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Challenges in Translating Thomas Wolfe's

The Child by Tiger into Arabic

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Abstract:

This study aims at reporting the translation problems we encountered while translating *The Child by Tiger* by Thomas Wolfe from English into Arabic. To achieve the goals of the study, each one of the four student translators was assigned a number of pages to translate. Throughout the translation process we highlighted the parts that we considered challenging. Then, they were classified into a number of categories, viz, cultural, structural, semantic, and rhetorical. The study clarifies that these problems stem from the fact that each of these two languages (Arabic and English) belongs to two completely distinct cultures, traditions and ways of using language. The study aims to make translators who may attempt to translate any of Thomas Wolfe's stories acquainted with his style as well as the syntactic structures he uses in his writing; they can achieve that after attempting to read and initiate the translation of his works.

Introduction

“The fact that we are able to produce equivalent in English for every word does not mean that we can give an adequate translation of the text. Translation implies that we have capacity to enter into the mind, the world, and the culture of the speakers or writers and we can express their thought in a manner that is not only parallel to the original, but also acceptable to the target language”. (A. Duff.5.1989)

People around the world smile in the same language, but translators are still needed to make communication more effective. Translation is a creative profession, which requires both academic level of knowledge and critical thinking skills. It is basically about moving the soul of the body of one text into another. Many people think that any person who is educated, have a good knowledge, and knows more than one language can translate and interpret. It is far from the truth. A translator has to acquire certain characteristics as having good background knowledge, subject knowledge, social and cultural competence and, of course, advanced language skills will be always needed for any successful translator.

It is agreed that translation is a process of conveying information with the help of linguistic and cultural knowledge. While translating texts, we have to be faithful to the original text and try as much as possible to fit into the context of the target language. It is totally not right for a translator to focus on the surface meaning of the text only. Meaning, even though that words, sounds and grammar are very important, not surprisingly the attention should also be paid to the ideas and concepts, what so called "deep meaning". The structure of the sentence is different among languages, so the goal is to find the equivalent surface structure in two languages which correspond to the common deep meaning. In other terms, translation basically involves changing the form of the message from one language (SL) to the appropriate form in the second language (TL) without changing the deeper meaning.

All translations must require excellent knowledge of both the target language (TL) and source language (SL), in addition to an understanding of the cultural background of both of the two languages. Speaking about literary translation, there are various concerns that distinguish this translation process from that involved in non-literary translation. In the case of literary translation, the language is an end to itself, and its function transcends mere communication. Therefore, literary creativeness is needed during the translation process, as much as it is needed during the writing of the original text process. It is described as "creative" because it involves a series of elements such as, rhythm, punctuation, syntax and meaning (or, in other words, forms and content). According to Ziaul Haque of Sylhet International University, "one of the main problems affecting literary translators is that they forget that the various elements work together in a dialectical relationship within a literary work. That

relationship needs to be kept, reproduced, or approximated in the target translation in order for the translated work to closely resemble the source text."

Two languages, two worlds. Since English and Arabic are two different languages from different origins and families (English belongs to the Indo-European family while Arabic belongs to the Afro-Asiatic family), they both have their own grammar, vocabulary, style, and phonology. Hence, when attempting to transfer the meaning of a certain text from one language into another, the translator will certainly face a set of challenges, vis., syntactic, semantic, pragmatic and rhetorical.

This study, in particular, examines the challenges encountered throughout the translation process of Thomas Wolfe's: *The Child by Tiger*. After translating the entire story into Arabic, we investigated the final product and tried to categorize the problems that we faced. We encountered some lengthy sentences that could not be translated into one sentence in Arabic due to the structural differences between the two languages. For example, "Sometimes on these occasions his speech would be made up of some weird jargon of Biblical phrases and quotations and allusions, of which he seemed to have hundreds, and which he wove together in the strange pattern of his emotion in a sequence that was meaningless to them but to which he himself had the coherent clue." So the most appropriate method to translate it was by dividing the sentence into three sentences, ultimately, the Arabic translation reads as this:

"عندما تَحَدَّثُ معه مثل هذه الحالات، يتحوَّل حديث ديك إلى صفِّ من المصطلحات الدينيَّة الغريبة التي تأثر بها من قراءة الإنجيل. و التي يبدو أنه يعرف المئات منها، حيث يضعها مع بعضها في نسقٍ غريب و يمزجها بعواطفه. مع أن أسلوب كلامه هذا لم يعن لنا شيئاً، لكنه كان دائماً يعرف جيداً ما يتفقّه به."

