Strategies to Deal with Non - Equivalence at Word Level in Translating Muhammad Husayn Haykal's Novel 'Zainab'

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Abstract: *The present study aims to identify types of non - equivalence in translating Muhammad Husayn Haykal's novel's 'Zainab'. The focus is on five types of equivalence: denotative equivalence, cultural equivalence, phonic equivalence, pragmatic equivalence, and stylistic equivalence. Given the cultural and linguistic distance between Arabic and English, these types of equivalence usually pose huge challenges for translators. The study also discusses some of the common translation strategies adopted to deal with the issue of non - equivalence. The analysis shows that translation loss is inevitable in translating this literary work from Arabic to English as the novel contains many lexical items that are rooted in the Egyptian culture.*

Keywords: equivalence, translation strategies, literary text, translation loss

1. The Notion of Equivalence

The aim of translation is "to reproduce in the TL, as faithfully as possible (i. e., at all levels: morphological, phonological, syntactic, lexical, semantic - and even stylistic) all the linguistic features of which the SL is composed" (Landsberg, 1976, p.235). To transfer all these features, translators should take into consideration the concept of equivalence in the process of translation. However, the concept of equivalence is a thorny and controversial issue in translation studies.

Jakobson (1959/2012, p.127) clarifies that "there is ordinarily no full equivalence between code - units". Dickins, et al (2017, p.18) believe that it is useful "to avoid an absolutist ambition to maximize sameness between ST and TT in favour of a relativist ambition to minimize difference". They further clarify that "it is more realistic, and more productive, to start by admitting that, because SL and TL are fundamentally different, the transfer from ST to TT inevitably entails difference – that is, loss" (2017, p.18).

Nida (1964) distinguishes between two types of equivalence: formal equivalence and dynamic equivalence. In formal equivalence, the translator focuses on the message itself, that is, its form and content, and there should be a close similarity between the ST and the TT message. Dynamic equivalence, on the other hand, is based on "the principle of equivalent effect", in which "the relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message" (Nida, 1964, p.159).

An important study on 'equivalence' is the one carried out by Koller's (1979a) (in Munday, 2016, p.75) who differentiates five types of equivalence relations. These equivalence types are listed below:
1) Denotative equivalence, related to equivalence of the extralinguistic content of a text. Other literature, says Koller, calls this 'content invariance'.

2) Connotative equivalence, related to lexical choices, especially between near - synonyms. Koller considers this type of equivalence to be referred to by others as 'stylistic equivalence'.
3) Text - normative equivalence, related to text types, with different kinds of texts behaving in different ways.
4) Pragmatic equivalence, or 'communicative equivalence', is oriented towards the receiver of the text or message. This is Nida's dynamic equivalence.
5) Formal equivalence, which is related to the form and aesthetics of the text, includes wordplays and the individual stylistic features of the ST. It is referred to by others as 'expressive equivalence' and should not be confused with Nida's term 'formal equivalence'.

Baker (1992) discusses the following types of non - equivalence at word level:
a) Culture - specific concepts
b) The source language concept is not lexicalized in the target language
c) The source language word is semantically complex
d) The SL and TL make different distinctions in meaning
e) The TL lacks a superordinate
f) The TL lacks a specific term (hyponym)
g) Differences in physical or interpersonal perspective
h) Difference in expressive meaning
i) Differences in form
j) Differences in frequency and purpose of using specific forms
k) The use of loan words in the source text.

2. Translation Strategies

The degree of freedom in translation varies from a translator to another. Generally, there are two main extremes: literal and free translation. Venuti (1995) suggests 'domestication' and 'foreignization' as two opposing translation strategies. Domestication is the case when the translator decides to minimize the foreignness of the source text to make it more appropriate to the target language readers' culture, while foreignization means retaining foreignness of the original

text. Venuti (1995) explains that foreignization refers to a method or strategy of translation which retains some of the original 'foreign' text. Domestication, on the other hand, assimilates a text to the target cultural and linguistic values.

On his part, the German philosopher Friedrich Schleiermacher (1813/2012) proposes two translations strategies that bear close resemblance to Venuti's notions of 'foreignisation' and 'domestication', namely, 'alienation' and 'naturalization'. "Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (Schleiermacher, p.49). His preferred strategy is to move the reader toward the writer. i. e., to "give the reader, through translation, the impression he would have received as a German reading the work in the original language" (Schleiermacher, p.50). This can be achieved by adopting an 'alienating' method. Schleiermacher distinguished two major types of texts: the first type includes translating of commercial texts, while the second type has to do with translating artistic texts. According to him, it is the second type whish poses problems for translators because the language of these texts contains specific culture - bound concepts, conventions, attitudes and feelings.

Scholars suggest a number of translation strategies, (some authors call them techniques, methods, or procedures). Chesterman (1997/2000) suggests three main strategies, each which has its own subcategories.
- Semantic changes, which include 'synonymy', 'antonymy', 'hyponymy', 'converses', 'trope change', 'abstraction change', 'distribution change', 'emphasis change' and 'paraphrase strategy'.
- Syntactic changes, which include 'literal translation', 'loan translation', 'transposition', 'unit shift', 'paraphrase structure change', 'clause structure change', 'sentence structure change', 'cohesion change', 'level shift' and 'scheme change'.
- Pragmatic changes, which include 'cultural filtering', 'explicitness change', 'information change', 'interpersonal change', 'speech act change', 'visibility change', 'coherence change', 'partial translation' and 'trans - editing'.

