assessment is more theoretical than practical, some of its elements are useful to applied in assessing the translation of the literary texts and others are not. Mismatching between (ST) and the (TT) renditions reveal that the cultural gap between the two languages causes unavoidable difficulty in translation.

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