An-Najah National University

Faculty of Graduate Studies

When Loyalties are Tested:
The Myth of a Faithful Translator

By

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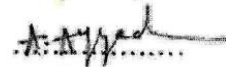This Thesis was Defended Successfully on 23/9/2019 and approved by:

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Dedication

To the very few with whom I no longer crave the need for the many,

To my Father, there can be no human being in whom I would put my trust as I put in you. I dedicate this work to your endless smiles, unremitting love, infinite support. My success is because of you and Mom. You will always be my backbone. I love you.

To my Mother, there can be no human being in whom I would find a safe haven as I find in you. I dedicate this work to your warm embraces, unconditional love, non-withered care and constant spoils. I will always be your little girl; and your favorite. I love you.

To my Brothers, Osama and Islam, there can be no human beings whom I would find both loveable and irritating as I find you. I dedicate this work to our constant banter and jokes in a loving memory of our childhood together (which, I would admit, was not that bright); Oh, and I will always be our parents' favorite. I love you; I think.

To my Fiancé, Baraa, there can be no human being with whom I thought I would entrust my future as I have entrusted my future with you. But, as Monica once told Chandler in *Friends*: "I found everything that I'd ever been looking for my whole life. And now, here we are, with our future before us – and I only want to spend it with you". I, hence, dedicate this work to you. I love you.

Acknowledgment

Prima facea, Gratitude is all to Allah for giving me enough strength to carry out this work. My sincere gratitude is also directed to my supervisor, Dr. Sufyan Abuarrah, who constantly offered me invaluable advice, very illuminating guidelines and constant encouragement. Your efforts and knowledge shall always be appreciated.

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الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل العنوان:

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When Loyalties are Tested:

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أقر بأن ما اشتملت عليه هذه الرسالة، إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أي درجة علمية أو بحث علمي أو بحثي لدى مؤسسة تعليمية أو بحثية أخرى.

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Declaration

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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Table of Contents

List of Tables

List of Figures

When Loyalties are Tested: The Myth of a Faithful Translator
By
Rowan Bani Nemrah
Supervisor
Dr. Sufyan Abuarrah
Abstract

When literal renderings are favored in the field of translation, sometimes in the rendering of literature, it betrays the original flavor of the ST. When one renders literally, s/he neglects the manifold of symbolism. This research is steered towards perceiving the concept of faithful translation from a perspective of *Relevance Theory* and *intertextuality*. This is so that a translator would keep in mind that there are other approaches by which s/he is able to maintain a level of faithfulness aside from the literal rendering of the words. To be faithful, as a matter of fact, depends on the theoretical perspective within which it is perceived. This study, therefore, aspires to construct a relative perspective from which one may perceive the concept of faithfulness. It is, accordingly, a comparative study which compares economic, political, biblical and idiomatic references from *To Kill a Mockingbird* by Harper Lee (1960) to their Arabic translation by Al-Asadi. The first two categories are analyzed in the light of *Relevance Theory* (RT). The latter categories, however, are analyzed in the light of *Intertextuality.* Through the analysis, consequently, this study reaches the conclusion that in the light of RT and intertextuality, faithfulness is in fact a matter of a degree.

Chapter One
Introduction

1.1 Introduction

It is since the advent of Translation Studies in the late 70s that more emphasis was put on the issue of loyalty. The place of a translator's loyalty is a long-standing inquiry to which many theoretical assumptions have been introduced. Hence, we would find many known scholars; e.g.Newmark (1988) who illustrates faithful translation as a process to render as closely as possible the terms as well as the aesthetics and form of the ST or Lefevere (1992) who sees translation as a process of rewriting. Both of the previous scholars incorporate their perception of translation in relation to the ST. Therefore, before attempting to construct a new perspective of faithful translation, it is important to note that this study looks at translation as a process of communication, following Hatim and Mason (1986). To be more specific, translation is generally seen "to produce a target text that is as immediately relevant for the target reader as the source text is for the source language addressee" (House, 1997: 4). Though the fidelity question may be phrased otherwise, it, nonetheless, feeds into concocting an ideal comprehensive delimitation of what is perceived as faithful translation. The inimitable simplicity of the concept is the reason why there are scholars, e.g.Newmark (1988), Szirtes (2009) and Hatim (2014), who sketch their own perception of the term. Each theory is inclined to offer its own set of assumptions of what kind of indications

translation may subsume. In their generalities, each seem to be plausible enough for one to adopt as an act of faithfulness. Yet, various concerns emerge when such theories are to be applied on the translation of various texts. The various texts this study refers to are those of various genres to which each has its own specificities. One aspect which may receive a unanimous agreement while perceiving faithfulness in translation is to whom one is being faithful; that is to the *source text* (ST).

Yet, presently, this thesis does not speak of the ideal, for aiming to define an ideal faithful translation is aiming for a purely theoretical set of assumptions of a concept which may be mythical in its accomplishment. Agreeing with Basil Hatim, this study is not looking for a definition of faithfulness through which a translation is merely a rendering of each word separately that are then to be rearranged to fit the target language syntactically(2014: 17). Such assumptions do not tackle the tangible reality and issues encountered in the path of a cross-cultural faithful translation. As such, this thesis takes up the cross-cultural aspect as an inherent milestone in its various theoretical approaches. This thesis, additionally, narrows its scope of research into that of literary translation in which the culture of the *source text* (ST) is best incorporated by variant degrees. It is more specifically narrowed down into studying the Arabic translation of a discursively and culturally loaded novel such as *To Kill a Mockingbird*by Harper Lee (1960).

1.2 Statement of the Problem

To highlight what a concept of faithful literary translation may entail requires an intensive indulgence in conducting a comparative analytical study between the ST, which is in this case *To Kill a Mockingbird*, and its Arabic translation. However, the issues that may arise in such context are generated from the fact that *To Kill a Mockingbird* is a work of "hyperinformativity" (Kazakova, 2015:2843). Its translation, accordingly, require[s] special means of expression and it "involves many kinds of processing" so that the highly informative allusions and symbols do not lose their significance (Kazakova, 2015: 2843).

However, loss, be it of content, connotations, symbols, effect or/and allusion, seems inevitable in the literal rendering of a literary work as the one being studied here. Apparently, it was sufficient for the Arabic translator to take the path of literal translation sidestepping the bulk of the implicated content provided in the novel. Such issue arises when the focus of the translator is dedicated to the text level, hence encouraging literal translation as the most neutral way of rendering semantic meaning. Though literal renderings may seem more favorable than others, yet, when it is "above the word level, literal translation becomes increasingly difficult" (Newmark, 1988: 70). Accordingly, the literal rendering of *To Kill a Mockingbird* into Arabic proves insufficient since a "one-to-one translation" usually occurs when there is a "cultural overlap" (Newmark, 1988: 70). This is not the case here, however. As indicated earlier, the ST is

one that is heavy with discourses, allusions and connotations that are mostly relevant to the audience of the ST. Therefore, the implicated connotations in the TT would most likely disappear by virtue of them not being relevant to the target audience that does not share a mutual cognitive environment with the readers of the ST. Additionally, such cultural gap that generates from the cultural connotations and discourses of the ST may prove to be more ambiguous and undistinguishable since, somehow, the translator neglects "the discovery of meaning" process which is "the first stage of translation process" (Nida & Russell, 1982). In other words, to thoroughly read the ST constitutes a compulsory process before attempting a rendering of a text such as *To Kill a Mockingbird*. However, the Arabic translation of the novel does not depict any attempt of thorough reading of any of the instances behind which lies a manifold of implications and references. Other assumptions would be that the translator regarded the implicated meaning and discourses as either common knowledge that is easy to retrieve, or, as insignificant knowledge to be incorporated. Both options, however, remain a couple of assumptions to which it is hard to supplement a proof based on the translator's psychology. Our focus, thus, would not be on why the translator has made certain choices, but on what choices has been made and what their impact has been.

The core theme, henceforth, is how could a translator, should s/he desire a faithful literary rendering while also attempting literal translation, approach a text as *To Kill a Mockingbird*. This thesis, consequently, brings forward the set of strategic assumptions stipulated by translation theories, as

Relevance Theory and *Intertextuality,* in its attempt to reach a delimitation of faithful translation based on the major tenets of each theory. Such theories are to be substantiated and applied respectively on *To Kill a Mockingbird*. While applying each of the theories separately, one would be able to outline the points of strength of each, and, most importantly, the points of weaknesses in working out a fully-fledged definition of faithful translation (as illustrated in Chapter Four, Section 4.1 – 4.1.6). All of this pours into determining whether faithfulness in translation is mythical or close to impossible.

1.3 Significance of the Study

 This study, accordingly, attempts to profoundly investigate the translation of *To Kill a Mockingbird* by looking into certain flaws and errors in the final result. This research, in other words, is to highlight the fact that translation is not limited to follow the literal rendering of a text and maintain its aesthetic features as Newmark (1988: 46) has illustrated. To the contrary, this study sheds that light on what lies behind the linguistic surface of the novel *To Kill a Mockingbird*. This study, accordingly, is to prove that to achieve a sense of faithfulness in literary translation, the translator is preferred to make a relationship with the ST and source author (Hakemi, 2013: 377) in order to raise his/her level of intuition in regards to the implicated meanings of the novel. In other words, it would seem to be of paramount importance that the translator applies more than one theoretical approach beside the application of the literal rendering of

the novel. Unless the reader (translator) is able to decipher what discourses and meanings the novel as a whole and its individual elements are supposed to indicate, and unless the translator is able to provide a close-to-faithful rendering of a certain text, a combination of theoretical assumptions shall most likely prove to be vital when rendering a text as the one being studied in this novel.

1.4 Limitations of the Study

This study was intended to be a corpus-based research by which it analyzes the ST to several Arabic target texts. However, only one Arabic translation has been found. Therefore, the analysis has been limited to a comparative analytical study between the ST and the TT. It is important to note that the generalization reached by this study is applicable to a specific literary genre and cannot be said to be a generalization for all genres. In other words, it is specific of the novel *To Kill a Mockingbird* by Harper Lee (1960).

Not to mention that, just like any other study, more research is still required to either back up or refute the hypothesis of this research.

1.5 Research Questions

Since this thesis is concerned with constructing a new flexible perspective of faithful translation, it attempts to answer the following questions:

1. How would the main tenets of Relevance Theory (RT) offer support to the literal translation of *To Kill a Mockingbird*? How does a minimal-

effort-maximal-effect condition assist in the pragmatic approach of *To Kill a Mockingbird*?

2. What is the role of intertextuality in preserving or obtaining faithfulness? Were the intertextual tissues of relations maintained or lost in the Arabic rendering of the novel? What options does a translator have in order to better maintain these tissues?

3. Is faithful literary translation too mythical to be genuinely accomplished?

1.6 Thesis Chapters

This thesis, therefore, would be divided into five chapters, each respectively and briefly is summarized below:

Chapter One is a substantiated introduction of the main aspects of this thesis. It blatantly stipulates that seeking a delimitation of faithful literary translation is its ambition, and it presents *To Kill a Mockingbird* by Harper Lee (1960) as its sample study to which Relevance and intertextuality would be applied. It is accordingly divided into the following subsections: the statement of the problem, the significance of the study, the limitations of the study, the research questions and the structure of the thesis.

Chapter Two includes a literature review which consist of relevant literature to faithfulness, RT and Intertextuality.

Chapter Three revolves around the scope and methodology of the thesis. It illustrates the methodological approach the thesis attempts in sampling

the data and the theoretical framework upon which the analysis is based. It also includes a justification for choosing the novel *To Kill a Mockingbird.*

Chapter Four This chapter is based on Relevance theory and Intertextuality. It analyzes instances sampled from the novel *To Kill a Mockingbird*. Economic and political instances are analyzed and compared with their Arabic rendering in accordance with the main tenets of RT.

In another section of the chapter, it studies the theme of Intertextuality in accordance with faithfulness. Through various conceptions and definitions of the term, an analysis is applied to some religious and idiomatic references. This is to deduce how much of the tissues of relations have been maintained and how much have been severed. Finally, a definition of faithfulness in light of intertextuality has also been included.

Chapter Five This chapter initially sums up the findings of this thesis. It starts by referring to the overall approach of the thesis and its relevance some scholars; i.e. Sperber and Wilson (1986). It also stipulates the set of conclusions this study reaches based on the theoretical frameworks applied here. It also finally answers the question of whether faithfulness is a myth or not.

Chapter Two
Literature Review

This thesis, accordingly, is set to look into the concept of faithfulness after laying a theoretical overview of previously related literature. In doing so, the thesis would be hopefully placed within its appropriate theoretical context through which the analysis shall take to the first step to proceed.

2.1 Review of Related Literature

By virtue of the nature of this research, a pressing issue initially arises with regard to what various delimitations we have of faithful translation. As stated previously, a concept as such is one that does not have a certain specificity. Horst Frenz (1973: 111), for instance, in his book *The Art of Translation,* asserts that every translational "authority" calls for a faithful approach to translation. Such authorities, however, do not always mean the same thing by faithfulness (Frenz, 1973: 111). In other words, what a scholar may perceive as an act of faithfulness, to another, it may be manifested as that of treason or semi-faithfulness. Frenz's (1973) statement plays as a backup statement to the hypothesis of the present study. It is, to a degree, a reference to the undetermined definition of the concept of faithful translation. Each authority, as Frenz (1973) calls it, has its own perception of the term with no actual application in real translations.

Newmark (1988: 31), for instance, even though he differentiates between Literal Translation and Faithful Translation in his book, he nonetheless portrays the image that literal translation is when the translator does not

abandon the SL text. Thus, to Newmark (1988), a definition of literal translation is akin to giving a definition of faithful translation. Rabassa (2006: 22), on the other hand, reproaches such view which merely depicts translation as a process of "reproduction". Accordingly, in the rendering of a literary text, a substitution of source language words with equivalent target language words would not suffice. In other words, to literally render a literary text as the one being studied here, is akin to the process of reproducing the linguistic terminology without paying heeds to the pragmatic underlying structure of the text.