All the above strategies are changing something.

Vinay and Darbelnet (quoted in Munday, 2001, p.56) carried out a comparative stylistic analysis of French and English. They note differences between the two languages and identify different translation strategies. Although it was based on French and English, the study has also been applied to other languages. They distinguish between two translation strategies: direct translation and oblique translation. Direct translation covers borrowing, calque and literal translation. Borrowing is when the SL word is transferred directly to the TL. Sometimes borrowings are employed to add local colour. Calque is a special kind of borrowing where the SL expression or structure is transferred in a literal translation. For example, the French calque 'Compliments de la Saison' for the English 'compliments of the Season'. An example from English to Arabic is the English phrases 'money - laundering' and 'rush

hour' translated as ‘ساعة الذروة،و ‘غسيل أموال، respectively. Literal translation is word for word translation. In the case where literal translation is not possible, the strategy of oblique translation must be used. This strategy covers four procedures: transposition, modulation, equivalence, and adaptation.

Baker (1992) explains the following strategies used by professional translators:
a) Translation by a more general word (superordinate)
b) Translation by a more neutral/less expressive word
c) Translation by cultural substitution
d) Translation using a loan word or loan word plus explanation
e) Translation by paraphrase using a related word
f) Translation by paraphrase using unrelated words
g) Translation by omission
h) Translation by illustration

(a) Translation by a more general word (superordinate)
According to baker (1992), this is one of the commonest strategies for dealing with many types of non - equivalence, particularly in the area of propositional meaning. In this case, the translator goes up a level in a given semantic field to find a more general word that covers the core propositional meaning of the missing hyponym in the target language.

(b) Translation by cultural substitution
This strategy involves replacing a culture - specific item or expression with a target - language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader. The main advantage of using this strategy is that it gives the reader a concept with which s/he can identify, something familiar and appealing. On an individual level, the translator's decision to use this strategy will largely depend on (a) how much licence is given to him/ her by those who commission the translation and (b) the purpose of the translation. On a more general level, the decision will also reflect, to some extent, the norms of translation prevailing in a given community. Linguistic communities vary in the extent to which they tolerate strategies that involve significant departure from the propositional meaning of the text.

Examples given by Baker (1992) is the following:
Source text:

The Patrick Collection has restaurant facilities to suit every taste – from the discerning gourmet, to the **Cream Tea** expert.
Target text: (Italian) (back translation)

. . to satisfy all tastes: from those of the demanding gastronomist to those of the expert in pastry.

In Britain, cream tea is 'an afternoon meal consisting of tea to drink and scones with jam and clotted cream to eat. It can also include sandwiches and cakes. ' Cream tea has no equivalent in other cultures. The Italian translator replaced it with 'pastry', which does not have the same meaning (for one thing, cream tea is a meal in Britain, whereas 'pastry' is

only a type of food). However, 'pastry' is familiar to the Italian reader and therefore provides a good cultural substitute.

Dickins, et al (2017) call this strategy 'cultural transplantation'. According to them, it is more like adaptations – the wholesale transplanting of the entire setting of the ST, resulting in the entire text being rewritten in an indigenous target culture setting. An example of cultural transplantation given by Dickins, et al (2017) is the retelling of a Juha joke with the replacement of Juha and other typical Middle Eastern characters with characters typical of the TL culture and corresponding changes in background setting. In a British context, one might, for example, begin the 'translation' of the joke 'A man walked into a pub'.

(c) Translation using a loan word or loan word plus explanation

This strategy is also called 'borrowing' which is one of the techniques translators can resort to when a certain concept that does not exist in the other language. According to Dickins, et al (2017), cultural borrowing is transferring an ST expression verbatim into the TT. It introduces a foreign element into the TT. An example of cultural borrowing, given by Dickins, et al (2017) is the rendering of a culturally specific term by a transliteration without further explanation. Thus, for example 'فوطة'as traditionally used in Iraq, would be rendered by 'futa' rather than, say, by 'wrap' or 'robe' (a فوطةin Iraq being traditionally a sarong - like garment worn by women). A cultural borrowing of this kind might well be signalled by the use of italics. Dickins, et al (2017) add that sometimes, a cultural borrowing becomes an established TT expression. Examples from Arabic into English are often religious in nature – for example, 'imam', 'Allah', 'sheikh'. A fairly recent cultural borrowing is 'intifada'.

Ivir (1987) also mentions borrowing or importation as a translation procedure which is frequently used in translating culture. He believes that borrowing has two advantages. First, "it assures a very precise transmission of cultural information. " Second, "once the expression enters the target language, it can be used freely in all the contexts and collocations in which it is used in the SL" (1987, p.38). He also mentions a number of factors that facilitate or impedes borrowing such as to what extend the source language expressions can be easily integrated into the target language phonologically and morphologically and the attitude of the community to borrowing. He further clarifies that it will be more difficult for translators to borrow into a language that is regarded by its speakers as a "puristic" one.