This short story represents both "Escape literature" and "Interpretive literature". Starting with Escape Literature Fiction, it aims at taking the reader away from real life and providing pleasure. On the other hand Interpretive Literature Fiction is designed to take the reader into a deeper sight of the dark nature of the human mind and to provoke thought, in order to broaden our awareness of life. So after reading some background about the story, we figured out that it is more than a mere escape literature, but also interpretive literature.

This reflection paper aims at:

- Showing the problems encountered during the translation of Wolfe's short story.
- Trying to solve some of these translation problems.
- Providing future suggestions to translators who are interested in translating this work.

Literature Review

Translation is like a bridge that is built over a valley to connect the source reader (SR) and the target reader (TR) with the same text, using two different languages. Nowadays, attention is given to translation, since it's becoming necessary for the whole world, in order to understand each others' cultural backgrounds. Not forgetting to mention that translation is not a new practice, but it had been practiced since a very long time ago. Despite this fact, the translation from English into Arabic, for instance, could not be done smoothly from the beginning to the end without any difficulties, even with the most experienced translators. Hence, through our research in the previous literature, we found that many researchers have conducted several studies describing problems they encountered while translating different kinds of texts, and how they could overcome these problems. Accordingly, this section will reveal the most prominent studies done on the area of translations' difficulties.

The practice of translation started since a long time ago, according to the American scholar Eugene Nida (1959-1998:12-23) believes that the beginning of translation was with the production of the *Septuagint* which is said to have been the first translation of the Hebrew Old Testament into Greek.

Generally, translation is the conveyance of meanings, ideas and messages from one language one into another. Through the course of time, many definitions were used by scholars and experts in the field of translation to the translating process. One of the most prominent definitions of translation is stated by Newmark (1988: 5) who defines translation as “rendering the meaning of a text into another language in the way that the author intended the text”. While Dubois (1973:22) defines it as, “translation is the expression in another language (or target language) of what has been expressed in another source, language, preserving semantic and stylistic equivalences”.

According to Jacobson (1966) translation is a linguistic operation that is concerned with linguistic signs. The process of translation may occur between two different languages as well as within the same language. Yet, the basis of translation in both cases remains as the verbal signs (Hatim & Munday, 2004). From this point of view, translation is merely limited to the linguistic material, which means that the focus is mainly on the linguistic aspects of the translation process. However, Bassnett (Bassnett, 2007:16) stresses that translation should keep switching between both the linguistic and the cultural levels within the translated text. You need to add to the Lit Review more studies which discuss translation problems between the two languages.

From the definitions mentioned above, it can be said that translation aims basically at finding meaning equivalence in the target text. Hence, many translation scholars such as Baker (1992) and Newmark (1988:91) explore the concept of equivalence is really problematic in the study of translation, and in order to overcome this major problem, various specialized translators have suggested many strategies as a solution for the difficulties that translators might face.

The main problem in translation is about meaning which often occurs when the process is in progress, and not translation as a product. Hatim and Munday (2004: 34) suggest that "one of the key problems for the analyst was in actually determining whether the source text meaning had been transferred into the target text". This shows clearly that meaning is a key problem, because the translator has to transfer the meaning from the source text to the target text accurately. Nida and Taber (1982: 56) classify meaning into two classes, *referential meaning* and *connotative meaning*. Magdy M. Zaky (2005) in 'Translation and Meaning' also differentiates meaning into two categories, *referential meaning* and *associated meaning* (which includes *connotative meaning*).