Rabassa's (2006) view may be further justified by Alawi's (2010) illustration of intertextuality. According to Alawi (2010: 2240), intertextuality views a text as a "tissue of relations". Thus, the reader, in our case the translator, would not be able to fathom a text if not "put within its matrix of relations" (Alawi, 2010: 2240).   Hence, the reader's "experience in the culture of the language and their knowledge of the world are responsible for deciphering relationships among texts" (Alawi, 2010: 2240), and accordingly in not having a gap in comprehension. Therefore, the novel *To Kill a Mockingbird* is one that consists of an interrelated tissue of relations. Such tissues of relations are the reason because of which such novel has been selected to be studied in this thesis (See Section 3.3).

Boushaba (1988:1), on the other hand, disregards the concept of a "passive translator". She stresses the fact that a translator shares a relationship with the meaning of the original text as well as with "extralinguistic features"

(Boushaba, 1988: 1). She also asserts that the quality of literary translation should not be "assessed in terms of sameness" but rather in terms of "approximate correspondence" (Boushaba, 1988: 1). By passiveness, Boushaba (1988) is actually referring to a similar aspect of literal translation. If a translator is to limit his/her rendering to be merely a literal rendering of the semantic meaning, then that translator is actually condemning him/herself to the state of a passive translator. Not to mention that the literary text undergoing the process of translation would lose lots of connotative implications and references.

Noras (2013: 4), however, focuses more on the idea that literary translation is "a work of art". The point of translation, does not focus on purely communicating the meaning of the words. According to her, a certain criteria must be fulfilled (Noras, 2013: 4). In other words, one is supposed to look into the features and elements that compose a literary work before starting the process of translation. Noras (2013: 4) also adds that the term literary includes different genres, each of which requires their own type of attention. Hence, a strategy applied to the rendering of poetry does necessarily apply to the rendering of a novel or drama.

Consequently, in the translation of literary texts, faithfulness is to be regarded in terms of aesthetic and contextual features as much as in terms of content and form. Hakemi (2013: 386), on a different note, acknowledges that the level of aesthetic form and meaning can never be matched in the renderings of literary works from various languages.

Nonetheless, this does not mean that a literary translation should be avoided as it is the only way to enjoy the literature of other cultures, even if a translation "reduces the flavor of the original" (Hakemi, 2013: 386). A loss of some sorts is bound to happen. What matters is that it is up to the translator to decide how and in what way should s/he make the level of loss to the minimum. In other words, a translator is to get rid of the status of passiveness and promote his/her status to that of a communicator.

On the other hand, one might even come across works of scholars which tackle the concept of faithfulness in a more direct and meticulous way than others. Szirtes (2009: 1) states that:

It means not putting in too much that isn't there; trying to maintain a respectable degree of similarity of tone and form; and hoping that the impression made on the reader in the receiving language resembles, as closely as possible … the impression made on the reader in the original language.

However, what if the tone expressed in the ST is one behind which lies a manifold of implicitness. This is to say, in literary works, one cannot dismiss the extralinguistic feature which excessively saturates a literary work. According to Gutt (1996: 240):

The art of the author often shows itself in the ability to communicate a richness of ideas, feelings and impressions that are not necessarily expressed in words, but communicated implicitly.

Thus, the question is: how would a translator communicate the same implicated meaning in a literary ST to the target readers? In such cases, henceforth, literal translation would not be viewed as the best approach to faithful translation of the ST. The reason is, in applying a literal approach, a translator cannot be able to minimize the cognitive existing gap between the author and the reader of the TT. On the contrary, the gap would expand and even go unnoticed by the oblivious target reader. Such cognitive gap is actually quite evident in the Arabic rendering of the novel *To Kill a Mockingbird.* Any reader would feel that there a huge chunk of meanings that are lost in the translation. Not to mention that the communicative clues which exist in the English ST have not been rendered into the Arabic TT. Therefore, the TT made it harder for the target readers to at least notice the intended communicative clues which would have guided them to search and analyze the implicated meanings of the text.

Thus, how would a translator attempt to reduce the persisting cognitive gap which was created by the literal rendering of the novel? A suggested translation strategy, introduced by Jacobsen (2004), is to utilize explication in instances where it is believed a reader would not be able to recognize the implied meaning. Explication, however, would not suffice as a faithful translation strategy if a translator is to maintain the aesthetic as well as the content of the literary ST. Larsen (2010), for instance, suggests a less interventionist method to bridging the gap. Footnotes, according to him, are the best approach in the translation of a highly-aesthetic and full of implicature work as the Bible. Larsen (2010: 1) even illustrates that:

footnotes can enhance the chances of the Bible being accepted by its intended audience. Footnotes are used to give additional information and background which cannot be included in the translation itself.

By using footnotes, hence, the translator would be able to maintain the sanctity of the ST as well as deliver the same intended content to the target reader. Subsequently, there would not be an issue by considering a faithful translation as a literal translation, as long as footnotes are included in the translation. This approach is also perceived to create a balance between the literal meaning of the source text, the syntactic structures and the context (Alshniet, 2014: 3).

Hence, one aspect, which the present research intends to discuss, is that of the faithful rendering of the implicated meaning. Grice (1975), in his theory of conversational implicature, illustratively sketches two types of conversational implicature. According to him, a conversational implicature may be either generalized or particularized. When the first type does not require to be utilized in a certain context to be intelligible, the latter requires a specific context for the audience to understand the implied meaning.

A key concept, therefore, arises. It is the concept of context. However, just like with the concept of faithfulness, scholars are yet to reach a consensus about what a concept of context may entail. According to Firth (1968: 14), a meaning of a specific context is "the property of the mutually relevant

people, things, events …". Sperber and Wilson (1986: 15), on the other hand, define context as follows:

A context is a psychological construct, a subset of the hearer's assumptions about the world. It is these assumptions, of course, rather than the actual state of the world, that affect the interpretation of an utterance.

Accordingly, contrary to Firth's (1968) definition, a context is:

not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a, role in interpretation. (Sperber et al. 1986: 15 – 16)

Consequently, faithful literary translation is an issue of intricate levels. Should a translator attempt or claim to follow a faithful translation approach in literary texts, many points of focus are to be tackled in order to best delimit such faithful approach. A supposedly faithful translator of a literary text, hence, is to tamper with, but not limited to, form, content, aesthetics, implied meaning and context. All of these aspects pour into the fulfillment of one purpose: to reach a faithful rendering of the source text. While many scholars attempt to highlight certain strategies of maintaining faithful literal rendering, such as footnotes (Larsen, 2010) and explication (Jacobsen, 2004), a question of to what degree is this faithful strategy considered faithful arises. Accordingly, an ultimate faithfulness is an ambitious divine goal. To reach such a goal is only a matter of relativity.

2.2 Conclusion

All in all, the initial theoretical context within which this thesis stems from is one that does not portray literal translation as the only favored approach to translation. To the contrary, it brings forward the concepts of context, underlying implicature and tissues of relations in order to illustrate that faithfulness is not necessarily achieved by the literal rendering of the words. Therefore, this thesis does not perceive translation as a mere replication of the ST terms. It focuses more on the underlying meaning and tissues of relations illustrated in *To Kill a Mockingbird.*

Chapter Three

Corpus and Methodology

This chapter is set to layout the methodology of the study and its theoretical framework. Such aspects have been introduced in accordance with the novel *To Kill a Mockingbird* upon which the whole chapter of Data Analysis is based.

3.1 Methodology

The data sampled for this study are taken from various chapters of *To Kill a Mockingbird*. In our discussion, you will find instances of the English source text along with their translations in the Arabic target text. The Arabic translation is conducted by Mr. Tawfiq Al-Asadi in 1984. Al-Asadi, in his translation, adopted a literal approach to the rendering of the heavy-with-implicature novel. Though the Arabic translation is somewhat faithful to the direct meaning of the words, yet, a lot of the implicated content, allusions and intended meanings are lost in the translation.

 Therefore, when the translation of a literary text may appear to be source- oriented, one who is knowledgeable of the source text's implications and allusions would be able to distinguish the lack of the implicated connotations and references in the Arabic target text. Such lack is generated through the previously referred to cognitive gap. Not to mention the lack of mutual contextual intelligibility which results from a detachment of the target text that strips it of its implicated discourses.

This study, accordingly, is set to analyze various instances of cultural,

historical, religious and idiomatic references. What implications are lost, their relevance to the narrative context as well as their relevance to extralinguistic discourses are to be specified. A comparison, thus, shall be conducted between the source text and the target text based on the previously stipulated aspects.

In the application of such comparison, two theoretical frameworks are to provide the cornerstone of our analysis:

1. Relevance Theory and how it may offer an improved version of the translation of the sampled instances. Not to mention, such application of this theory is to depict an approach to the rendering of these instances and what implicative choices it may offer to a translator (reader) in the tackling of such instances. This, subsequently, is to be sketched through an understanding of the concept of context.

2. Intertextuality and the input it provides a translator to maintain or seek to maintain a faithful rendering of the novel. By depicting the "tissue of relations" and external discourses the novel relates to, the translator has to choose a strategy that is best fit in maintaining this intricate "tissue of relations" while also attempting to maintain both relevance and faithfulness (Alawi, 2010: 2240).

Given the above points, this research would suggest certain possible renderings of the instances stipulated in the data analysis. In doing so, the study would be able to distinguish the literal rendering of the novel and the

losses of the implications and tissues of relations. Not to mention that this is set in order to suggest possible strategies in backing up each of the above theoretical strategies in order to best reach the goal of this research, which is to highlight a more flexible perspective of faithful translation.

3.2 Theoretical Framework

The present study is concerned with the literal Arabic translation of the novel *To Kill a Mockingbird*. As it is manifested through the previous studies, i.e.Rabassa (2006), a literal approach to the translation of literary text would not suffice. An existing cognitive gap continues to exist through the translator/reader's dismissal of what is beyond the linguistic components of a literary text.

Thus, the focus of this study is not the semantic meanings of the novel and how they are rendered into Arabic. What the study focuses on is the effect the novel inflects on the target readers or the audience's response. The response being addressed here is that of what Nida (1993) perceives to be achieved through dynamic equivalence. According to Nida (1993), there are two levels: the minimal and the maximal levels. The first level is perceived as the ability of the target readers "to comprehend [the text] to the point that they can conceive of how the original readers of the text must have understood and appreciated it" (Nida, 1993: 118). The latter level, however, is seen as the ability of the target reader to "understand and appreciate [the text] in essentially the same manner as the original

readers did"(Nida, 1993: 118). In both levels, the focus is centered around the audience's response.

Hence, in this study, the purpose is to investigate how the Arabic translation of *To Kill a Mockingbird* would be best modified to reach, if not the ideal maximal level, a moderate level between the two. The mutual intended response of the translator/reader is that of an equivalent understanding of the implicated discourses and their relevance to the context of the novel. Such ambition is to be sought after through our main concept of faithfulness. This is in order to see whether faithfulness and mutual comprehension are compatible in their perceptions.

3.3 Why *To Kill a Mockingbird?*

Aside from the fact that this is a novel that belongs to the 20th century, a period so volatile and filled with transitional processes as well as societal, economic and political issues which subsequently were reflected in its literature, such novel is one that is heavily loaded with discourses, symbols and allusions. Each of these elements are parts and parcels in the formation of a novel that portrays the world from a child's perspective. Such elements are fundamental in the intellectual development of the novel's main protagonist "Scout" and the *reader* as well. It is for the reader to expand his/her knowledge of certain societal issues that such elements are employed. Their significance, accordingly, is one not to be intentionally marginalized or absentmindedly dismissed while translating. Not only due to their intended content, but also due to the connotations they acquire by

virtue of the text in which they are used, the dominant discourse they relate to and the other implicated less-prominent discourses they allude to out of the novel.

This is, therefore, the reason why this novel is used as a sample study. Its Arabic translation is one that needs to be thoroughly investigated in terms of the translation strategies applied and in light of some translation theories to determine: whether significant elements are faithfully rendered, to what degree various *discourses* are maintained, to what degree the novel is *relevant* to the *target text* (TT)/ *source text* (ST) readers and the type of translation theories that may be used in our attempt to best reach and understand the no-longer simple concept of faithful translation. Henceforth, what this thesis seeks is an analysis of faithfulness in the light of the previously mentioned theories. This is to hopefully reach, in the conclusion, a delimitation of faithful literary translation that is founded on the principles set by relevance theory and intertextuality.

3.4 Relevance Theory: Possible Downfalls in its Application

Even after the application of RT to infer interpretations adequate with the speaker's/author's intended meaning, yet, many criticisms may be directed to many aspects of the theory. Some of these criticism are to be sketched below in accordance with our analysis of the aforementioned instances of the novel *To Kill a Mockingbird.*

A. Shared Content: this is a prevalent issue which one is able to perceive through our previous analysis. In the analysis, it was set in the light of a presupposed "minimal level of comprehension" in order to see how a translator (reader) "can conceive of how the original readers of the text must have understood and appreciated it" (Nida, 1993: 118). The step to doing so was previously illustrated, in the section of **Mutual Cognition in the Road to Interpretation**, in which it discusses how mutual cognition is key in reaching a relevant interpretation according to RT. This mutual knowledge constitutes a knowledge of the context(s) intended by the speaker. However, no matter how much one claims to know the intended context and meaning of the author, Cartson (2001: 10) illustrates that:

As a patently non-demonstrative inference process, it sometimes fails and doesn't come up with the intended meaning. And when it is successful what is achieved is seldom a perfect replication in the hearer's mind of the very assumptions the speaker intended to communicate. An utterance, like any ostensive stimulus, usually licenses not a single interpretation, but any one of a number of interpretations with very similar import; provided the addressee recovers one of these, comprehension is successful, that is, it is good enough.

In other words, one can never replicate one hundred percent the exact intended meaning of the author. Thus, when the study provided in Table (7) above possible interpretations, these interpretations are not exclusive. In other words, other translators may be able to infer more relevant

interpretations than the ones suggested here. Relevance, as it is already deduced from its name, is a matter of degree. Henceforth, when one interpretation may appear "faithful" to a certain point, another translator / reader / scholar may be able to find an interpretation of a larger "degree of faithfulness" than the other.