Baker (1992, p.34) explains that using a loan word or loan word plus explanation is a strategy that is particularly common in dealing with culture - specific items such as modern concepts, and buzz words. She notes that following the loan word with an explanation is very useful when the word in question is repeated several times in the text. However, once explained, the loan word can then be used on its own. One of the examples given by Baker (1992) is the following:

Source text: For maximum effect, cover the hair with a plastic **cap** or towel.

Target text:
للحصول على فعالية مطلقة، يغطى الشعر بواسطة "كاب" أي قبعة بلاستيكية تغطي الشعر، او بواسطة منشفة.

In this example, the English borrowed word (cap) is accompanied by an explanation in the Arabic target text.

(d) Translation by paraphrase using unrelated words

If the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can be used in some contexts. The main advantage of the paraphrase strategy is that it achieves a high level of precision in specifying propositional meaning. One of its disadvantages is that a paraphrase does not have the status of a lexical item and therefore cannot convey expressive, evoked, or any kind of associative meaning. A second disadvantage of using this strategy is that it is cumbersome and awkward to use because it involves filling a one - item slot with an explanation consisting of several items.

(e) Translation by illustration

This is a useful option if the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.

Let us consider the following example given by Almanaa (2016b, p.77) quoted from Orwell's (1960) novel Animal Farm cited in and translated by Al - Rubai'i (2005, p.37):

ST:
Napoleon was a large, rather fierce - looking Berkshire boar, the only Berkshireon the farm, not much of a talker, but with a reputation for getting his own way.
TT:

كان نابليون خنزيراً شرس المظهر نوعاً ما، من سلالة بيركشر]التي تتميز بضخامتها، وغلبة اللون الأسود عليها، وتسلطها] .كان الوحيد من هذه السلالة في الحقل، لا يحسن الحديث، ولكنه عرف بأنه يفعل ما يريد.

Almanaa (2016b, p.77) comments that semiotically speaking, relying on the TL denotational equivalent of the ST expression 'Berkshire boar' خنزير بيركشيرwithout any sort of explication might seriously affect the intentionality of the ST sign; hence the importance of providing the reader with the missing information by either using square brackets or a footnote.

(f) Translation by omission

In the translation of the novel 'Zainab', a number of expressions are omitted. In his introduction of the novel, the translator John Mohammed Grinsted knowledges that he made omissions. He states that: 'in translating this work I have found it necessary to make a few omissions and some revision in order to assist the flow of the English text. Otherwise it is faithful to the original'.

Omission strategy can be justifiable between Arabic and English as many Arabic items and expressions have no equivalence in the target language, and translating them

literally can sound strange or unintelligible to the target text receivers.

Baker (1992, p.43) believes that 'this strategy may sound rather drastic, but in fact, it does no harm to omit translating a word or expression in some contexts'. She adds that if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.

Baker (1992) acknowledges that some loss of meaning is inevitable when words and expressions are omitted in a translation. Therefore, omission strategy should be used only as a last resort, 'when the advantages of producing a smooth, readable translation clearly outweigh the value of rendering a particular meaning accurately in a given context' (Baker, 1992, p.45).

Types of equivalence
1) Denotative equivalence
Denotative equivalence relates the word to an external entity. Koller (1979a) maintains that denotative equivalence is related to equivalence of the extralinguistic content of a text. For example, the word 'dog' refers to an animal with 'four legs and a tail'.

However, finding the right equivalence at the denotative level is problematic in many cases. Two words may seem to denote the same object, but they do not really refer to exactly the same thing. An example given by Fawcett (1997) is 'Italian butter' and 'English butter'. Though they seem superficially to occupy the same place in the field of foodstuffs, Suzan Bassnett (1980, p.18) has shown that they are not really the same thing: the composition and the colour are different, they are used differently in the preparation of meals, and they have different social status. Nonetheless, one would usually want to translate the Italian word 'burro' by the English word 'butter', the German word 'Wurst' by the English word 'sausage' and accept the loss of the noncentral meanings. This is the sort of loss, according to Fawcett (1997, p.21) that 'makes some people declare translation to be an impossible undertaking, a view that ignores the fact that there are also gains in translation'.

2) Cultural equivalence
It goes without saying that words denoting culturally specific items pose problems for translators. As Newmark (2006, p.30) put it, culture is "always the main obstacle to translation". Baker and Saldanha (2009) point out that 'cultural translation' raises complex technical issues: how to deal with features like dialect and heteroglossia, literary allusions, culturally specific items such as food or architecture, or further - reaching differences in the assumed contextual knowledge that surrounds the text and gives it meaning.

Translating cultural words is challenging because some cultural references have no equivalence in the target culture. Baker (1992) affirms that source language word may express a concept which is totally unknown in the target culture. The concept could be abstract or concrete; it may be related to a religious belief, social custom, or even to a type of food. Such concepts are usually referred to as "culture specific". As an example, she mentions is the concept 'airing cupboard' in English, which is unknown to speakers of most languages and, as a matter of consequence, it is difficult to translate. On his part, Eugene Nida (cited in Susan Bassnett, 1980, p.36) cites examples from different languages that can pose problems for translators. He mentions Finish language which has a large number of terms for variations of snow, Arabic language for aspects of camel behaviour, French for types of bread.