According to Dr. Miremedi (1991), translation problems are divided into two main categories: lexical problems and syntactic problems. In the interpretation of lexical problems, Miremedi states that, although words are entities that refer to objects or concepts, a word in one language may not be substituted with a word in another language when referring to the same concepts or objects. Syntactic problems are the other main category of translation problems; as Dr. Miremedi (1991) quoted Nida (1975), one can find no two languages that have the exact identical systems of structural organizations.

Methodology

Our graduation project is about the translation from English into Arabic of a work written by the American novelist Thomas Wolfe. It's a carefully constructed short story that is entitled as *The Child by Tiger*. The story belongs to the "Interpretive Literature", which is usually written not only for pleasure, but also to help the readers understand the world around them. Along with the translation we have written a reflection paper, which discusses the challenges we faced while translating the story.

In this story, Wolfe excerpts from William Blake's poem "Tiger" and The King James Bible to enrich the central themes of the work. The first stanza of "Tiger" was chosen to precede the story, to brace the reader for the dark image to follow. Both of them

contain images of fear, darkness and shadows. Therefore, Wolfe's primary theme is: What is the human nature and what are its capabilities for both good and evil? The character Dick Prosser is introduced at first as a deeply religious, gentle, and multi-talented man. He is described as a flawless character "went too softly, at too swift a pace" and that he's cat-like in nature with his speed and agility.

Basically, the story consists of twenty pages; hence, we divided them among the four of us. Meaning, everyone was required to translate five pages of the story. During the translation of any text, it's very common that the translator is faced with some problems that might arise. So, while we were translating this work, we encountered different problems and difficulties. Some of them are related to syntax and semantics, while others are related to culture. Then, we classified the problems into four categories: Structural, cultural, religious, semantic and pragmatic.

Discussion

The discussion in this chapter touches the problems that we faced while translating Wolfe's *The Child by Tiger*

Problems that we faced will be categorized into four categories. The first category is going to be the structural problems, since the syntax of each language is distinct; they differ due to the grammatical structure of the sentences. The next category is the cultural differences that will be clarified with examples, and then will be followed by the religious differences. The semantic category is next, its problems concerning with Homonyms and Lexical Departure from the Formal Correspondence. After that, we move on to discuss pragmatics and problems concerning translating idioms from English into Arabic.

1- Structural Problems

Structural problems can also be referred to as "Syntactic Problems". Syntax is defined as the study of structure of language that refers to the way words are arranged together, and the relationship between them.

Speaking about Arabic and English as vastly different languages, translators have to have a good knowledge about the structures of both languages, in order to create high quality translation. The mere function of translation is to produce a new version of the source document that is written by a native speaker of its language. This means that the Arab translator, first of all had to be able to understand the English version, including how it is structured, and how the structure affects meaning. The reason behind the complete difference between the structures of Arabic and English

is that each one of them is the offspring of a completely different family. The Indo-European family contains many branches including the Germanic branch that English Language belongs to, while Arabic belongs to the Afro-Asiatic family under the Semitic branch. Indeed, the translators of these two languages will face many difficulties that would make the translation challenging in terms of keeping the right structure of the sentences. The difference in word order and the grammatical structure of these languages are the main problems that we faced during the translation.

Here is one of the problems we encountered because of the difference of the syntactic structures between Arabic and English:

- **The grammatical structure of the sentence**

Since English and Arabic are not relatives and belong to two completely distant language families -West Germanic and Semitic- respectively, they consequently have two distinct grammars that differ sharply. Word order and types of sentences are some of the reasons that force the syntax of each language to diverse. The grammatical structure of each language differs from the other language, Arabic sentences tend to be verbal sentences constructed of verb, noun and an object respectively, but English sentences are nominal sentences that has a noun, a verb and an object constructed respectively (Ghazala, 1995). Thus, the basic structure of the English sentence is (S + V + O/C). On the other hand, the structure of the Arabic verbal sentence is (V + S + O/C). In a nutshell, the order is different but the components are mainly the same in both languages.