B. Stimuli and Intuition: stimuli or as Gutt (1989: 199) refers to them as "communicative clues" are fundamental in inferring and interpretation. Gutt (1989: 199) illustrates what he means by communicative clues as: those which have a "communicative value … that it draws the audience's attention to that part of the utterance that is most relevant, that is, intended to make the greatest contribution to contextual effects". Such clues are not merely to be inferred through the intentions of the author, but also through the stylistics the author uses. Such clues call for a reader's/translator's intuition in order to take notice of something to which the author wants the reader to pay attention.

In other words, a translator / reader is to be intuitive enough to not look into merely what lies behind the words, but what stylistic doors are used to let the translator/ reader pass through. Take for example the following instances from the novel *To Kill a Mockingbird* in Table (1):

Table (1): Translations of the Word "Morphodite"

No.	ST	TT
	"… erected an **absolute morphodite**…" (77)	"...لقد نصب **تمثالاً مخنثاً** تماماً ..." (153)
	"… our **Absolute Morphodite**" (80)	"**تمثالنا الثلجي المخنث**" (160)
	"You mean the **Morphodite**?" (84)	"هل تعنين **التمثال المخنث**؟" (186)

In the above table, the protagonist, Scout, repeats something she heard and mentions it three times in the same chapter. In the second and third times she mentions "the morphodite" it is capitalized. It being capitalized is due to this word being a mispronunciation made by Scout; which is intended by the author. What Scout intends to say is "hermaphrodite". However, she is unable to pronounce the correct word; which is an indication of her young age and inability to comprehend what is meant by the word. The last time she repeats the word is when she speaks to Miss Maudi. This is depicted in the last page of the chapter. Miss Maudi's reaction, however, is to laugh uncontrollably on how much gullible Scout is in making such a mistake. Yet, Scout remains unknowing to the reason of Miss Maudi's reaction. The author, however, presupposes that the reader knows the correct spelling of the word and thus would be able to understand the reason of Miss Maudi's reaction.

This reference to the intended meaning is not coded into words. The reader, however, is to get a communicative clue by two factors: one, the first mispronunciation; and two, the repetition of the word in capital letters. The translator / reader, accordingly, must be intuitive enough to notice that there is something intended by this non – arbitrary action. However, for some unknown reason, Al – Asadi misses this communicative clue and translated the word literally as: "المخنث" (back translation: hermaphrodite). Such literal translation with no compensation for the lost stylistic features resulted in a loss of the intended meaning in the last instance. Thus, an Arabic reader, would never be able to understand the reason for Miss

Maudi's reaction at the end. Accordingly, no matter how knowledgeable a translator may be, his/her intuition is never impeccable to notice all of the intended meanings.

C. Over - Translation: even though the study aspires by RT to replicate as much as it can the meaning of the ST, "a zeal to replicate the source text [would lead] translators to overdo their bit and come up with a target text which one could call a product of the process of 'overtranslation'" (Singh, 2004: 57). Hence, as one may notice, in some of the suggested interpretations for the instances provided in the previous sections, RT made more flexible to us to add words to maximize relevance when necessary. Take, for instance, Example 1 in Table (1): "nothing to buy and no money to buy it with". For this example, this interpretation: "لم يكن هنالك مال بسبب الكساد الاقتصادي" (back translation: There was no money due to the Great Depression) is deemed as the most relevant interpretation. What was done in this interpretation is that the expression "the Great Depression" was added in order to make clear the reference to the political discourse in the utterance. However, a novel as *To Kill a Mockingbird* is one that is not limited to the instances stipulated in this study. This novel is actually loaded with similar and other references. Thus, to be free to add whatever is necessary to reach the most relevant interpretation is what would leave us with the undesirable end result of overtranslation.

D. Footnotes: Even though this strategy has not been directly introduced as a major tenet of RT, it, nonetheless, has been attested that it is useful; especially when one may expect to fail to communicate the intended presupposition of the author. Gutt (1989: 292) further elaborates on this idea:

Being aware that there his translation will not meet the expectations of the audience and hence mislead them, the translator can consider strategies for preventing communicative failure, for example by alerting the audience to the problem and correcting the difference by some appropriate means, such as **footnotes, comments on the text or the like**.

The reason for suggesting such strategy while dealing with RT is because that no matter how relevant an interpretation may be, something would remain missing. A cognitive gap may still persist even after providing an interpretation of high relevance. Take, for instance, the example: "sit – down strikes". For this example, the study suggested the interpretation: "إضراب مع ملازمة مكان العمل"(back translation: A strike while staying in the place of work) as the most relevant interpretation. However, many issues that result out of this interpretation are to be taken into consideration. First, this interpretation is akin more to an explanation rather than a possible rendering. This generates from the fact that there is no direct equivalence of the English expression in the Arabic language. Another issue is that even after giving such an interpretation/ explanation, a cognitive gap may persist. This cognitive gap may generate due to an

Arabic reader who does not have the background knowledge of "sit-down strikes" being characteristic of the economic situation in the 1930s in America. Thus, if a translator takes the latter issue into consideration, then this translator may suggest an elaborate interpretation/explanation to the term (for instance; a strike while staying in the place of work; which was a phenomenon common in the period of Great Depression). Such lengthy interpretation, however, adds more explanation which results in the previously discussed issue of "overtranslation".

Accordingly, through our previous analysis in Section 3.4, the study suggested footnoting as a strategy to better supply the reader of the Arabic translation with an enough background. The use of footnotes, in this case, would not very much betray the stylistic form of the ST while simultaneously establishing an adequate background within the minds of the readers. This is more stressed by Larsen (2010: 1) who says that: "Footnotes are used to give additional information and background which cannot be included in the translation itself". While some might argue that Larsen's recommendation of the use of footnotes is specific to the translation of the Bible, Saini (2015: 392) states that: "researchers found that To Kill a Mockingbird ranked second only to the Bible as making a difference in people's lives". In other words, due to the nature of the novel as being close to the Bible in teaching morality, its rendering might as well adopt footnoting as a strategy to not lose the intended connotations.

3.5 Conclusion

To conclude, the instances taken from the novel *To Kill a Mockingbird* would be the foundation of the Data Analysis chapter. The thesis thus would divide the analysis in the following chapter into sections of Relevance Theory (Sections 4.1.1 – 4.1.2) and Intertextuality (Sections 4.2).

Chapter Four
Data Analysis

4.1 Introduction

Till now, one may say that faithfulness has no clear-cut set of assumptions by which one may judge a translation as being loyal. Yet, some scholars such as Newmark (1988), Hatim (2014), etc, incorporate their own definitions of the term. Newmark (1988: 46), for instance, states that faithful translation "transfers cultural words and preserves the degree of grammatical and lexical abnormality". However, definition as such may prove too literal to intelligibly communicate the sense of the ST. Newmark (1988: 170) further argues that, in the rendering of a novel, a translator can "delete or banish [the cultural word] to some note or glossary". Encouraging the method of omission, however, does not help in our attempt to delimit a definition of faithful literary translation.

Whether it is the sense, message or / and effect that one seeks to accomplish by a faithful rendering is left for one's own decision making. Hence, in the translation of literary texts, attention may be focused more on the most prominent contributing feature of a text. However, to focus on a feature and dismiss another steps over the presumably initiative approach of faithfulness. Not to mention that a word-for-word rendering has already been dismissed as being an approach in literary translation (as stated by Rabassa (2006) in Section 2). When some may view a word-for-word approach as more faithful than the rendering of a one literary feature, yet,

by adopting this approach, one is actually stripping the literary work from its cultural, literary, aesthetic and discursive features. This is further stressed by Kroeber (1923: 102) who says that "culture, then, began when speech was present, and from then on, the enrichment of either means the further development of the other". In another words, the language of a text cannot be detached from the cultural context and its connotations which a literary work may uphold.

Thus, faithful translation cannot be reduced in its conception to that of a word-for-word approach alone. The concept of faithfulness has more to it than meets the eye. The translator, hence, is to be both a reader and a translator simultaneously. According to Singh (2004:63), a translator, "through the twin processes of comprehension and formulation", seeks to discover: "who wrote the text and underwhat socio-political conditions, who were/are its readers and what were their social compositions, and, at which point of time the text emerged".

Singh (2004: 63) even elaborates that literary translators:

are finding meanings in a text in relation to the world of meaning of the target language semantics as well as interms of its possible readings (which each one of them thinks ispossible) in the source culture and community.

The key idea which one may deduce from the above discussion is that context, with all its aspects, is of paramount importance in the rendering of literary works. As Silverstein (1985: 222) puts it, "the communication force

of culture" is not limited to linguistic representations. It extends to include "an intersubjective communicative context" which links one context to another. Hence, in the novel, *To Kill a Mockingbird* by Harper Lee, the discursive culture the novel intends to portray is intertwined with other societal, religious, political and feminist discourses. A word-for-word approach to the rendering of such narrative would prove to be a futile strategy attempted by the translator; Al-Asadi.

4.1.1 Mutual Cognition in the Road to Interpretation

A translation theory which functions in accordance with context is that of Relevance Theory. Context, in fact, constitutes a major pillar to the foundation of Relevance. Sperber and Wilson (1986: 15), as stated previously, define context as follows:

A context is a psychological construct, a subset of the hearer's assumptions about the world. It is these assumptions, of course, rather than the actual state of the world, that affect the interpretation of an utterance.

Hence, according to Sperber and Wilson's (1986: 16) model of RT, "a speaker who intends an utterance to be interpreted in a particular way must also expect the hearer to be able to supply a context which allows that interpretation to be recovered". In other words, both the speaker and hearer are to share a mutual set of assumptions that would lead to the same intended interpretation.

Yet, Sperber et. al. (1986: 119) depict views through which the notion of mutual knowledge appears to be an unrealistic ideal. According to them, relevance is best reached when the greatest contextual effect is accomplished. However, context is part of relevance, thus to determine which interpretation is more probable than another may prove uneasy to do since "there is no way of controlling exactly which context someone will have in mind at a given moment" (Sperber et al., 1986: 119). In other words, their view of relevance and the most probable interpretation is one that is "not conclusive"(Sperber et al., 1986: 119).

Consequently, some of the questions that this chapter sheds the light on are: (A) since this study is interested in the faithful rendering of the implicated contextual meaning in the novel *To Kill a Mockingbird*, how would a translator be able to determine which interpretation is most relevant to the overall framework of the novel (the relativity of an interpretation)? (B) Prior to that, if a translator lacks the cognitive knowledge of the author, given the variation in cultural origins, how would the translator be able to determine whether there is something implicated in an utterance or not (cognitive intuition)?

Naturally, a lack of prior cognitive and contextual knowledge would not result in the process of generating various interpretations through which a translator is to decide which is most relevant. Accordingly, the reader / translator would make do with only having the semantic meaning in mind. Hence, this would result in a detachment of the implicated meaning in the

literal rendering of a literary text (as illustrated in Figure (1) below):
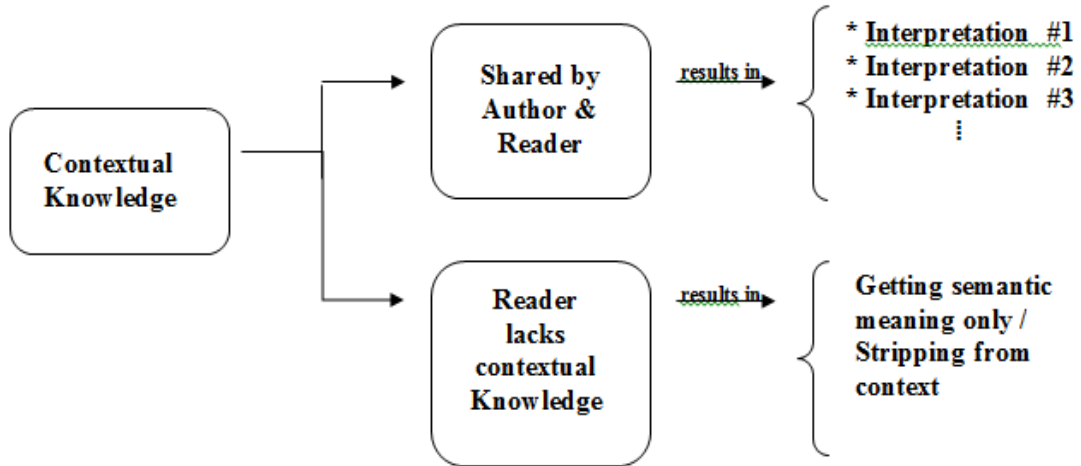
Figure (1): Manifestations of Sharing or Lacking Contextual Knowledge

This chapter, therefore, works in making a comparison between the English source text and the Arabic target text of the novel *To Kill a Mockingbird.* Such comparison is to be made in terms of the economic, historical, political, feminist, religious and idiomatic implicated references, some of which exist in the ST but are lost in the Arabic TT. In the analysis, hence, some major concepts of *Relevance Theory*, such as: context, the degree of relevance, contextual effect, etc., are to be employed in order to best suggest alternative renderings of the cited instances (See Sections 4.1.1 & 4.1.2). Additionally, issues which may generate from adopting this approach are also to be included. This is to work out whether relevance theory accomplishes a degree of faithfulness that allows it to be referred to as a faithful approach to translation.

In the following pages, therefore, Section 4.1 shall have four subsections (4.1.2 – 4.1.5). Each of these sections deals with a specific aspect in accordance with RT. The final section, however, will be a conclusion to the overall analysis on *whether relevant is faithful or not.*

4.1.2 Economic Discourse in *To Kill a Mockingbird*

Harper Lee wrote *To Kill a Mockingbird* in an attempt to depict prejudice and racism through a child's perspective, Scout's. Through Scout's eyes, her interaction with others, her dialogues with Atticus, her father, and her internal monologues, the novel depicts Scout as a color-blind character who fraternizes with Blacks as humans (Rezazade & Zohdi, 2016: 1). We, as readers, live through her. Thus, we live through the evolvement of her character while witnessing her father, Atticus, defending a black man who is unjustly accused of committing a crime.