Another scholar who puts more emphasis on cultural hurdles in translation is Newmark (1988). He identifies different translation procedures that can be adopted, and which are listed hereinafter:
- Cultural equivalent
- Cultural correspondence
- Accepted standard translation
- Naturalization
- General sense
- Transcription /transference/ transliteration
- Literal translation
- Translation couplet
- Translation triplet
- Classifier
- Neutralization: functional / descriptive equivalent
- Componential analysis
- Paraphrase
- Translation label
- Deletion
- Gloss /glossary, notes and footnotes

Ghazala (2006) takes Newmark's procedures listed above and applies them to the translation from English into Arabic. Ghazala (2006) concluded that translating culture - specific terms is a hard task. However, everything in language is translatable in a way or another including cultural expressions. Translators should be careful at adopting one of the procedures in translation. The best one is "cultural equivalent", then the next one, then the next, etc. They should avoid resorting to the easiest procedures, particularly 'transcription, paraphrase and footnotes' because this might lead to poor, unusual, strange, funny and incomprehensible translation.

3) Phonic equivalence
Translation between Arabic and English inevitably involves loss at the phonic level. Dickins, et al (2017, p.19) explain that "even if the ST word has entered the TL as a loan word (e. g. 'intifada'), using it in the TT entails translation loss". For example, English speakers pronounce 'intifada' differently from the way in which Arabic speakers pronounce 'انتفاضة'. Consider, for example, the pronunciation of the 'ض' in Arabic), so using it in an English TT involves loss on the phonic level. In any case, 'intifada' still sounds foreign in English, despite the relative frequency of use in newspapers and political writing over the past few years.

The phonic level also includes cases of 'alliteration', 'assonance' and 'rhyme' Dickins, et al (2017) clarifies that

repetition of sounds can generally be classified either as 'alliteration' or as 'assonance'. They define 'alliteration' as the recurrence of the same sound or sound cluster at the beginning of words, as in 'two tired toads' or 'all awful ornithologists'. On the other hand, 'assonance' is the recurrence, within words, of the same sound or sound cluster, as in 'a great day's painting' or 'a swift lift afterwards'.

Dickins, et al (2017) further explains that many texts are marked by the deliberate use of phonic patterns for expressive purposes. The less purely factual the text, the more this tends to be the case. The most obvious example is poetry, where various types and degrees of rhyme are found, as well as alliteration and assonance. Two words rhyme where the last stressed vowel, and all the sounds that follow it, are identical and occur in the same order, as in 'br*eam* / s*eem*', 'W*arwick* / euph*oric*', 'incid*entally* / m*entally*'.

Translators' decisions to retain the above phonic patterns the translator, according to Dickins, et al (2017, p.112) 'must be guided by the purpose of the text, the needs of the target public and, above all, the function of the phonic feature in its context'. In general, they can be ignored in scientific, technical and other purely informative texts as the expressive function is not required. Hence, the considerable loss on the phonic/ graphic level will simply not matter.

4) Pragmatic equivalence

Baker (1992) discussed the notion of 'pragmatic equivalence' which deals with the way utterances are used in communicative situations and the way we interpret them in context. According to her, "pragmatics is the study of language in use. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation" (p.217). Emery (2004 p, 145) maintains that "a central concern of pragmatics is the study of the speaker/the user 'intended meaning".

Pragmatic equivalence takes into account the receivers of the message. In some cases, translators have to adapt an item or an expression in order to make the message more acceptable and more appropriate to the target text receivers. Koller (1979a) calls it 'pragmatic equivalence', or 'communicative equivalence'.

House (1997, p.22) clarifies that "the distinction between semantic and pragmatic meaning also underlies the theory of speech acts developed initially by Austin (1962) and Searle (1969). Pragmatic meaning is here referred to as the illocutionary force an utterance is said to have, i. e., the particular use of an expression on a specific occasion. The illocutionary force of an utterance is differentiated from its propositional content, i. e., the semantic information which an utterance contains. " She concludes that translators should aim "at equivalence of pragmatic meaning at the expense of semantic meaning".

Fawcett (1997) points out that language use is defined in termsof three sub - parameters: tenor, mode and domain. 'Tenor ' is used to describe the relationship of text producer to text receiver. A text will usually have an abundance of

lexical, grammatical and syntactic markers to show the degree of formality, distance and politeness between the sender and the receiver, a degree which may vary from the formal or even frozen language of officialese to the most intimate of personal talk.

According to Crystal (1997, p.301) (in Hassan, BA 2011), pragmatics is "the study of LANGUAGE from the point of view of the users, especially of the choices they make, the CONSTRAINTS they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication".

One of the important notions that are included under the umbrella of pragmatics is the notion of 'honorifics' which reflect the social status of the participants (power or solidarity relationship). Hence, indicating the degree of formality and politeness. Bell (1991, p.186) states that "greater attention leads to more care in writing and this marks the text as possessing a higher degree of formality and signals a more distant relationship between sender and receiver (s) ". Farghal and Almanna (2014, p.108) assert that 'closely related to politeness strategies is the issue of address terms and their different pragmatic functions'.

5) Stylistic equivalence

Ghazala (1995) explains that the style of formality vs. informality is a part of stylistic problems faced by English Arabic translators. He concludes that styles of language are sometimes crucial to the message, especially the two most important tones: formal and informal/ colloquial.