Since we are translating into Arabic then we need to follow the structure of the TL (Arabic) in order to get a streamline translation of the text. Thus, the following example on page 724 from Thomas Wolfe's *The Child by Tiger* illustrates this idea clearly:

A- "His little whitewashed basement room was as spotless as a barracks room. The bare board floor was always cleanly swept, a plain, bare table and a plain, straight chair were stationed exactly in the center of the room."

We had the choice either to translate it into Arabic with keeping the same English structure by keep using the verb "كان" which is the Arabic equivalent of the verb "was", yet we decided to omit it at certain places to replace it with the past form of each verb as follows:

A- "حيث الأرضية الخشبية لامعة خالية من أي بقع قد تؤثر على نظافة قبوه الصغير الذي يماثل الثكنات العسكرية نظافةً، و التي تُمسح بشكلٍ مستمر لتبقى نظيفة. و طاولته و كرسيه البسيطان يتمركزان في وسط الغرفة"

B- Another example that goes under this category is the order of the nouns **"All three of us, Randy, Nebraska and myself..."** At the first sight, it was translated as "راندني، نيبيراسكا و أنا"

between these two languages, we changed it into "أنا و راندي و نييراسكا" that is because the first person pronoun comes first at the sentence in Arabic.

Through the story we encountered various examples about the structural order on the adjective and the noun. In English the order is adjective+noun respectively. But the standard order of them in Arabic is that the adjective must follow the noun, we considered that in order not to confuse the reader by deciding where the noun is, and what the adjective is. As this example illustrates:

C- "The gaunt passion of his face" was firstly translated as "النحيل شغفه". Structurally this translation is right but when we thought about it logically it was not appropriate since the word "نحيل" can't describe "شغف", so we translated it as "ملاح الشغف ظاهرة على وجهه النحيل"

2- Cultural Problems:

Communication between cultures can be achieved through various ways, one of them is translation. This is due to the fact that translation introduces people to different languages and ways of thought. Hence, it is very important for the translator to understand the relation between language and culture. "What truly distinguishes translation is that it takes place in the context of the relations between two cultures, two worlds of thought and perception" (Delisle 1988, 74). Newmark (1981, 183-185) argues that there is a cultural value in translation, and translators tend to define culture as the sum of people's customs and ways of thinking. For instance, there is a mismatch in cultural norms and beliefs between the Arab and Western cultures. Each different language of these cultures has its own individuality, which makes it distinctive and peculiar to the people who speak it. Therefore, since language is partly the reflection of a culture and knowledge of both of the "source culture" and the "target culture" are crucial for successful English-Arabic translation and visa versa. Otherwise, bad translation may arise from poor comprehension and lack of insight into the source/target cultures.

We encountered such problem a number of times throughout the translation process of the story. For example, in page 729 the narrator uses the title of a German traditional story, "Pied Piper of Hamelin". We as Arab readers are unfamiliar with this story, so to avoid any misunderstanding or bad translation, we looked it up in the internet. Then, it was found that it's a story based on real events in Germany in 1284. It basically tells the story of a town in Germany called Hamelin that was one day faced by a rat infestation. Then, a piper, who was dressed in bright colorful coat, promised to get rid of them by making the rats follow his music, and he fulfilled his promise. In *The child by Tiger*, the narrator states "we had been under the spell of

the Pied Piper of Hamelin; we had followed him, step by step, into the room". After reading some background information about it, it was translated as this:

- "اتبعنا خطواته إلى داخل الغرفة كمن كان تحت تأثير تعويذة "بايد بايير أوف هاميلين" (وهي قصة شعبية ألمانية)

This problem occurred a number of times throughout the translation process. To clarify it with another example, page number 731 mentions the term "**Kimonos**". This term does exist neither in the Western, nor in the Arab culture. Therefore, we had to learn more about it, in order to ensure that it will be translated accurately into Arabic. It was found that the term refers basically to the traditional Japanese dress. Later, it was Arabcised as "**كيمونوز**" and it was clarified that it is a Japanese traditional dress.