Even though this is the predominant idea upon which the novel is based, yet, one who had the opportunity to read the novel would acknowledge that racism is not the sole thing that is being depicted there. Actually, other instances are noticed which do not only reflect the racist discriminating American society in which Scout lives. Accordingly, the context is not merely given to be that of racism. Blakemore (1994a: 49-50), for instance, illustrates that "in much of the literature, it is explicitly or implicitly assumed that the context for the comprehension of a given utterance is not a matter of choice. At any given point in a verbal exchange, the context is seen as uniquely determined". In other words, one should not merely look

into the predominant discourse of racism. Instances of the novel also portray references of economic, political, societal, feminist and religious discourses. Notwithstanding the historical references. All of which are intertwined in such a way that best portrays the American society in the 1930s.

In this section, subsequently, instances of economic references from the English source text are to be processed in comparison with their Arabic renderings. This is to help best perceive how certain utterances, which may seem innocent in their semantic meaning, are in their actuality a key to the external socio - economic situation of the American community. Through the comparison, the fundamental tenets of RT are to accompany our analysis step-by-step in order to, hopefully, delimit a semi-adequate definition of faithful translation.

Take, for instance the following examples:

Table (2): Translations of Economic References in *To Kill a Mockingbird*.

No.	ST	TT
	There was no hurry, for there was nowhere to go, **nothing to buy, and no money to buy it with.** (6)	لم تكن هناك حاجة إلى العجلة، فلا مكان يذهب الناس إليه، **ولا شيء يبتاعونه ولا مال يبتاعون به.** (14)
	… and **the crash** hit them hardest. (23)	وقد كانت **الأزمة الاقتصادية** أشد ما تكون عليهم. (46)
	There were **sit – down strikes** in Birmingham. (132)	فقد كانت هناك **اعتصامات** في برمنغهام. (261)

In Table (2), there are three different instances that allude to the economic discourse which permeates the air in the narrative setting. Not to mention that such instances are also of reference to the economic situation in 1929; which was characterized with the economic depression. Such allusion naturally occurs by virtue of the temporal setting during which discrimination relied on the economic situation as one of its factors.

In Example 1, for instance, the first utterance is embedded within the flow of utterances as if simply referring to the fleeting economic situation of the people. Nonetheless, it alludes to a more pressing discourse that marked the year of 1929 till the end of 1930s. Such reference is deduced through the setting in which Scout starts to narrate her upbringing as well as the time during which the plot starts to evolve. Hence, Harper Lee is not merely referring to an arbitrary state, but refers to the state of the Great Depression, a time during which people suffered financially.

In the translation of this utterance, subsequently, Al-Asadi attempted a literal approach to its rendering by which only the semantic meaning is transferred: ‘‘ولا شيء يبتاعونه ولا مال يبتاعون به.’’. To a reader, who does not share the same economic and historical background of the American society as well as a reader who misses to locate the narrative within its temporal timeframe, the Arabic rendering would appear to be detached from the economic discourse the novel refers to. Hence, a loss of connotations occurs through such rendering by which the first breach of faithfulness appears.

Such loss of connotation may be due to many reasons: the translator dismissed such information as being either irrelevant, the translator missed the relevance of the utterance to the Great Depression or the translator lacks historical knowledge of the temporal setting during which the narrative takes place.

The same could be said about examples 2 and 3 in Table (2) above. Example 2, for instance, refers to what is known as the *Stock Market Crash* in 1929. The author, however, uses the word "crash" alone. A reader who shares the same historical background would be able to know that this is an allusion to the Stock Market Crash even if the name of the incident is shortened. What Al-Asadi, did, however, was to translate it into: "الأزمة الاقتصادية" (back translation: the economic crisis). Though the name of the incident does implicate in its generality an economic crisis, it, nonetheless, proves to be unfaithful to use the generic term rather than using a direct equivalent in referring to the incident.

Example 3, however, is one that depicts a major issue. "Sit-down strikes" is a term used to allude to a specific phenomenon of the Great Depression. This term was used to refer to strikes conducted by factory workers who would "sit down" during work in strikes to achieve their demands. Al-Asadi, on the other hand, rendered it as "اعتصامات"(back translation: sit-ins). This rendering portrays certain issues due to many aspects: it is a translation of a term that is not fully equivalent to the original source word,

and, it dismisses an allusion to incidents that were specific to the era of the Great Depression.

Thus, how would such implicative references be faithfully rendered? According to Calvino (1981: 61), "there can exist no dictionary that will translate into words the burden of obscure allusions that lurks in these things". Accordingly, it may prove difficult to find equivalence to implicated connotations. This is why, RT is applied to try and suggest relevant interpretations.

4.1.3 Relevance Approach to Economic References

The translator's first and major difficulty ... is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge.

— (Coulthard, 1992:12)

In the above quote, Coulthard (1992) refers to the idea of an "ideal reader". This happens in accordance with the cognitive background which the translator / reader shares with the author of the source text. Such assumptions are considered in terms of the translator's "intuition about the effort some task would take and the effect it might achieve" (Sperber et. al. 1986: 131). Thus, the following assumptions may be considered as interpretations of various degrees of relevance:

Table (3): Possible Interpretations of Economic References in *To Kill a Mockingbird*

ST	Possible Interpretations in Arabic	Back Translation
1.nothing to buy, and no money to buy it with.	١. فلم يكن هنالك مال للشراء بسبب الفقر ٢. فالناس كانوا فقراء بسبب الأزمة الاقتصادية ٣. لم يكن هنالك مال بسبب الكساد الاقتصادي.	1.There was no money due to poverty 2.People were poor due to the economic crisis 3.There was no money due to the Great Depression
2.… and **the crash** hit them hardest.	١. أثرت بهم الأزمة الاقتصادية أشد ما يمكن. ٢. أثر بهم انهيار سوق البورصة أشد ما يمكن.	1.The economic crisis affected them most 2.The Stock Market Crash affected them the most
3.There were **sit – down strikes**	١. اعتصامات ٢. إضراب مع ملازمة مكان العمل	1.Sit – ins. 2.A strike while staying in the place of work.

As perceived above, each of the possible interpretations constitute a varying degree of relevance to the intended economic connotations. In Example 1, the most relevant interpretation to a translator / reader, with some economic and historical background of the American society, would be Interpretation 3. Such interpretation is what actually hits the nail on the head. In Example 2, the most relevant interpretation is Interpretation 2, and the same could be said about Example 3.

However, for a translator to access such interpretations depends on whether there is some kind of a phenomenon that "pre-empts" the translator's / reader's attention (Sperber et. al. 1986: 153). Accordingly, "what helps us to achieve cognitive effects" is called a "stimulus" (Sperber et. al. 1986: 153). This means that the degrees of relevance of the aforementioned instances are determined by virtue of the stimuli provided. Hence, when some may argue that the above interpretations may require a lot of effort to

access in comparison to the effect achieved, their argument would be disputed by that in the ST, or the instances in Table (7), there is a production of stimuli. This intended stimuli, is what "gears us to the maximization of relevance" (Sperber et. al. 1986: 153).

According to Sperber et. al. (1986: 153), stimuli may be defined as follows: "Ostensive stimuli… must satisfy two conditions: first, they must attract the audience's attention; and second, they must focus it on the communicator's intentions". In other words, it is up to the translator / reader to be intuitive enough to notice that there is stimuli in the above implicative connotations. When a translator / reader notices that the author intends to subtly communicate something, then the perception would be geared towards comprehending the author's intention. These are the conditions to which the translator, Al-Asadi, does not seem to adhere. Subsequently, the result was having a non-faithful rendering of the above instances that resulted in the semantic meaning only and a stripping of the instances from their context (as illustrated in Table (7) above).

The analysis of these instances, however, is not enough to establish the idea of whether relevance theory is the other face to the coin of faithfulness. As such, below, more analysis is conducted on instances of other references and discourses.

4.1.4 Political Discourse in *To Kill A Mockingbird*

Aside from the economic discourse in *To Kill A Mockingbird*, political discourse is also a fundamental characteristic of the novel. Political discourse actually proves to be more prominent than other discourses in its relation to racism. Hence, a reader encounters lots of political references, instances and allusions of which their rendering must be tackled with such delicacy that does not betray the essence implicitly communicated by the author.

Al-Asadi depicts an awareness of the political features of the novel. The novel is not limited to merely depicting relations of power and social discrimination. It actually goes beyond the narrative framework to include political and historical references of the external world. Al-Asadi, in some of the most pressing instances of political references, made the choice of using footnotes to explicate and locate such instances within their context. Footnoting technique is one which is considered as the best translation strategy in the rendering of the Bible (Larsen, 2010: 1). According to Saini (2015: 1), researchers found that *To Kill a Mockingbird* came second only to the Bible in affecting people's lives. Thus, this makes the use of footnotes more justified.

However, since the novel is loaded with the political references, Al- Asadi only used footnotes to explicate direct and obvious political references, such as political events, battles, politicians and historical dates. Yet, there are some political instances and phrases which are not explicitly used in the

ST. They, nonetheless, constitute such stimuli for the reader / translator to pay heed to.

Take, for instance, the following examples in Table (4):

Table (4): Translations of Political References in *To Kill a Mockingbird*

No.	ST	TT
	If General Jackson hadn't run the Creeks up the creek (1).	فلو أن الجنرال جاكسون لم يطرد "الكريك" ² ويجعلهم يهربون باتجاه أعلى النهر. (10)
	Nothing to fear but fear itself (6)	ليس على سكانها أن يخافوا أي شيء عدا الخوف نفسه (14)

The aforementioned examples in Table (4) are selected as instances of reference to external political allusions. Such instances are not directly related to the politics of the novel. Yet, they are meticulously incorporated in such a way that depicts the influence of the political situation on the people in the 1930s, more specifically on the people within the spatial setting of the narrative. Their renderings, thus, portray the same political effect the ST holds on its readers. For this purpose, the above instances uphold various features that distinguish them from each other.

Starting with Example 1, this is an utterance produced by Scout at the very beginning of the novel. Through it, Scout makes a reference to some historical event initiated by a historical figure, General Jackson. To an Arabic reader, the literal rendering of the phrase would not make much sense due to lack of the American historical background. Al-Asadi, accordingly, seems to realize such thought and rendered the phrase accompanied with a footnote. In the footnote, thus, Al-Asadi illustrates in Arabic who is General Jackson and the Creeks. Notice Table (5) below:

Table (5): A Footnote of a Political Reference

The Footnote	اتحاد (50) قبيلة هندية حمراء من سكان ألاباما الأصليين، وقد هزمهم أندرو جاكسون في حرب الكريك (1813 – 1814) (المترجم)
Back Translation	(2) A union of (50) indigenous Native American tribes in Alabama. They were defeated by ((Andrew Jackson)) in the Creek War in 1813 – 1814 (The Translator)

In the above example, the translator made use of the strategy of footnoting in order to situate the utterance within its adequate historical context in the mind of the Arabic reader. As such, the Arabic reader would be able to draw a picture of the historical event. The translator, thus, was able to evade the confusion that would have occurred should he have rendered the utterance literally with no explication whatsoever. Accordingly, in many places in the novel, the translator used footnotes to explicate such references to historical events and figures.

Hence, should one consider that the use of footnotes in the Arabic translation of the novel brought it closer to the route of faithfulness? To a degree, some aspect of faithfulness to the ST is maintained by supplying the Arabic audience with the appropriate historical background when needed in the footnotes. On the other hand, loss remains inevitable even when applying the strategy of footnotes. The idea that Al-Asadi used footnotes to explicate instances as the one mentioned in Example 1 has already been established. However, he only used footnotes only for similar instances. Not to mention that even when he incorporated footnotes, they were specific to historical and political references akin to Example 1. Example 1, however, still depicts a loss of a feature even after the use of footnotes. This feature is the idiomatic feature. In Example 1, the author

uses the instance both informatively and idiomatically. The informative use is obvious and easy to render through the semantic rendering and the use of footnotes. The idiomatic use, on the other hand, is manifested through the use of the phrase: "up the creek". "Up the creek" is an idiom which means that someone is "in a bad or difficult situation" ("Cambridge Dictionary", n.d). In the Arabic translation, however, no attention is paid to the idiomatic phrase used in the utterance. The footnote, accordingly, does not really explicate the entirety of the reference, which makes the loss of the aesthetic feature inevitable. As such, even though Al-Asadi maintained the historical informative feature of the utterance, he, nonetheless, was not loyal to its communicative feature.

Example 2, on the other hand, is different from Example 1. It is different in that it does not allude to a political event, war and/or a name of an official. Initially, Example 2 appears to be a normal utterance produced during the flow of sentences. Harper Lee, however, proves to us that there is nothing arbitrary in the use of such utterance. The utterance "Nothing to fear but fear itself" is a direct quotation from President Franklin D. Roosevelt (FDR) speech. This sentence, thus, is actually an implicit reference to the president FDR, his inauguration speech as well as the year in which he made his speech. As stated previously, the 1930s witnessed an economic and political turmoil due to the Great Depression as well as the volatile political situation between the Blacks and Whites. Thus, this utterance, though innocent at the first sight, is actually loaded with connotations.

These connotations each of which are lost in the Arabic translation with no use of footnotes.

Subsequently, this study is to apply RT to the above examples so that it could, perhaps, reach a better rendering or interpretation of them. This is to be perceived in **Section** below.

4.1.5 Relevance Approach to Political References

As stated previously in **Section 4.1.2**, relevance theory would suggest possible interpretations of the instances in Table (5) above. However, what is more significant than reaching a set of interpretations with varying degrees of relevance is: how would a translator / reader access such interpretations, how much of an effort is required and is the effect worth the effort.