Dickins, et al (2017, 214) discuss three language varieties: 'sociolect', dialect ('geographical dialect') and temporal variety ('temporal dialect'). A sociolect, according to them, is defined in terms of sociological notions of class. A sociolect is a language variety typical of one of the broad groupings that together constitute the 'class structure' of a society. Examples of major sociolects in the UK are those labelled 'urban working class', 'white collar', etc.

Dickins, et al (2017) point out that sociolectal features can convey important speaker - related information. If they are salient features of the ST, the translator cannot ignore them when deciding on a strategy. The translator has to weigh several questions in forming a strategy: What is the function of the ST sociolect (s) ? What is the purpose of the TT?

Dickins, et al (2017) discuss the notion of 'dialect' (sometimes called 'geographical dialect'). An example from Standard Arabic is the word 'training'. It is translated as 'تكوين' (calqued on French 'formation') in North Africa but 'تدريب', elsewhere. Similarly, in Morocco, the normal Standard Arabic form for 'noon' is 'زوال' while in most Arab countries it is 'ظهر'.

Dickins, et al (2017) further explain that the language situation of Arabic is sometimes referred to as one of diglossia. Diglossia can be defined as a situation where two very different varieties of a language co - occur throughout a community of speakers, each having a distinct range of social functions. It is customary to talk in terms of a high

variety and a low variety, corresponding broadly to a difference in formality; the high variety is learnt in school and tends to be used in religious contexts, on radio programmes, in serious literature, formal lectures, etc. Accordingly, it has greater social prestige. The low variety, by contrast, is used in family conversations and other relatively informal settings.

It is possible that a translator will be called upon to translate material in an Arabic dialect; films, plays and television soaps are all typically written (and performed) in dialect; informal interviews are also likely to be highly dialectal. In such cases, there are three potential main problems.

First, it has to be decided how important the dialect features of the ST are to its overall effect. In the case of an informal Arabic interview, for example, one is likely to want to put the TT into informal but not obviously dialectal English. In the case of literary works, however (e. g. where some speakers' speech is represented in a specific marked dialect), the translation might also justifiably represent this in a dialect form.

Second, if dialect does have a function in the ST, an essential strategic decision is whether and why to use TL dialectal features. There are very obvious dangers in using TL dialect. It is likely to be a fairly arbitrary matter which – if any – TL dialects correspond to the ST ones. An English TL dialect is also likely to sound ridiculous on the lips of a Sudanese farmer, or a Moroccan labourer or a Lebanese society hostess. In many cases, dropping ST dialect features is likely not to in curvery damaging translation loss. If it does, but there seems no reasonable way of using dialect in the TT, the important ST effects produced by dialect must likely be rendered through compensation. One technique is to make occasional additions (e. g. ' [. . .] she said in a thick Tangiers accent').

The third problem is one that applies to sociolect and register as well: once a decision is taken to use TL dialect, it must be accurate, and it must be consistent. Many literary TTs in particular are sabotaged by weaknesses in the translator's grasp of language variety. Among the many skills a translator has to have is that of pastiche (Dickins, et al2017)

Another linguistic issue discussed by Dickins, et al (2017) is 'code - switching'. Code – switching in Arabic may be between one of the three levels of 'عامية'or two levels of 'فصحى', or between a form of 'عامية' and a form of 'فصحى'. Speakers may switch codes relatively unconsciously, particularly ina formal situation (such as a radio or television interview), and start out speaking'فصحى' or a form of Arabic close to 'فصحى', but gradually drift into a form of Arabicmore obviously like 'عامية', because they find it impossible to maintain their flow of speech using 'فصحى' (Dickins, et al 2017).

An example is the following from an article in the well - known Kuwaiti cultural magazine 'العربي'about Muslims in America (Pennington 1999, p.16, in Dickins, et al 2017):

وهكذا «فالمستقبل لنا» كما يقول الدكتور مهدي، المتكلم في مجلس الشؤون الاسلام ية في امر يكا،وهو المتفائل الاكبر في أمر يكا، فعندما كان العرب والمسلمون يقولون له «مش ممكن! »كان عد على المتخاذلين «بالعمل والصبر كل شيء ممكن»

As the spokesman for the Council of Islamic Affairs in America and America's greatest optimist, Dr Mahdi, puts it, 'The future belongs to us'. When Arabs and Muslims used to tell him, 'That's impossible', his reply to these weak - willed characters was 'With work and patience all things are possible'.

Here, the use of the colloquial' مش ممكن'is particularly striking. As might be expected from a text of this kind, the entire article is otherwise written in Standard Arabic. And although the colloquial' مش ممكن ' represents what people may actually have said, and literally states that something is impossible, it does more than this. The use of the dialectal form also connotes an attitude of unconsidered negativeness – that is, this was the kind of throwaway response Dr Mahdi got from people, an answer not even worth expressing in 'proper' (i. e. Standard) Arabic. By contrast, Dr Mahdi's attitude ' بالعمل والصبر كل شيء ممكن'is expressed in rather elegant Standard Arabic, highlighting his dignified, considered and confident view of the problem.