3- Religious Problems:

Religious texts are referred to as "expressive texts", they are sacred in nature, since they address not only the minds, but also the hearts of the readers. The translation of religious texts is full of difficulties, therefore, translators have to take care of connotations not only social, historical, and political, but also and most important, the spiritual connotations. Dickins, Hervey, and Higgins (2002:178) argue, "The subject matter of religious texts implies the existence of a spiritual world that is not fictive, but has its own external realities and truths. The author is understood not to be free to create the world that animates the subject matter, but to be merely instrumental in exploring it." Moreover, they are very difficult to translate, and require skillful, talented, and professional translators, who translate using the most accurate equivalences.

An example which could be used as an illustration here is the following passage in English:

A- "De dry bones in de valley. I tell you, white fokes, de day is comin' when He's comin' on dis earth again to sit in judgment. He'll put de sheep upon de right hand and de goats upon de left—O white fokes, white fokes —de Armageddon day's a-comin', white fokes—an' de dry bones in de valley."

These lines are taken from the book of Ezekiel, chapter 37. These lines talks about a prophecy that conveys a dream-like realistic depiction. In this dream the prophet is standing in a valley full of dry bones, then these bones get connected with each other and get covered with flesh and skin then comes back to life all over again. At last he knows that these are the people of Israel who were in exile and his prophecy is to take them back to the Land of Israel. And the mention of Armageddon shows clearly that these lines points at judgment day.

When translating these lines we have taken into consideration the biblical atmosphere. So if they were translated literally the biblical meaning would be

lost and some readers would find them meaningless. So word-to-word translation was totally avoided in translating these lines. They were translated in a way that keeps the religious effect in them. The most problematic thing in these lines was the "Sheep" and the "Goats". For Arabic readers who are not acquainted with such expressions, a further explanation had to be added to the translation, so after each of them we added the intended meaning.

A- "و يومَ نبعث من جديد، أخبركم أصدقائي بأن ذلك اليوم قادم، اليوم الذي يحاسبنا فيه الرب على أعمالنا. فيضع الخراف على يمينه (العباد الصالحين) و الماعز على شماله (الغصاة). أجل يا أصحابي البيض، يوم الحساب هذا قادم، أت لا محالة"

B- "The lord is my shepherd ,I shall not want "

"He maketh me to lie down in green pastures; he leadth me beside the still waters"

"He restorth my soul, he leadth me in the paths of righteousness for his name's sake"

"Yea, though I walk through the valley of the shadow of death, I fear no evil, for thou art with me.

These lines were translated literally, even though they may not make sense to some Arabic readers who have not read the bible before. But there context required literal translation. These lines summed up what happened with the main character "Dick", he left the bible opened on these lines. When he was killed he was sitting beside the still water of the river. These lines were translated as follows:

B- "الرب هو الراعي، الذي لا أريد "
"الذي جعلني أستلقي في المراعي الخضراء، و الذي أخذني لجانب المياه الساكنة"
"فهو استعاد روحي، وأخذني إلى طريق البرّ من أجل اسمه"
"نعم، رغم أنّي مشيت في وادي ظل الموت، لن أخاف من أي شرّ لأنه الله، معي"

C- "Who follow in his train"

"Alexender's glory song"

"Rock of ages"

"Onward, Christian soldiers"

Those are names of biblical hymns that were always sang by "Dick". They were put in a religious context conveying that he reaches ecstasy when singing them. So translating them literally was the best way to translate them. Only the first one needed an addition so the meaning would be clear, "what train? Whose train?" the word "train" was translated to mean "path" "دربه"، then further clarification was added "عزّ و جلّ" to show that it is Gods path that needs to be followed.

C- "من يمشي في دربه عزّ و جلّ"
"أغنية ألكسندر المجيدة"
"صخرة العُمر"
"تقدّموا، أيها الجنود المسيحيون"

4- Semantic Problems:-

While translating Thomas Wolfe's story, *The Child by Tiger*, we faced some challenges that are related to semantics. The main concern of semantics is the conveyance of meaning, which is also a very crucial part in the translation process. According to Zimmermann and Sternefeld (2013) semantics is defined as "the systematic study of the meaning of linguistic expressions like morphemes, words, phrases, sentences, or even texts". In other words it is a branch of linguistics that deals with the meanings of words and sentences.