Table (6) below depicts an attempt to offer possible interpretations of the instances in Table (5):

Table (6): Possible Interpretations of Political References in *To Kill a Mockingbird*

ST	Possible Interpretations in Arabic	Back Translation
1.If General Jackson hadn't run the Creeks up the creek (1).	1. لو أن الجنرال جاكسون لم يطرد ((الكريك))[2] ويجعلهم يهربون أعلى النهر* 2. لو أن الجنرال جاكسون لم يسبب مشكلة ((للكريك))[2] بطردهم اتجاه أعلى النهر	1.If General Jackson hadn't run the Creeks[2] up the river of the Creek* 2.If General Jackson hadn't caused a trouble to the Creeks[2] by running them up the creek.
2.Nothing to fear but fear itself (6)	1. ليس على سكانها أن يخافوا أي شيء عدا الخوف نفسه * 2. وكما قال الرئيس روزفلت، فإنه ليس على سكانها أن يخافوا أي شيء عدا الخوف نفسه*	1.Its people have nothing to fear but fear itself* 2.As President Roosevelt said, Its people have nothing to fear but fear itself*

Each of possible interpretations provided above are almost, but not quite, of the same degree of relevance. Thus, to use one over the other would not make that much of a difference. Such interpretations, nonetheless, still lack their relevance to the overall discourse to which they allude. This is because a translator who translates to an Arabic audience must not presume that an Arabic reader would have the same background in regards to the American political history.

In Example 1, for instance, Interpretation 2 represents a more relevant interpretation than Interpretation 1 due to it maintaining the idiomatic function by saying: "يسبب مشكلة" (back translation: caused a problem). However, two issues arise if a translator is to use this interpretation in the translation: first, the reader still lacks a cognitive knowledge with regards to who General Jackson is, who the Creeks are and what occurred between them; two, a reader would never know that "يسبب مشكلة" is actually a rendering of a ST expression that has been used in the ST to serve two functions simultaneously, informative and communicative. Accordingly, even though the expenditure of part of the idiomatic effect seems worthy of the processing effort it requires, the interpretation, nonetheless, is not as faithful as one wishes it to be. By faithful, it is meant for the interpretation to be able to convey both the informative and communicative function of the utterance with minimal loss.

In regards to Example 2, as well, Interpretation 2 depicts a larger degree of relevance than the first. By adding: "كما قال الرئيس روزفلت" (back translation: as President Roosevelt said), the reader would be able to allocate the specific utterance as being said by the American president FDR. Therefore, should an Arabic reader have the minimal knowledge of FDR being the American president in the 1930s, then the reader would be able to situate the utterance and link it to that time period which was characterized with economic and political turmoil. However, if the Arabic reader lacks such knowledge, then the access to the said interpretation would require more analysis and research, an extra effort which RT does not favor.

What would make a difference, however, is to probably include footnotes which illustrate the implicit connotations which connect to the political discourse. This explains the adding of an asterisk beside each of the possible interpretations. This is to indicate that there is more to the utterance than meets the eye, which the reader will be able to perceive through a footnote.

For Example, 1, accordingly, a translator would add to the footnote depicted in Table (6) above the following footnote in Table (7) (in the same manner, the translator can do the same to Example 2):

Table (7): A Suggested Footnote for Example 1 in Table (7)

The Footnote in Arabic	توظف الكاتبة استخدامها لجملة "up the creek" لوظيفتين: أولاهما، الإشارة إلى الحدث التاريخي للمعركة السابق ذكرها، وثانيهما، استخدامها بشكل اصطلاحي "idiomatically"، والذي يعني الوقوع في مشكلة. *
Back Translation	*The author employs the phrase "up the creek" in two ways: first, to refer to the historical event of the battle; second, to idiomatically mean to have some trouble.

In the previous discussion in the sections of RT, the study attempted an approach of highlighting some translation issues that are manifested in the Arabic translation of the novel *To Kill a Mockingbird.* Subsequently, the study used economic and political instances which allude to external and bigger discourses outside the novel. Through the provided tables, one could notice how Al- Asadi's Arabic translation is one that focuses more on the semantic meaning; thus detaching the novel of its intended connotations and contexts.

Accordingly, after determining our points of concern in the provided instances, Relevance Theory was applied in a hopeful attempt to reach a better rendering. Hence, the major tenets of RT, such as context, stimulus, processing effort and effect, etc, were used in our analysis. In Section 4.1.1, RT was used to suggest interpretations with various degrees of relevance of the given instances. The same was conducted in Section 4.1.2, in which the same method was applied to political instances.

Even though this approach to translation geared us closer to more relevant interpretations in which the loss of content is minimized, yet some issues still appeared. Each of these issues were stipulated in Section 3.4. The first issue lead us to the conclusion that: since RT is one that does not depict

exclusivity and is a matter of degree, thus, the accomplishment of faithfulness through this theoretical approach is also a matter of degree. In other words, RT may help us in the maximization of relevance, yet one cannot reach a state of full relevance that is a replica of the author's intended meaning.

Look, for instance, at the following figure for more illustration:
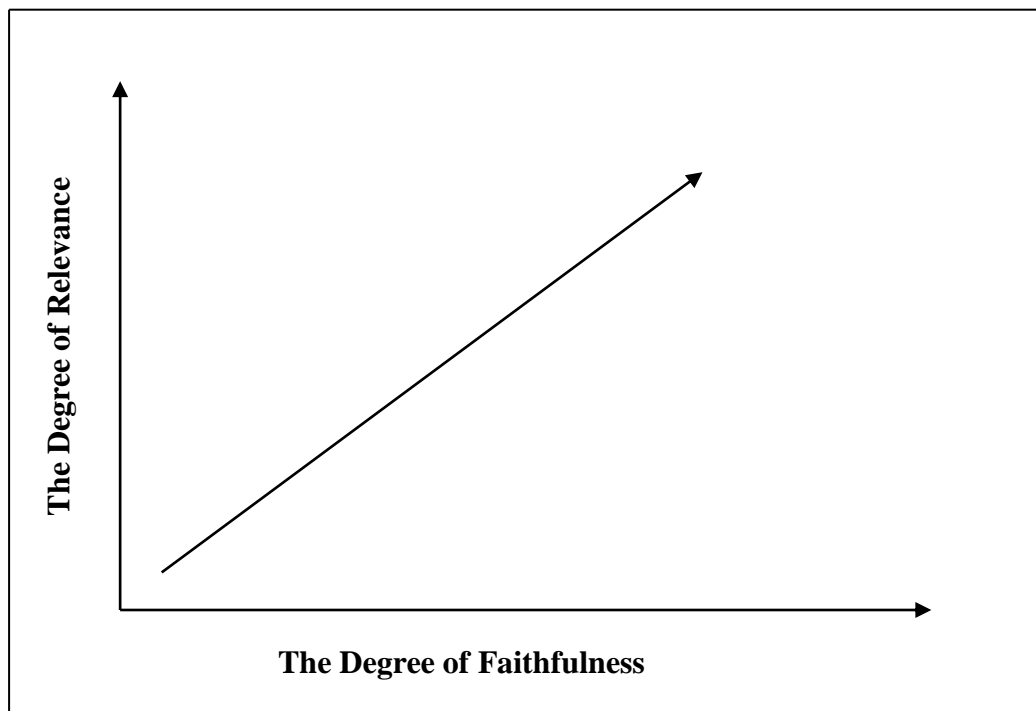
Figure (2): The Relationship Between Relevance and Faithfulness

As it appears from the previous figure, the higher degree of relevance one achieves, the higher degree of faithfulness one reaches. Even though an increase of relevance is ultimately an increase of faithfulness, yet, no matter how much of a relevance one may reach, s/he would still be unable to achieve an ultimate degree of relevance. Consequently, in relevance theory, though it may help us to attain a better degree of resemblance of the

ST intended connotations, yet, sometimes, it would be on the account of something else.

It was further discussed that RT offers us a free approach to interpretation. In other words, when necessary, one is allowed to add to an interpretation for the purpose of making it more relevant. However, due to the fact that there are a lot of connotative instances in the novel, an excessive free use of free interpretation may result in the issue of "over – translation". Hence, when a translator may reach a higher degree of faithfulness to the intended content of the novel, yet, stylistically speaking, the novel may lose its aesthetical aspect and the layout of a novel. It would become more of a list of information than it is a literary narrative.

A suggested technique was to use footnotes. Footnotes are seen necessary in keeping up a successful communication, which is a fundamental theme upon which RT is based. This strategy could be used when it is found out that to use an excessive interpretation for the maximization of relevance would cause an issue of overtranslation. Thus, a better approach was to use a reasonable amount of interpretation accompanied with an informative footnote. Such use of footnotes would not transgress on the layout of the novel while simultaneously bridging the cognitive gap that may exist between the Arabic reader and the novel.

All in all, "Is "relevant" faithful?" may be answered as follows: faithfulness, in light of Relevance Theory, becomes a matter of fluctuating relativity. It is, thus, a non – ending route of possibilities. While a relative interpretation of an utterance may feature a sufficient degree of faithfulness, yet loss is inevitable in the rendering from one language to another. This is as mutual knowledge of everything in regards to context, background information and the set of assumptions which may circulate in the mind of an author is an immeasurably formidable thing to do. Thus, a translator operating by RT may only hope to achieve a higher degree of relevance than a process of semantic rendering may accomplish.

4.2 Intertextuality and Faithfulness

In the previous chapter, faithfulness, in accordance with RT, has come to be agreed upon as a matter of degree. There is no such thing as an ultimate faithful rendering of a literary excerpt. Some may go as far as to say that interpretation can never be faithful. One, hence, may only aspire to achieve the highest degree of relevance, and, by default, achieve the highest degree of semi - faithfulness. Yet, the concept remains so volatile that it strengthens the assumption of faithfulness being a myth. A loss of some sort is bound to happen since translation from English to Arabic or vice versa is usually "clogged up by linguistic, rhetorical and cultural barriers which engender inevitable losses with very serious consequence" (As-Safi, 2011: 84). Thus, it becomes clear enough that what one seek is not to depict an ideal approach to the concept of faithfulness but an adequate one.

This study does not aspire for an impeccable rendering, for to achieve a higher degree is more impeccable than one may perceive.

Hence, in our previous analysis and the analysis that will shortly follow, the study mostly deals with instances of allusions and idiomatic references. As stated beforehand, each of these references, which were incorporated in the novel *To Kill a Mockingbird,* link to greater external discourses. Thus, one may relate a reference to an economic period or incident, to a political figure / event / statement, to a religious discourse or even to a feminist discourse. A novel, as the one being investigated in this research, is never restricted to single predominated discourse. It is never composed of the author's own words alone; especially when this novel refers to some real events and incidents with allegorical characters and incidents. Such allegory, hence, appears to be guided throw the temporal and spatial events rather than leading the events and controlling their evolvement. This is because the issue of racism in *To Kill a Mockingbird* is characteristic of a specific period when other factors contributed in the establishment of such a racist community; either political, social or economic. Thus, a novel as such is not to be read in isolation of other historical references and texts. Bazerman et. al.(2004: 83) best illustrates it when he says:

Almost every word and phrase we use we have heard or seen before. Our originality and craft as writers come from how we put those words together in new ways to fit our specific situation, needs, and purposes, but we always need to rely on the common stock of language we share with others.

What Bazerman (2004) explicates above is a more simplistic view of what scholars view as the issue of *Intertextuality*. Hence, before one starts an investigation of the role of intertextuality in *To Kill a Mockingbird*, more demonstration of some approaches to intertextuality are to be substantiated in the subsection below; after which the study shall be able to establish an analysis of intertextuality in the translation of the novel and its prospected role in attaining a *higher degree of faithfulness*.

4.2.1 Intertextuality: An Illustration

As illustrated by Bazerman et. al. (2004: 83) above, a theory of intertextuality eliminates the concept of originality. Hence, in translations, one does not deal with original and target text; but s/he deals with source and target texts. In other words, any ST is mostly an accumulation of a set of references and words that have been previously uttered in another text or situation. The implications of such assumption are numerous but not that varied. There is a shared assumption which states that: "we do not read a text in isolation but within a matrix of possibilities" (Fowler, 2000: 117). In other words, when attempting a translation of a literary text, one cannot and should not uproot the translated text of its relations to the source text; nor uproot the reading of the source text of its links to other texts. According to Alawi (2010: 2440), "Intertextuality … sees a text as a tissue of relations between signs that are influenced by space and time". This further strengthens the idea that a text can never be read / understood / translated in isolation of other texts.

Figure (3), below, microscopically illustrates the unlimited "tissues of relations" that connect a text to another:
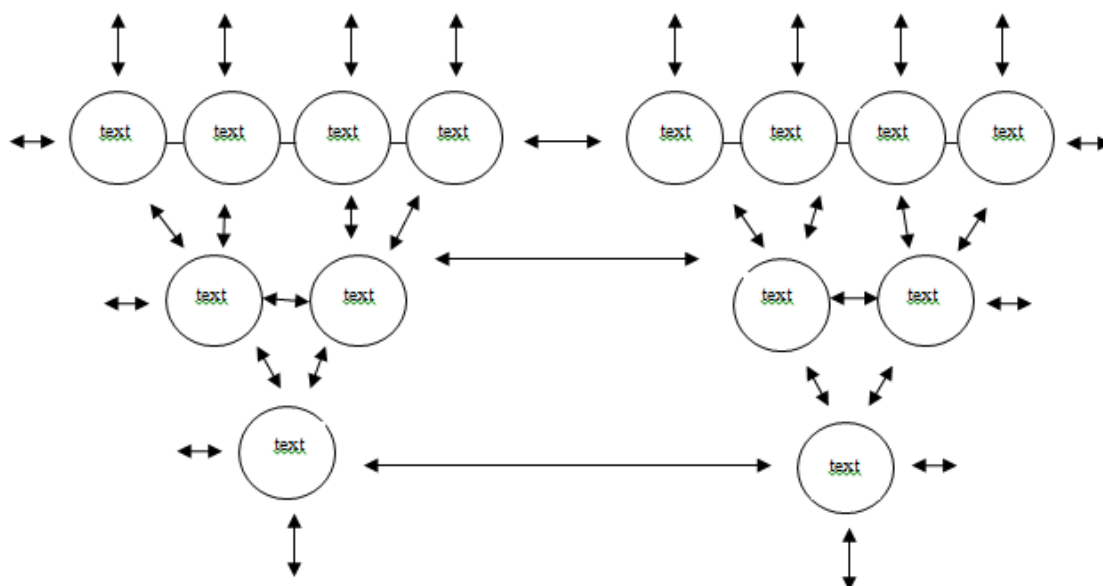

Figure (3): The Tissues of Relations Between Texts

Each of these small arrows symbolizes (a) link(s) to a text or multiple texts. Should one say that language belongs to everyone may, thus, truly indicate that any single word one utters is a word that has been previously uttered by someone else whose words have been uttered by another and so on. It is an interminable pattern of which its beginning is hard to pin point and its end hard to speculate.