Because code - switching is a definite strategic device, translators must be prepared to convey in the TT the effects it has in the ST. In doing this, of course, they are subject to the requirements and caveats that we have outlined in discussing sociolect and dialect. Thus, in the previous example, the translator has not attempted to put'مش ممكن' into a rather obviously implausible 'equivalent' English dialect form and has equally avoided a more colloquial English form than 'That's impossible', such as 'No way'. There is, however, a degree of compensation for the use of the relatively neutral 'That's impossible' in the translation of ' بالعمل والصبر كل شيء ممكن'. Although 'With work and patience all things are possible' is a fairly direct translation of the Arabic, it also has a rather formal and even poetic feel to it in English (notably more so than a more workaday translation, such as 'Nothing's impossible if one works/you work hard', which might be more normal in many contexts). This maintains at least some stylistic contrast with the previous 'That's impossible' in the English TT and creates a similar effect to that produced by the juxtaposition of colloquial and Standard direct speech in the Arabic (Dickins, et al 2017).

6) Analysis of denotative equivalence

Sample 1

Source text items	Target text items
أيام صيف	hot summer days
الفلاح	fellaheen
القهوة	the coffee
حصير	mat
السوق	the market
القرية	the village

Denotative translation (or literal translation) strategy indicates the existence of both ST item and TT item in the

external world. However, analysing both the target item and the source item in the table above reveals that the ST item and the TL item do not refer exactly to the same entity even though they may seem to refer to the same thing in both cultures.

If we take example 1, both the Arabic item 'أيام صيف' and the English equivalent 'hot summer days' refer to 'season climate'. However, the associations and the connotations of each is not the same. For example, temperatures in summer are usually extremely hot in Morocco and people usually find it unbearable. In contrast, summer weather in Britain is pleasant and warm. An example is Shakespeare's sonnet "Shall I Compare Thee to a Summer's Day?". Here, Shakespeare compares his love with the British summer which British people find pleasant and enjoyable.

The same goes for 'فلاح/fellaheen', 'السوق/the market', 'القهوة'/the coffee', 'حصير' / mat'. Both 'فلاح' and 'fellaheen' refer to peasants. However, 'Al Falah' in Egyptian village is quite distinct from the peasants in the west. Similarly, 'سوق' is many Arab countries is traditional and outdoor which is not the case in the market in the west. Also, The Arabic 'القهوة' has certain features which are unique to the Arab culture (for instance, it is given in a traditional Arabic coffee pot, it is presented with certain traditions as a sign of hospitality etc.).

All in all, although the words in the table above seem to match denotatively, there are certain components that are not

shared between the source text words and their counterparts in the target text. One of the translation strategies that can be adopted here is 'componential analysis' (CA). The basic process of componential analysis (CA) is to compare a SL word with a TL word which has a similar meaning, but not an obvious one - to - one - equivalence, by demonstrating first their common and then their differing sense components (Newmark1988).

For example, if we use 'componential analysis' (CA) to compare and contrast the sense components of 'السوق' in Arab countries and 'market' in the west, we can have the following:

Componential Analysis

Semantic features	السوق	Market
Outdoor	+	_
chaotic	+	_
cheaper	+	_
You can bargain	+	_

As we can see, there are a number of differing sense components between 'السوق' and 'market'

7) Analysis of cultural equivalence
Translation is not only about transferring a text linguistically from one language to another. It is also a transfer from one culture to another. As Delisle (1988, 74) puts it "what truly distinguishes translation is that it takes place in the context of the relations between two cultures, two worlds of thought and perception".

Sample 1

Source text	Target text
كما أن ما ارتكست فيه بنات طبقته من **الحجاب** يجعل كل شاب في سنه، سن الحياة والحرية، يبغي عند غيرهن ما تدفع إليه الطبيعة من حنين الرجل للمرأة، ومن ألفة الذكر للأنثى، ليجد كل في صاحبه ما يكمل عليه حياته.	At the same time he was less inclined towards girls of his own social group because of **the veil** which makes boys of his age, in the prime of life, turn elsewhere for natural affection.
ومهما تكن هاته النفوس الفلّاحة تهتزّ عند ذكر كلمة **العِرْض**، فإن النفس الإنسانية وما رُكِّب فيها بالفطرة من حب تخليد النوع أقوى كثيرًا من العقائد العامة	However much the peasant mind may tremble at the mention of the word **honour,** the natural instinct of the human heart to love is a compulsion much stronger than social convention.
- وأخذ **المأذون** الكلام من بعده فقال: المسائل دي بتعاديل الله. . . وكتبنا الكتاب والذي منه، وجابوا أولاد. .	Then came the turn of **the marriage official** to speak: 'These things are in God' hands. …So we drew up the contract **papers** regardless and of course they went up to have children…
وأبو الفتاة قد انتهى القوم بإقناعه وكاد يقبل، وابتدأوا بذلك يقدرون **المهر ،** وانقسموا بعضهم على بعض في التقدير، ثم تراضوا جميعًا ولم يبق إلا **كتب الكتاب. . .**	Having all but convinced Zainab's father the men began to calculate **the amount of the bride price**. Some of them were divided on this issue but at last, when they were all agreed, there was nothing more to do but **draw up the contract…**
وورثوا جميعا شيئًا غير كثير	They had all **inherited** a portion of the estate
فهل يبلغ بي **العقوق** أن أنساهما حين أذكر الليل وروعته والفلاح وقيثارته؟	Have you become **so neglectful** that you remember the wonders of the night and the music of the fallaheen, but forget your own parents?
- ذهب به أبوه بعد ذلك **للكتاب** ثم المدرسة. - يجلس الواحد منهم فيه مع صاحبته التي يحبها **حبًا حلالًا**، لأنها زوجه،	- Hamid's father sent him first to **Koran school**, then primary school. - one can sit with one's partner, **loving her lawfully**