The following are the challenges related to Semantics that was faced:

- **Homonymy:**

Lyons (1982: 72; Oxford Wordpower 2000:366; Richards and Schmidt 2002:241; and Yule: 2006: 107) in semantics, homonyms is used for lexical items that are identical in pronunciation and spelling but with different meanings. Translators face problems with homonymy when conveying the meaning from the SL into the TL. If the translator didn't give it an adequate attention, the Arabic reader will be confused and misled by the multiple meanings of the same word. . The following phrases can illustrate this more fully:

The word "Post" has occurred in two contexts with two different meanings. We had to be careful in interpreting and translating each one depending on its context. The first occurrence

A- "Mr. Chapman took up his post there at the corner behind the telephone post"

The first one means "Position" but the second means "Pillar", so we had to take the difference in meaning into consideration and to reflect it in the Arabic translation. The translation of that sentence goes as follows:

A - أخذ السيد شابمان موقعاً عند المنعطف خلف عمود الهاتف "

This problem appears in other examples, as:

B- "Silvery white hair awry"

The word "Awry" carries more than one meaning; some of them don't fit with this context, like "منحرف"، "مائل"، "أعوج". None of these was appropriate for describing his hair. But we had two other options to choose from:

- "شعره المموج المليء بالشيب"
- "شعره المجعد المليء بالشيب"

Since the story does not give specific details about the described character "Mr. Suggs", we had the authority to choose between them and we decided to go with the first option.

- **Lexical Departure from the Formal Correspondence:**

"Formal correspondents in translation are the target language (TL) units of language that are formally seen to be the regular and conventional equivalents to the given source language (SL) units of language" as described by Hawamdeh (2014). They are also referred to as the sense-for-sense or word-for-word translations (Nida, 1964; Nida and Taber, 1969; 1982). Departing from formal correspondence in translation at the lexical level of language has been always a very controversial topic. Some people see it as a right of the translator, but others believe that it is a kind of disloyalty or even betrayal to the author's ideas. It is a right as long as the translator keeps the real sense of the SL text intact as every SL word is taken into account but not necessarily to be rendered (Newmark, 1988: 80). Thus, even though the translator has the right to add or to omit, the translation process is more as a "copywriting" process, rather than a "creative" one.

Equivalence is a very important element in translation, and translators very often face difficulties while transferring texts to their target language audiences. In other words, in this process the translator's main task is to find the most suitable words in order to create an impact on his audience. Sometimes the use of formal correspondence is risky, to the extent that it may cause certain implications in the TL readership. As a result, the translator has to have an excellent background about the TL, in our case, English language. Besides, translators should show respect to the TL as much as they shown respect to the SL (cf. Hatim and Mason, 1990: 9-10).

The following examples can show how the same word has more than one meaning, but we had to choose the best word to suit the context:

A. The word "**Quality**" has the meanings "النوعية"، "الجودة"، "رنة". We chose "رنة" as a word that can convey the right meaning. Because we are describing a sound, and the most suitable word for describing a voice is "رنة". "تعالَت أصوات متممة و تدمر، "رنة". "From the crowd came a low and growing, an ugly and insistent growl, of a tone and quality I had never heard before"

B. The word "Ducked" has the meanings "تجنب"، "غطس"، "انحنى". We chose the verb "تفوق" , as the context needs a word with a word close to the meaning of hiding.
"The fellow ducked behind the counter" "حيث تفوق المحاسب خلف طاولته"

C. The phrase "The ruins of Egypt" can be translated as "أنقاض مصر" , but we translated as "آثار مصر" , for the purpose of conveying the right meaning. We can't translate Ruins as أنقاض for the Arab readers, it will confuse them. In general we use the word آثار to describe Egypt's Pharaonic. "قد خيم عليها الصمت الآن كالآثار المصرية المدمرة".
"They were now silent like the ruins of Egypt"

5- Pragmatics problems

According to George Yule's study of pragmatics "Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics is the study of speaker meaning"

Hence translators will face problem when interpreting certain lines from English into Arabic for they would not get the meaning of the utterance. Language is like an envelope and the translator's job is to unfold this envelope in order for the reader to understand the utterance. But sometimes translators fail to unpack the hidden meaning from the utterance, so they need to find a substitution for it.