To Kill a Mockingbird, thus, is a novel that features such interrelations with other previous texts. Such interrelations are not in terms of the common usage of simple non - connotative expressions. They are, in their usage, implicative of references to other texts and discourses. In other words, "As the allusion travels in the intertextual space, it continues to gain new

qualities" (Alawi, 2010: 2444). Accordingly, what has been used in a text to imply something, might be used in another text or situation to be connotative of something additional or completely different. Therefore, when the concept of intertextuality eliminates any possible reference of the originality of a term, it sheds the light on the creativity of author / speaker in the usage of such term. Subsequently, creativity is judged based on how a term is used. This is an idea that was further asserted and illustrated by scholars; such as Kristeva who coined the concept of intertextuality in 1966.Intertextuality is further illustrated by Barthes (1977) who opines that a text is perceived as that of a network, "woven entirely with citations, references, echoes, cultural languages which cut across it through and through in a vast stereophony" (as cited in Harris, 1987: 161).

This chapter, consequently, analyzes various instances of intertextuality from *To Kill a Mockingbird*. Through the analysis, one shall notice various manifestations of intertextuality within the ST by which the study shall compare it to the Arabic TT. Such manifestations may vary from: "the repeatability of certain textual fragments, to citation in its broadest sense to include not only explicit allusions, references, and quotation within a discourse, but also unannounced sources and influences, clichés, phrases in the air and traditions" (Adetuyi, 2016: 2) . This is to investigate how such instances of intertextuality, which are not limited to overt allusions, are either translated, maintained, lost or compensated for. Furthermore, this chapter is to discuss how instances of intertextuality may be noticed and rendered, what issues may still arise after rendering such

instances and how such issues may be avoided. All of which is to figure out whether a definition of faithful rendering, in the shadow of intertextuality, can be highlighted. Do note, however, that such instances of intertextuality may as well not only be a reference to written or spoken texts, but to general discourses and phenomena. Subsequently, what follows are four subsections; which are respectively: a section that deals with the religious discourse in the novel, a section that deals with idiomatic discourse in the novel, a section that addresses the use of notes and paratexts as prospected intertextual strategies, and, a conclusion.

4.2.2 Religious Discourse in *To Kill a Mockingbird*

In this section, one shall contemplate the usage of certain religious intertextual manifestations in *To Kill a Mockingbird*. Such religious instances are to be investigated in terms of their reference, their Arabic rendering and their intertextual effect. This is to determine whether the connotations emanating from such instances are maintained and understood by the translator / reader or not. Take, for instance, Table (8) below:

Table (8): Translations of Religious References in *To Kill a Mockingbird*

No.	ST	TT
	You know old Mr. Radley was a **foot – washing baptist** (49)	كنت تعرفين أن السيد رادلي من أتباع الكنيسة البروتستانتية المعمدانية ومن مذهب غسل الأقدام (97)
	Let this cup pass from you (100)	أي أنه أراد أن ينجو من هذه الورطة (201)
	Let the dead bury the dead ... Mr. Finch. Let the dead bury the dead. (317)	فليدفن الموتى أنفسهم ... يا سيد فينتش. فليدفن الموتى أنفسهم. (621)

In the above table, the three stipulated examples are biblical references with certain variations between each. Example 1, to begin with, is an utterance produced by Miss Maudi in her conversation with the protagonist, Scout. Their conversation revolves around why Mr. Radley treated his family, more specifically Arthur (Boo) Radely, with a heavy hand. In her reasoning, Miss Maudi started with the explanation that Mr. Radely was a "foot – washing Baptist". This term, though at first may appear to be used to state a piece of information, is in fact loaded with various intertextual connotations aside from the direct semantic meaning.

In its rendering, however, Al-Asadi made certain issues at many levels. The issues rise from the fact that: the term "foot-washing Baptist" does not have a direct Arabic equivalent. The use of the term in the ST is for the purpose of making a cynical or sarcastic comparison between Mr. Radely's religious belief and that of Miss Maudi's; as well as its interrelation to a whole biblical reference that is specific to a certain sect of Baptists and the reference to a certain biblical story in the Old Testament.

Unfortunately, the Arabic rendering is one that attempts to capture the intertextual reference to that biblical sect but still does not fully accomplish it. What Al-Asadi did is that he used the strategy of explication. Hence, the final result is: "من أتباع الكنيسة البروتستانتية المعمدانية ومن مذهب غسل الأقدام". This translation, which may appear as an instance of over-translation, actually strips the English term of its intended connotations. It is true that foot-washing is a ritual that was conducted by some protestants. The key word

here is "some". Foot-washing was a ritual conducted by *some* sects which were referred to as the "Primitive Baptists", according to a recent article (Scheller, 2017). This is the first external discourse to which the term refers.

Another feature of intertextuality in this term is that it refers to a verse in the New Testament (Scheller, 2017). This verse is:

"If I then, your Lord and Teacher, have **washed your feet**, you also **ought to wash one another's feet**. For I have given you an example, that you should do as I have done to you" (John 13: 14 – 15, NIV)

The Arabic rendering of the term, however, aside from it being an instance of over-translation, unintentionally cuts the tissue of relations which links the term, hence the novel, to external previous texts and phenomenon. Thus, to an Arabic reader who is not well aware of such tissue of relations, this biblical reference is bound to be lost in the Arabic translation made by Al-Asadi.

Another aspect of loss which one can deduct from this example is the loss of the pejorative tone expressed by Miss Maudi; hence the loss of the tissue of relation that links the use of the term to the intention of Miss Maudi's remarks. What Miss Maudi actually tends to convey is that Mr. Radely was so strict that he belonged to the group of foot – washing Baptists; unlike her religious beliefs that sway further away from such severity. Hence, the Arabic translation actually loses such pejorative tone through the use of

explication. The Arabic reader, therefore, would instead focus on the given piece of information by the translator rather than actually attaining the exact intertextual and pejorative connotations.

Example 2, on the other hand, represents a greater issue in its translation. This example is an utterance that has been made by Jack Finch to his brother Atticus Finch. Their conversation revolves around why Atticus felt the need to take up the formidable case of defending a black man. Hence, commenting on his brother's heroic act, he says: "**Let the cup pass from you**"; which is a direct biblical allusion that has been used both metaphorically and idiomatically. This utterance is actually an allusion to the words of Jesus when he prayed before the Last Supper. In his prayers, he says the very same utterance. The cup, hence, symbolizes the suffering which Jesus has to undergo in order to achieve salvation and mercy for humanity (Barrett, 2014). Moreover, this utterance is not only an allusion to the story of Jesus, but it is also a direct quote from *the Book of Mathew* in which this sacrificial act of Jesus is mentioned.

This intertextual reference, however, has been unjustly rendered into Arabic as: "أي أنه أراد أن ينجو من هذه الورطة"; a rendering that betrays the aesthetic use of the biblical allusion and strips the conversation of its biblical connotations and metaphors. "let the cup pass" does indeed refer to some sort of a trouble or burden. Hence, "الورطة"(back translation: trouble) is the only part of the Arabic rendering that conveys bits of its implicative meaning.

What Al-Asadi did, accordingly, was getting rid of the aesthetical use of biblical allusion and the intended connotations. Also, the Arabic translation gives the impressions that Atticus did not take this case willingly but he was forced into taking it; which is not the intended impression nor the growing opinion a reader of the ST gets. A reader of the ST knows that there is more to this use of biblical utterance than meets the eye. The use of this utterance is in fact to create an analogy between Jesus and Atticus. In other words, Jack Finch compares his brother's heroic act of defending a lost cause as an act of immense sacrificial significance akin to that of the Christ's. Even though Jesus prays to God to relieve him of this burden, he, nonetheless, takes the burden of sacrificing himself *willingly*. The same thing could be said about Atticus; who, unlike what the Arabic translation implies, takes up this case willingly.

This is further attested by comparing the full verse in *the Book of Mathew* with the utterance used in *To Kill a Mockingbird* in Table (9) below:

Table (9): The Biblical Allusion of "Let this cup pass from you"

	The Book Of Mathew	To Kill A Mockingbird
English	He went on a little farther and bowed with his face to the ground, praying, "My Father! If it is possible, **let this cup of suffering be taken away from me. Yet I want your will to be done, not mine**." (Mathew 26: 39, NLT)	"…You know, I'd hoped to get through life without a case of this kind, but John Taylor pointed at me and said, 'You're It'" "**Let this cup pass from you, eh?**"
Arabic	ثُمَّ تَقَدَّمَ قَلِيلًا وَخَرَّ عَلَى وَجْهِهِ، وَكَانَّ يُصَلِّي قَائِلًا: "يَا أَبَتَاهُ،إِنْ أَمْكَنَ **فَلْتَعْبُرْ عَنِّي هَذِهِ الْكَأْسُ، وَلكِنْ لَيْسَ كَمَا أُرِيدُ أَنَا بَلْ كَمَا تُرِيدُ أَنْتَ**". (إنجيل متى 26: 39، العهد الجديد)	- "... أنت تعرف أني كنت آمل أن أعيش حياتي دون الاضطرار للمرافعة في قضية كهذه، ولكن جون تايلور أشار إليّ وقال: ((أنت لها)). - "**أي أنه أراد أن ينجو من هذه الورطة، أليس كذلك؟**"

By looking into Table (9) above, one is able to deduce the place of errors in the Arabic rendering of Example 2 in *To Kill a Mockingbird*. The error appears on many levels. First, even when Al-Asadi tried to maneuver around the use of allusion and offer a functional meaning, he still made a mistake in even conveying the right sense. This can be seen in terms of the use of the pronouns and referring expressions in Arabic. In the ST, for instance, when Jack utters the biblical sentence, he was actually addressing Atticus when he said "you". Yet, in the Arabic rendering, the pronoun stipulated in the word "أنه" is actually a third person singular pronoun that refers to a noun that has been directly used before it. In other words, it refers to "John Taylor"; hence making the translation unfaithful to either the content or form of the utterance.

The other issue is, as stated previously, the dismissal of the aesthetic use of the biblical allusion. Therefore, in the Arabic rendering, there is no reference whatsoever to the biblical discourse like the one in the ST. Hence, the utterance is detached of any relation that may link it to an external discourse or text. This, accordingly, resulted in a loss of the aspect of intertextuality in addition to the loss of the semantic, functional and intended meaning of the utterance.

One final issue is one which has already been referred to. It is the issue of depicting Atticus as being forced into taking the case rather than doing it willingly for a higher cause. This, consequently, resulted in a loss of the metaphorical meaning that was intended to compare Atticus actions to

those of Jesus who sacrificed himself yet willingly; by virtue of the rest of the verse that has not been mentioned in the novel, which says: "Yet, I want your will to be done, not mine".

Example 3 in Table (8), on the other hand, depicts a similar issue to Example 2. In the rendering of Example 3, however, instead of using a functional rendering as in Example 2, Al-Asadi uses a semantic approach to translation. In other words, the semantic meaning of the utterance is maintained; no more, no less. However, Example 3 has connotations that exceed that direct semantic meaning of the utterance.

Akin to Example 2, Example 3 is also a direct allusion to the words of Jesus in *the Book of Luke* and *the Book of Mathew*. However, before one reaches the prospected biblical connotations such utterance has, this study is going to focus more on how this utterance has been used in its surface structure. Then, the analysis will dig deeper into its deep structure.

This utterance, accordingly, has been used metaphorically in the creation of an analogy. Such analogy can be deduced through the narrative itself. In saying "let the dead bury the dead", the speaker, Mr. Tate, may be in fact directly referring to Tom Robinson who is unjustly murdered for the simple fact of being black, and, to Bob Ewell who is the reason of getting Tom killed. Both characters face the fate of death. Hence, when Mr. Tate says his utterance, he may as well be saying to let the feud of Tom Robinson and Bob Ewell be buried with them. This analogy could be easily deduced by readers of the ST and the TT by virtue of the narrative itself and the

flow of events. Some may even extend this analogy to include a more profound analysis as to the issue of racism which should end with the death of both characters. Yet, this latter assumption is only a matter of profound analysis in one's attempt to reach a deeper moral message in the novel. It is, to some degree, true; but that is not what is aimed for in the analysis of the translation.

Even though this inferred meaning of analogy could be understood by the set of assumptions stipulated in RT, what the study focuses on in the following sections is the idea of intertextuality. As stated earlier, this reference is a biblical allusion. To know that this is an allusion with a specific background story may give broader connotations to the utterance than previous illustrated analogy. In fact, after knowing the story of such allusion, our analysis would change to something that might seem more reasonable than "letting Tom Robinson bury Bob Ewell".

For more illustration, look into Table (10) below:

Table (10): The Biblical Allusion of "Let the dead bury the dead"

	The Book of Luke	To Kill a Mockingbird
English	Jesus said to him, "**Let the dead bury their own dead**, but you go and proclaim the kingdom of God." (Luke 9: 60, NIV)	"There's a black boy dead for no reason, and the man responsible for it's dead. **Let the dead bury the dead this time, Mr. Finch. Let the dead bury the dead.**"
Arabic	فَقَالَ لَهُ يَسُوعُ: «دَعِ الْمَوْتَى يَدْفِنُونَ مَوْتَاهُمْ، وَأَمَّا أَنْتَ فَاذْهَبْ وَنَادِ بِمَلَكُوتِ اللهِ»	"هناك شاب أسود مات دون مبرر، والرجل المسؤول عن موته ميت بدوره الآن. **فليدفن الموتى أنفسهم هذه المرة يا سيد فينتش. فليدفن الموتى أنفسهم.**"

To place matters within their context, it is necessary that the study explains the story behind Christ's utterance and compare it to how it is used in the novel. Jesus directs this sentence to a man who, instead of accepting to be a disciple of Jesus, chooses to stay back to bury his father (in other words, he wants to live with his father and by his father ways until he dies). Hence, Jesus response was to let those who are spiritually dead bury those who are physically dead. In other words, Jesus advices him to focus on the spiritual aspect of life rather than focusing on insignificant materialistic things. He asks him to focus on the good rather than focusing on the unnecessary.