The cultural items included in the table above are the following:

Source text word	Target text word
الحجاب	The veil
العِرْض	honour
المأذون	the marriage official
المهر	the amount of the bride price
كتب الكتاب	draw up the contract
ورثوا	Inherited
العقوق	so neglectful
الكتّاب	Koran school
يحبها حبًا حلالًا	loving her lawfully

The translation procedure adopted in translating the cultural references above is what Ghazala (2006) calls 'general sense' (المعنى العام) or 'neutralization: functional / descriptive equivalent' (التحييد: المرادف الوظيفي/ الوصفي). According to him, 'general sense' procedure ignores the cultural charge of a SL term although it could be a good translation strategy in case there is no cultural equivalent available for those Arabic cultural items in the target culture.

The procedure of neutralization: functional / descriptive equivalent (التحييد: المرادف الوظيفي/ الوصفي) is a kind of

decuituralization of a cultural term, so that it becomes normalized and neutralized in the TL. It takes the form of paraphrase in the TL, with no sign of any SL cultural feature (Ghazala 2006).

Using the procedure of 'general sense' or 'neutralization' in translating the cultural items in the table above does not convey the cultural connotations of the Arabic source items to the target text receivers. If we consider the first cultural item, 'الحجاب'. It is translated as 'veil'

الحجاب في اللغة العربية والثقافة الاسلامية:
- رمز للدين الاسلامي
- يلبس بطريقة معينة

'Veil' in English is 'the practice of wearing a veil for covering the face, followed by some Muslim women' (https: //www.macmillandictionary. com; retrieved on 20 July 2022).

According to above definitions, 'veil' does convey the general sense of the Islamic term 'Hijab', but, a number of cultural, religious and denotative components are lost, such as the type of fabric 'Hijab' is made of, rituals surrounding 'Hijab's wearing, the reasons why Muslim women wear it, etc.,)

The second cultural term is 'العرض' which is translated as 'honour'. In Arabic,

العِرْض: الشرف (قاموس المورد).

There are a number of cultural associations that accompany the word 'العرض' and 'الشّرف' in the Arab world. Among the religious and traditional meanings of the item 'الشّرف' is related to women. Arab men in many Arab societies expect women to behave according to the social norms of their communities, especially when it comes to sexual behaviours. Some men even kill their sisters or wives if they have any sort of sexual relationships which are not acceptable in their communities because they believe this touches their family's 'Sharaf'. This is called 'جرائم الشرف'. All these meanings are lost in the English translation.

Other cultural terms in the table above are related to wedding and marriage ceremony in the Islamic world, namely 'كتب الكتاب , المهر, المأذون'. These terms are translated by giving the general sense of the source text terms which results in the loss of their cultural charge. For example, 'marriage official' does not have the same cultural connotations as 'المأذون' in the Islamic world. The same

goes for 'كتب الكتاب, and 'المهر' which are translated as 'the amount of the bride price' and 'draw up the contract', respectively. These ST terms carry a number of cultural rituals and associations which are unique to the Islamic world.

The Islamic term 'العقوق' and 'ورثوا' are terms that are also peculiar to Islamic culture. Translating them as 'inherited' and 'so neglectful 'does give the target text readers a general sense of the ST terms, but 'الإرث' in Islam is practiced according to certain conditions under Islamic Shariah, which are not conveyed in the English translation. Similarly, 'العقوق' is an Islamic term which has a number of associations. The concept of 'العقوق' entails obeying and showing gratitude to parents. Many Quran verses and Hadith (the prophet's saying) stress that it is a major sin in Islam not to obey or show ingratitude and unkindness to parents. For example,

- وَقَضى رَبُّكَ أَلَّا تَعبُدوا إِلّا إِيّاهُ وَبِالوالِدَينِ إِحسانًا إِمّا يَبلُغَنَّ عِندَكَ الكِبَرَ أَحَدُهُما أَو كِلاهُما فَلا تَقُل لَهُما أُفٍّ وَلا تَنهَرهُما وَقُل لَهُما قَولًا كَريمًا (سورة الإسراء، آية 23).
- ووصينا الإنسان بوالديه حملته أمه وهناً على وهن وفصاله في عامين (سورة لقمان، الاية 14)
- قال النبيّ صلّى الله عليه وسلّم: (ألا أخبركم بأكبر الكبائر؟ قالوا: بلى يا رسول اللَّه. قال: الإشراك باللَّه، وعقوق الوالدَين).
- حديث معاوية بن جاهمة: أنه جاء النبي ﷺ
فقال: يا رسول الله أردت أن أغزو، وجئت أستشيرك؟ فقال: هل لك من أم؟ قال نعم: قال: فالزمها؛ فإن الجنة تحت رجليها (حديث صحيح).
- عن عبد اللَّه بن عمرو بن العاص رضي اللَّه عنهما عن النبيّ صَلّى اللهُ عليهِ وسلّم قال: الكَبَائِرُ: الإِشْرَاكُ بِاللَّهِ، وعُقُوقِ الوَالِدِين، وقَتْلُ النَّفْسِ، واليَمِينُ الغَمُوسُ (رواه البخاري)