As we were translating Wolfe's story, we faced problems of this type, i.e. pragmatic related-problems, viz., idioms.

• Idioms

Idioms are considered a problematic area for translators from English and Arabic and vice versa. Translators should possess a wide knowledge of idioms with their true meanings as well as their cultural associations. Translators are supposed to give equivalent idioms in TL into which s/he is translating; s/he must take into account the cultural differences that may arise between both languages. While translating idiomatic expressions from English into Arabic, a translator usually meets some challenges and difficulties that are troublesome and may be hard to overcome. Therefore, a good translator needs to find proper ways to overcome these difficulties, and has to find an appropriate substitution for the idiomatic expression.

Some of the idioms that we faced during our translation into Arabic were:

A- "We had crudely marked out some bull's-eye circles" (page 725) the problem with this sentence was the term "Bull's-eye", a non-talented translator might misunderstand it and translate it as "عين ثور" but it totally doesn't mean that. It actually means "target", the targets that are drawn as a set of red circles inside each other. It was translated as follows

A- "كنا قد رسمنا عليها أهدافاً دائرية واضحة."

B- "The dogs were given their head" (Page 734) this might seem tricky for some readers. If it was literally translated it would be "أعطيت الكلاب رؤوسهم" which do not

make sense at all. But by taking into consideration the idiomatic differences, we gave a normal expression that is used by Arabic speakers while paying attention to the context. The expression was translated as:

-B " أَطْلِقَ العنان لِكِلابِ التّعقّب "

C - Page 733 contains the idiom "**they mean business**". When a translator is encountered with idioms like this one, literary translation will not do any good, and bad translation will result. Being aware of this fact, we avoided following literal translation. In other words, instead of translating it into Arabic as, "هم يقصدوا العمل", we thought about a better translation that suits the whole context, so the final Arabic translation reads as

-C " إنهم جديون "

• Conclusion:

In this reflection paper, we have shown the problems we encountered during the translation of Thomas Wolfe's *The Child by Tiger* from English into Arabic. Despite the above discussed problems, we were successfully able to finish translating it properly. For further clarity, at first, we have found that the English sentence structure is a little bit challenging, when attempting to translate it into a language (Arabic), which belongs to a totally different structural system. As a result, we had to divide long sentences into shorter ones, in an attempt to not to confuse the Arab audience.

Moreover, semantic problems were more related to the meaning of words, phrases, and sentences. In many occurrences, we were faced with words that have the same spelling and pronunciation, but multiple, meanings. Then, we had to choose the best meaning that suits the whole context.

The next difficulty was related to culture and cultural differences. For example, the author used some terms that are cultural specific, and are not widely known for other cultures. As the term "kimonos", is popular in the Japanese culture, while it is not known in other parts and cultures around the world. Therefore, we had to use Arabicisation, and the result was "كيمونوز".

Finally, the problem was with religious terms and contexts. Despite the fact that this kind of texts needs very skillful translators, we tried to do our best in translating it into Arabic. Keeping an eye on the implications and interpretations that might arise among the Arab readers of the story.

• Recommendations:

Translation is an Art that not any painter can master it. Translation is not only about finding equivalents for each word and just putting them in lines, anyone can take them out of a dictionary but it won't be a proper translation. A painting has its basic lines and curves but extra skillful touches should be made so it wouldn't look like a child's painting. Translation needs its own special touches, basically the translator is writing his own masterpiece story but confined to the themes, plots and literary images of the original writer. For sure, some problems would be encountered by translators, but when getting a proper knowledge about the author of the literary work that is intended to be translated, and reading more about his style of writing and his philosophies, the translation process would be much easier and goes smoothly.

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