By analogy, hence, what Mr. Tate actually intends to illustrate by alluding to Jesus is that it is better that Atticus let people believe that Mr. Ewell fell over his knife and killed himself. This is because when Atticus is determined that Jem and the others should know the truth, that Boo Radely is the one who killed Mr. Ewell while defending Jem and Scout, Mr. Tate states that it is more heroically and poetically just to claim that Mr. Ewell killed himself. According to Mr, Tate's analogy, hiding the truth in this case serves as a following the path of Jesus; since by hiding the fact, Boo Radely would be saved from the unnecessary attention to which he is very shy. This is further attested by Scout who says: "it'd be sort of like shootin' a mockingbird" (*To Kill a Mockingbird*, 317).

The Arabic rendering, on the other hand, neglects to shed the light on this very specific piece of allusion whose understanding is necessary to deliver the right intended message by the author. Hence, a huge chunk of biblical intertextuality is lost by the Arabic translation.

Therefore, these previous three examples offer a glimpse of the kind of intertextual loss the Arabic TT suffers from. Some of the losses are either losses of direct allusions of names or events, or, of utterances that share a link to a previous text or story. Therefore, the question which stirs in our minds is: how could such loss be better avoided or, at least, downgraded to the degree that one is able to depict some flavor of fidelity to the narrative? In Section 4.1.3, the study suggested footnoting as a way of increasing the degree of relevance. In Section 4.4, notes and paratexts are to be further explored in relation to the novel. Before that, however, this study is going to look into the loss of intertextuality in the translation of certain cultural idiomatic expressions in Section 4.3 below.

4.2.3 Idiomatic Discourse in *To Kill a Mockingbird*

Given the previous discussed examples, one is to expect that *To Kill a Mockingbird* is a novel in which the idiomatic discourse is a major pillar. If not direct idiomatic expressions, one would find intertextual allusions or utterances that have been used idiomatically. Consequently, this section is specific for the analysis of the rendering of a couple of idiomatic instances in the novel. one cannot neglect that idioms are markers of a specific language, culture and group. Hence, when someone utters a specific idiom,

one might as well be able to relate this idiom to the culture of that person as well as the circumstances under which this person lives. In other words, this study is relating an idiom to a specific linguistic or cultural group; which, in my humble opinion, is a type of intertextuality as well.

It is mostly upon the idiomatic discourse, that communication between the characters is carried out in the novel. However, when dealing with cultural- and linguistically- specific idioms, translators face various issues. According to Baker (1992: 65), "the … difficulty that a translator comes across is being able to recognize that s/he is dealing with an idiomatic expression". This is an issue which was noticed in a previous example in another section (Section 4.1.3). The second issue which Baker extensively illustrates is that of the misinterpretation / mistranslation of idioms. Such mistranslations, as one shall see, result in a loss of some of the meaning as well as the aesthetic use of the idiom. There are instances where the loss of the aesthetic feature may be justified. However, such issues may cause a non – teetering obstacle in our attempt to establish an appropriate definition of faithful translation.

For more illustration, some of these issues are to be discussed through the analysis of the following stipulated instances in Table (11):

Table (11): Translation of Idiomatic Instances in *To Kill a Mockingbird*

No.	ST	TT
	- "Trying to get Miss Maudi's goat" (49) - "Don't let them get our goat" (87)	-" إنه يحاول إزعاج الآنسة مودي" (96) -"عليك ألا تجعليهم يخرجونك عن طورك" (172)
	"… like you were running a still"(86)	"وكأنك ترتكب شيئاً سريّاً وإنما جيد التنظيم" (171)

In the above table, one encounteres two different instances of idiomatic expressions. In Example 1, to begin with, the same idiom has been used in two places in the novel. "To get someone's goat" means to upset o irritate someone (Merriam-Webster, n.d.). This idiom, accordingly, has been used and translated twice in *To Kill a Mockingbird.* However, the way this idiom has been translated was not by giving an equivalent idiom in Arabic. What Al-Asadi, the translator, did is to translate the idiom functionally. In other words, he translated it by giving the functional meaning of the idiom without paying heeds to the aesthetic use of an idiomatic expression in the ST.

Such approach may be justified by many reasons. One of these reasons is that "an idiom or an expression may have no equivalent in the target language" (Baker, 1992: 68). In other words, it is most likely that there is no idiomatic expression in the Arabic culture and language by which the content and form of the source expression is faithfully maintained. In our common daily used Arabic, one might find an idiom which to a degree may express the same meaning. However, such idioms may be specific to a certain group / nationality within the Arabic community. Take, for instance, the Arabic idiom: "حاطط قرده على طحيناته"(literal translation: he placed his monkey on another's bag of flour). In Arabic, accordingly, this specific idiom means to an Arabic hearer as much as it means to an English hearer. The above idiom is actually known to specific rural Palestinian elderly women; which means: to constantly annoy or irritate someone. Even though the functional meaning appears to be the same, but without the

knowledge of such an idiom, it would be deemed unintelligible even in Arabic. Hence, when an idiom may be understood by some group, other groups may still need an interpretation for the rendered expression. Opting for a functional rendering of the idiom, therefore, appears to be a more neutral choice through which the content remains unhinged regardless of the existence or loss of the aesthetic form of an idiom.

Example 2, on the other hand, portrays an issue of mistranslation that creates a great loss on the level of the intertextual content and aesthetical use of an idiom. Before this study points out the issues in the translation, it is necessary that it explains the meaning of the idiom "running a still". According to Caplan (2012), "The action of running a still is where someone had an illegal brewery of moonshine within their house for either their selves or the public". In its general meaning, subsequently, it means running something illegal. This idiom, therefore, links to a greater discourse that is specific to the Maycomb community in *To Kill a Mockingbird*. It refers to what was considered a taboo in their culture. Hence, when Scout utters this idiomatic expression, she actually compares the actions of her father in defending a negro to running a still. In other words, both seem an equally a taboo thing to do.

In the translation, however, Al-Asadi detached the translation of its connotations, aesthetic use of idiom as well as its metaphor. Not to mention that what Al-Asadi actually did is to offer a nonspecific explication that is mostly vague. Thus, when he said: "وكأنك ترتكب شيئاً سريّاً وإنما جيد التنظيم" (back

translation: as if you are committing something secretive, but it is well organized), a bulk of the negative connotations, the metaphor, the content as well as the idiomatic expression itself are lost. They are lost by virtue of the irrelevant and evasive translation. It is called evasive because Al-Asadi gave an explanation that does is not clear but rather vague with no sense of equivalence to the source expression. Not to mention the intertextual reference to the action of running a brewery.

According to Baker (1992: 66), there are other two reasons for committing such a mistake in the translation of such an idiomatic expression. First, "some idioms are misleading; … because their idiomatic meanings are not signaled in the surrounding text". In other words, Al-Asadi might have found impossible to relate the idiomatic reference of running an illegal brewery to the conversation that happens between Scout and her father. Accordingly, he found it better to maneuver around the idiomatic expression and its function which resulted in a grave loss in this single utterance.

The second reason is: "an idiom may be used in the source text in both its literal and idiomatic senses at the same time" (Baker, 1992: 69). However, to have an idiom in the target culture which corresponds to both the literal and idiomatic meaning of the expression would prove impossible, if any. Therefore, given the variation between the specified culture in the novel and the Arabic culture, there is no possible way that one could find an Arabic idiom which portrays the same meaning and connotations under the

same circumstances of use. While both reasons may seem feasible, they do not justify, however, the vague rendering provided by Al-Asadi. Hence, his rendering of idiomatic expressions might need a lot of time to mull over, analyze and compare their correspondence to the novel and the idiomatic expressions themselves.

Therefore, as promised earlier, the following section will suggest the strategy of notes and paratexts as possible approaches to lessen the degree of loss on the level of intertextuality. However, certain issue, as well, may result from such suggested solutions. All of which is to be illustrated below in Section 4.4.

4.2.4 Notes and Paratexts: Strengthening Interrelations

In the previous sections (4.2.1 – 4.2.3), the study depicted a substantial degree of loss on the level of intertextuality. It even illustrated an interpretation to intertextual instances in the ST whose tissues are being cut in the Arabic TT. The major aim of this chapter of intertextuality is not merely to detect faults in the Arabic rendering of intertextual instances. Of course, detecting these errors is vital in giving more substance and reason to our analysis. However, this analysis is merely a means to an end. The end is to offer up some solutions to maintain in the translation some tissues of the "intertextual space" (Alawi, 2010: 2440). The reason this study aspires for such thing is to hopefully figure out whether faithful translation can still be attained after highlighting the kind of errors committed by translators as well as suggesting some supplementing strategies. In this

section, therefore, two interventionist techniques are suggested which may pave an easier route to semi – faithful rendering at the very least. These techniques are: notes and paratexts.

A. Notes: According to Newmark (1988), notes could be used to add necessary additional information to the translation. According to him, there are four types of notes; which are: "notes within the text, notes at the bottom of the page, notes at the end of the chapter and notes or glossary at the end of the book" (Newmark, 1988: 92). However, in a literary text as *To Kill a Mockingbird,* to add notes within the text would ruin the layout of the novel. Not to mention that "it blurs the distinction between the text and the translator's contribution" (Newmark, 1988: 92). Our discussion here, therefore, focuses on the last three types of notes. According to Fabretti (2016: 86), "In Translation Studies, the presence of T/N[translation notes; the researcher's explanation] in a translation is considered particularly significant because they clearly indicate what features of the source text the translator considered important for the comprehension of the text and therefore necessary to retain or explain". In other words, such notes may be helpful in positioning the narrative within its context and intertextual space. Hence, in the rendering of the previous biblical instances, there is a lot of intertextual connotations roaming behind their linguistic appearance. They convey more than merely creating an analogy or making a poetic utterance. A footnote, consequently, could be added to indicate that a specific utterance, i.e. "let the dead bury the dead", is a direct quotation to the New Testament and is thus used to portray an analogy. This, accordingly, should

maintain a better level of comprehension on the part of the Arabic audience.

However, an issue which arises in applying footnotes in *To Kill a Mockingbird* is that, given the loaded nature of this novel, each and every single page in the novel may have no less than two references most of the time. Therefore, "notes at the bottom of the page become a nuisance when they are too lengthy and numerous" (Newmark, 1988: 92). This, accordingly, may be the reason why Al-Asadi, most of the time, decides not to include footnotes for most references.

However, that does not dismiss the fact that he did not attempt a compensation of some sort. For instance, should a translator feel obliged to convey the exact intertextual reference with no excessive use of footnotes, the translator still has two other strategies of the ones stipulated by Newmark. S/he could either place notes at the end of the chapter or the book. In both cases, the translator would still maintain the intertextual connotations the novel has. It is then up to the readers themselves to decide to indulge themselves in comprehending the right intended connotations or not. Would such strategies be irritating? At some point, they would. However, for a better understanding of the literary piece we have in our hands, accurate comprehension of TT that is akin to the comprehension of the ST must be weighed against our own convenience.

B. Paratexts: Pellat (2013: 1) defines a paratext as:

any material additional to, appended to or external to the core text which has functions of explaining, defining, instructing, or supporting, adding background information, or the relevant opinions and attitudes of scholars, translators and reviewers.

The strategy of notes, which is previously illustrated, is actually considered a type of paratexts. Other types would be: "the preface and foreword, the introduction and the epilogue or afterword" (Pellat, 2013: 2). Their significance emerges from the fact that their functions, as stipulated in the above definition, are varied, yet, comprehensive. According to Genette (1997: 4), such paratexts have "spatial, temporal, substantial, pragmatic and functional characteristics". In other words, in translating a highly – connotative literary work as *To Kill a Mockingbird*, such paratexts prove useful in conveying the connotative meaning. According to Pellat (2013: 2), the types of paratexts which provide the best connotative value are: "Preface, introduction, footnotes, etc which overtly contribute meaning - not impartial denotative meaning, but the connotative value". Of course, there are other types of paratexts. This study, however, is concerned with the specific types illustrated here since our focus is directed at the connotative intertextual meaning more than anything else.

A translator, accordingly, is encouraged to use a preface or an introduction to his translation. By doing so, the translator would be able to summarize the type of the text to be translated, the complexity of the text and the

context within which the narrative is placed. Not to mention that a translator would also be able to illustrate the kinds of translation methods adopted in the rendering of the said text. In doing so, not only would the translator be able to brief the reader on the context of the novel s/he is about to read, but the reader would also be alerted that there is a certain specificity to the novel which calls for such measures to be made.

Hence, in the rendering of *To Kill a Mockingbird*, Al-Asadi could have made use of such strategies in order to better position the novel within its intertextual space and not to lose a massive bulk of what makes out the novel. This study does not neglect the fact that there were instances in which he supplied footnotes. These footnotes, however, are minimal and do not cover most of the allusions and references. In his footnotes, he focuses more on the direct referencing of names, battles and events and neglects the other types of allusions and idiomatical references.

Regardless of what Newmark (1988: 92) may say about these techniques that: they are "an interruption of the reader's attention", their lengthy usage is "unfavorable", they are "irritating or inconvenient", they, nonetheless, remain the best types of strategies one has in order not to uproot the novel of its intertextual space and context. Do such techniques require more effort and time than the normal literal rendering of the literary work? Indeed, they do. However, they are necessary as long as there are no other alternatives and the connotative content is at stake.

In the sections of intertextuality (4.2.1 – 4.2.4), the study investigated the kind of translation loss that resulted in the final version of the Arabic *To Kill a Mockingbird*. Such loss was investigated in light of what was initially referred to as intertextuality. The study, therefore, looked into various instances of biblical and idiomatic instances, each of which is of relation to the intertextual space in which the narrative is positioned. Their renderings, accordingly, depicted a major loss on the many levels of connotation, aesthetics and sometimes on the direct semantic meaning.

In the present analysis, hence, the "tissues of relations" which the ST used to have and the kind of stories and connotations they relate to were highlighted. Sometimes, such instances were used for the purpose of creating a major comparison with a certain character in the novel (as perceived in the biblical instances in Section 4.2.2). Yet, in the comparison with the Arabic translation, the study found out that the translator, Al-Asadi, made a series of mistakes that cost the novel a lot of its connotational and intertextual flavor. There are instances where the author in the ST intended to make a direct reference to the New Testament (as stipulated in Section 4.2). However, Al-Asadi either dismissed such allusion in his translation, or, perhaps, he missed it and was unable to tell that this is an allusion of some sorts. The reason for the latter could be because the instances are not actually allusions to specific historical names of a battle or figure. The instances discussed here are more of utterances with an idiomatic flavor. Hence, the translator might have sensed that a specific utterance is used somewhat idiomatically, but he chooses to

dismiss that tiny voice in his head and opt for a faster and more literal rendering of the examples. We say faster because, especially in the translation of such a lengthy literary work, translators might find it strenuous to search and look into every expression or utterance of which they have a small hunch. Hence, it is less time consuming to just research those which are a direct allusion or reference and gloss over those covert allusions and utterances.

In the present analysis, as well, idioms were also considered to be also a type of intertextual elements. This is because there are idioms that are specific to a certain culture and language. Therefore, when someone utters an idiom, s/he is actually making a reference to the culture or group to which this idiom belongs. Accordingly, the study looked into two instances of idiomatic expressions. The first one which was translated functionally. The analysis justified the translation of this first example by Baker's (1992) hypothesis that there might not be an idiomatic equivalent to that expression. Therefore, by weighing one over the other, the translator might decide that to at least functionally maintain the content would be more faithful to the ST than trying to maintain the aesthetic linguistic use. This could be justified by the fact that, in novels, one mostly seeks a smooth flow of events where everything in intelligible, be it in English or Arabic. Hence, Al-Asadi actually made an appropriate decision by translating this instance functionally. However, just because a translator has the option to translate functionally, that does not mean that s/he should always opt for that option. Their decision – making has to be justified. Therefore,

Al-Asadi's choice of rendering the second instance functionally was not a good call on his part.

The other idiomatic instance, apparently, depicts more connotations and an intertextual relation than it seems. By using a functional translation, however, a great connotative part of the idiomatic expression has been lost. Not to mention that Al-Asadi attempted to maneuver around the idiom by giving a vague rendering of the expression; hence betraying the intended sense.

As such, in Section 4.4, notes and paratexts are introduced as suggested approaches to the preservation of intertextuality. According to Newmark (1988: 92), the study introduces four types of notes of which it favored three, which are: "notes at the bottom of the page, notes at the end of the chapter and notes or glossary at the end of the book".

The study also gives a definition of paratexts whose types are varied and include notes as one of them. Aside from footnotes, a translator could use prefaces or introductions in order to summarize and explain the complex intertextual nature of the literary work as well as the translation methods used. In doing so, the translator would be able to position the piece s/he is translating within its appropriate intended intertextual space. Al-Asadi, however, pays little attention to such strategies; hence resulting in a grave loss on the intertextual level and a TT that is uprooted from its intertextual space.

Consequently, there is one question that remains with no specific answer. Does maintaining intertextuality plays a role of attaining a higher degree of faithfulness? In a matter of fact, trying to preserve the intertextual ties as much as possible may be a reason to bring us as closer as one ever could be to faithful translation. Of course, there are cases where strategies such as functional translation might be used. But, as stated earlier, such strategy is to be used when the translator runs out of options; when the reference or idiomatic expression do not have an equivalent in the target language until the time of the translation. Therefore, functional rendering is viewed as a last resort when other choices are impossible.

Within such context, henceforth, one might as well offer a new version of the definition of faithful translation. You should bear in mind, however, that the concept of faithfulness remains a matter of degree in our definition by virtue of inevitable losses in either the form while the content and connotations are preserved, or both the form and connotations while only the direct meaning is preserved.

As such, in the light of the theory of intertextuality, faithful translation is a thorny road to take. To be faithful, as close as a translator can be, requires a full- fledged thorough research on every word, phrase or utterance of which a translator has a hunch about its "tissue of relations". Hence, when a route of literal rendering may take a week to cross, a route of researching and maintaining the intertextuality of a text may take double the time, if not more. Intertextuality and a higher degree of faithfulness, accordingly, go

hand in hand. Should the first be obtained, then the translator is so close to the latter. S/he is not there yet, and perhaps never will be, but s/he is still closer to it than a literal translation may be.

Chapter Five

Conclusion

5.1 Is Faithfulness a Myth?

This thesis is an empirical study that has been founded on the bases of Relevance Theory and Intertextuality. Its ambition was to investigate the myth of a faithful translator. It has been referred to as being mythical due to many previous conventions of every translator being a traitor. However, this study comes in order to investigate before arguing, to analyze before refuting, and to justify before accusing that a translator is always a traitor at heart.

Hence, the study applied the previously mentioned theories in analyzing instances of the novel *To Kill a Mockingbird* by Harper Lee. Instead of focusing on the obvious, the most prominent discourse of racism, the focus was on the economic, political, religious and idiomatic discourses relatively. The first two discourses have been investigated in the light of RT (Section 4.1.1 & 4.1.2). The last two, on the other hand, have been analyzed within the context of intertextuality. The major definitions, conceptions and tenets of each have been placed as guidelines in our quest for the route of fidelity. The study, for instance, referred to Sperber and Wislon's (1986) concepts of stimulus and mutual cognition as well as Gutt's (1989) concept of communicative clues and his emphasis on the use of footnotes. Such concepts helped the study in determining the cognitive gap that existed in the Arabic rendering of the novel. As such, possible

alternative interpretations have been suggested in order to fill this cognitive gap with the necessary intended implicated content of the ST.

In the application of intertextuality, on the other hand, the study made sure to frame its analysis with an adequate definition of intertextuality. It mostly depended on Alawi's (2010) illustration of intertextuality as a tissue of relations. Thus, it figuratively created a map through which it was able to link each instance to either a previous text or situation. In other words, the study made sure to place the instances within their intertextual space, and, hence suggested the use of footnotes and pretexts as guaranteed methods to maintaining such tissue of relations in the translation.

By referring to the aforementioned tenets of RT and intertextuality, the study was able to construct a more flexible perspective on the idea of faithfulness. Such perspective is characterized by the following outcomes of the study. Firstly, a deliberate act of treason in translation has to be distinguished from a translation that aspires to be faithful. There is no such thing as an ideal faithful translator. A translator can hope to try as far as possible to capture the connotative and implicative meanings of a literary text. It is only then, when he exhausts every possible method in attaining the unattainable, is he described as faithful.

Faithfulness, accordingly, is not to be judged by the exact replication of the ST. A loss of sort is bound to happen. Such loss is not the fault of the faithful translator. It is the fault of greater cultural and linguistic factors of which the translator has not control. S/He does control, however, how to

compensate for such loss or how to better render a novel whose roots extend deeply into various contextual aspects. S/He also controls the kind of theoretical basis upon which he is to construct his translation.

As such, The first thing a translator must keep in mind before attempting a literary translation is that implicative meaning is unavoidable as well as its references to various entities. In doing so, the translator would never approach a word, a phrase or an utterance as being innocent. S/He is to read the text multiple times if possible, to question whether there is something hidden in the shadow of its words or not. Only then should a translator proceed with the translation.

Relevance Theory proves to be an adequate prospected theoretical base upon which a translator can start his / her journey to faithfulness. It is an endless journey to be precise, but, nevertheless, it is worth it if a translator wants to dust off the accusations of treason. A translator is to work for the maximization of relevance, to make relevant as much as possible the implications of the ST. Such maximization leads to a maximization of faithfulness. In other words, faithfulness is not something static but a matter of degree. The higher relevance a translator achieves, the "closer" s/he is to faithfulness. The key word in the maximization of relevance is that of context. Should the novel be positioned with all its instances within its appropriate source context, only then the translator is able to convey the relevant implicative meaning. Interpretation can never be exclusive. When a translator may offer an interpretation of high relevance, another translator

may step up with an interpretation with higher relevance. Thus, when a translator may be close to faithfulness, another translator may be closer. Hence, faithfulness is indeed a matter of degree.

It is important to note, additionally, that interpretation can never be exclusive. When a translator may offer an interpretation of high relevance, another translator may step up with an interpretation with higher relevance. Thus, when a translator may be close to faithfulness, another translator may be closer. Hence, faithfulness is indeed a matter of degree.

Intertextuality, on the other hand, highlights what some translators try to dismiss in their literal translation, that is the intertextual relations a literary text as the one studied here has. Allusions, metaphors and idioms sometimes have a greater picture that can be only drawn when the intertextual relations are known. Such relations are not to be rendered within the text itself. A translator is free to either add footnotes, introductions, prefaces or any other type of pretexts for the maintaining and patching of the links. While irritating to some, such pretextual techniques would make semantic translation gain more credit since every intertextual aspect is to be briefed. Hence, when a TT is positioned within almost the same intertextual space, the target audience would be able to approximately depict the novel as it is depicted by the ST audience. One says "almost" because a translator, no matter how knowledgeable, may miss something unknowingly. This is not to be blamed on the unfaithfulness of a translator. Even the source readers may not quite retrieve the same intertextual links

the author intended. Hence, the translator should aspire to maintain / retrieve / depict as close as possible all of the intertextual links illustrated by the author.

This, accordingly, further strengthens the assumptions that faithful translation, once again, is a matter of degree. The more its intertextual links are conveyed to the target readers as it is to the source readers, the closer the translation it is to faithfulness.

Faithfulness, as such, is not to be defined in terms of impeccable rendering of every aspect of the novel. Should the translator either rely on RT or intertextuality, faithfulness is be judged in terms of how closely the translator is able to convey the intentions and the references of the author.

The above conclusions answer to a certain extent the first two inquiries of the Research Questions. What remains is to answer the final and overall question of the study: Is faithful translation a myth? The answer is Yes and No. Yes, if one is to adopt an extremist perspective. A perspective which still sees translators as being traitors. A perspective that looks at that one inch of the cup that is not filled with water. A perspective as such would neglect a translator's efforts to convey as closely as possible the ST.

The answer is "No" if one looks at it from a relative perspective, then it is not a myth. If one does indeed believe when s/he says that every culture is unique, then uniqueness is to be expected between the ST and the TT. As stated earlier, such uniqueness is by virtue of cultural and linguistic factors

of which the translator has no control. Therefore, when assessing a translation for faithfulness, one should not only look at the final result, at what has been lost or what has been adequately rendered. One should also acknowledge that a translator has resorted to every technique possible to reach as closely as possible a faithful rendering. When doing so, one would be able to say the translator has been in the right path to faithfulness.

A final point is an idea which one deduced from the analysis of faithfulness in light of RT and Intertextuality. In Chapter Four, the study hinted to the use of footnotes as a strengthening strategy to possibly reach an optimal relevance. Would combining the two theories in what one might call an "Intertextual Relevance Theory" assist in reaching a higher degree of faithfulness than has been already achieved in using each theory individually? This is an open question that is left to ponder and perhaps, if lucky, to write a research on.

5.2 Recommendations

This study has shown that a translator should be knowledgeable about the text s/he is to render. Regardless of the theory to adopt, be it one of the ones stipulated here or others, a translator has to initially be reader; a comprehensive omniscient one if possible. In being comprehensive, the translator would be able to detect the instances which require a specific attention of their implications and intertextual links.

How could a translator be comprehensive? It has been stated before by Alawi (2010: 2439) who said that: "practice is the path of excellence". In addition to practice, one would also add the extensive reading of the literature of the culture(s) which the translator may translate.

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جامعة النجاح الوطنية

كلية الدراسات العليا

عندما يوضع الولاء موضع الاختبار:

خرافة ولاء المترجم

إعداد

روان بني نمرة

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الملخص

في الوقت الذي تُستحب فيه الترجمة الحرفية دوناً عن غيرها، فإننا أحيانا ما نخون النكهة الأدبية في ترجمة الأدب. فعندما يترجم أحدهم حرفياً، فإنه يعمد إلى الالتزام بالقشرة اللغوية للنص، متجاهلا بذلك خبايا النص ورموزه. فتتجه هذه الدراسة نحو البحث في مصطلح ولاء الترجمة من منظور *Relevance Theory* ونظرية التناص *Intertextuality*. إذ تتضح أهميتها في لفت نظر المترجم لمناهج ترجمية عديدة يستطيع من خلالها الحفاظ على درجة من الولاء. فتطمح هذه الدراسة لتشكيل منظور نسبي لننظر من خلاله إلى مصطلح الولاء. ويُعتبر هذا البحث دراسة مقارنة، إذ تقارن هذه الدراسة الاقتباسات الاقتصادية، والسياسية، والدينية، والاصطلاحية المأخوذة من الرواية الإنجليزية *لا تقتل عصفورًا ساخرًا* (*To Kill a Mockingbird*) للكاتبة هاربر لي (Harper Lee) مع ترجمتها العربية، والتي ترجمها الأسدي. إذ يتم تحليل أول نوعين من الاقتباسات في ضوء (RT) *Relevance Theory*. ونتوصل من خلال هذا التحليل إلى أنه، في ظل هذه النظرية، فإن ولاء الترجمة للنص الأصلي هو أمر نسبي، فكلما كانت الترجمة ذات صلة أكبر (more relevant) بالنص الأصلي، كلما كانت الترجمة أكثر ولاءً. أما النوعين الآخرين من الاقتباسات، فيتم تحليلهما في ظل نظرية التناص، فنتوصل من خلال التحليل إلى أن الإبقاء على الرواية المترجمة في فضائها التناصي (intertextual space) من خلال استخدام الحواشي (footnotes) هو أمر في غاية الأهمية في سعينا للحصول على ترجمة وفية. ولكن، يبقى مصطلح ولاء الترجمة أمرا نسبياً، وذلك لأن الخسارة في الترجمة حتماً ستحصل، والاختلاف الوحيد الحاصل عند المحافظة على التناص في الرواية هو أننا سنحصل على "درجة أعلى من الولاء" في الترجمة.