The last cultural items included in the table above are 'الكتّاب', 'الحب الحلال' and 'الكتّاب', in Arabic is:
- مكان لتعليم الاطفال القرآن. المعلم له طرق تقليدية في التعليم تختلف عن المدارس العادية

The suggested equivalent item, 'Koran school' gives the target the general sense of thesource text term, but many semantic components as well as cultural associations are lost in the translation. The same can be said about the religious item 'حلال' in the phrase 'الحب الحلال'

Sample 2

Arabic source text	English target text
وما يلوح عليه من مخايل الشهامة، وأنه بقامته المتوسطة ولونه الشديد السمرة وعيونه الحادة الغائرة لأشبه الناس **بشجعان الزمن القديم عنترة وأبي زيد .**	Indeed, were signs of gallantry in his medium build. His dark brown complexion and sharp, deep - set eyes made him resemble these **brave heroes of former times, Antar and Abu Zaid.**

The Arabic word 'عنترة' refers to 'Antarah ibn Shaddād', a pre - Islamic Arab warrior and poet, who was famous for his courage in battles. 'أبي زيد' refers to 'Abu Zayd Al Hilali' who was an Arab leader and hero of the 'Amirid tribe of Banu Hilal (https: //military - history. fandom. com/wiki/Abu_Zayd_al - Hilali, Retrieved on 25 July 2022).

Although it is clear from the source text context that these two men refer to brave heroes of former times, using 'transliteration' as a translation strategy ignores the historical and cultural charge of these two Arab heroes. Once the Arab people hear the word 'عنترة', it comes to their mind someone who is black, very brave, a poet, a lover,

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etc. All these cultural associations and meanings are lost when the source text item is transliterated as 'Antar' without any explanation. Adding footnotes or any other additional explanations could provide the target readers with some cultural background of this figure.

One of the translation strategies that could be used here is 'cultural transplantation' (Dickins, et al 2017). This strategy is called 'translation by cultural substitution' by Baker (1992). This strategy is a kind of adaptation. The translator could look for similar figures in English history who resemble those Arab heroes in terms of their personal qualities, historical and social background.

Sample 3

Source text	Target text
وإلى جانب **المنبر** عن ناحيتيه وقف شيوخ القرية ممن جاوزوا السبعين، ولم يبق لهم من عمل إلا أن يقضوا بقية حياتهم عبادة وتسبيحًا، تراهم يحضرون إلى بيت الله والليل أسود قاتم .	By the side of **the pulpit** stood those who had reached the age of seventy years or more and now had nothing else to do but spend their lives in prayer and worship. In the dead of night they would come to this house of God,
لكن يا أخي هو **العرس** وقتيه؟ أديالكتاب مكتوب من سنتين وما حدش عارف حيفرحوا امته؟	That reminds me, replied the other. It must be nearly time for their **wedding.** The contract has been written for almost two years now, although no one seems to know when the wedding will take place.

The cultural items included in the samples above are the following:

Source text word	Target text word
المنبر	pulpit
العرس	wedding

The translation procedure used here is 'cultural equivalent'. It means replacing a cultural word in the SL with a TL one, though not very "accurate" (Newmark, 1988, p.83). This procedure is what Ivir (1987) calls 'substitution'. Although the procedure of substitution has the drawback of eliminating the strangeness of the foreign culture, Ivir (1987) explains that it can be used when the two cultures display a partial overlap rather than a clear - cut presence vs. absence of a particular element of culture. Similarly, Baker (1992) mentions that one of the strategies that a translator can use when facing the problem of non - equivalence is translation by cultural substitution. This strategy involves replacing a culture - specific item or expression with a target - language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader. The main advantage of using this strategy is that it gives the reader a concept which is appealing and familiar to them.

Thus, the source item 'المنبر' is translated as 'pulpit'. Although the ST word and the TT words belong to two different cultures and religions, 'pulpit' refers to something similar to 'المنبر' in Islam. 'المنبر' in Arabic:

ـ مكان مرتفع في المسجد يقف به الإمام أو الخطيب لإلقاء خطبة الجمعة.

Pulpitin English is 'a small platform in a church that is like a box and is high above the ground, where a priest, etc. stands to speak to the people'
https: //www.oxfordlearnersdictionaries. com/; retrieved on 11 July 2022).

Based on the above definitions, both Arabic ST item and English TT item share a number of components (e. g., both are high above the ground, where the priest or imam stands)

The second cultural item in the table above is the source text item 'العرس' which is translated as 'wedding'. Although both share many components, the rituals of 'العرس' in the Arab culture is completely different from 'wedding' in the west.

All in all, using the procedure of 'cultural equivalent' does not help the target text readers get the cultural connotations of the source Arabic items. One of the effective translation techniques translators can use is 'componential analysis'. It enables translators to see if there is any conceptual match between source and target terms. This is done through examining the semantic features of each term in order to determine the exact translation technique to be adopted to render the most appropriate equivalent in the target language.

Sample 4

Source text	Target text
ولقد غطى على أصوات المتكلمين، فلا يميزها مميز ، صوتُ «**الدربكة**» أمسكها بيده من يتقن النقر عليها.	Drowning out the voices of those who were talking was the sound of a **darrabuka**, * *A conical one - headed hand drum.
تناولت **طعام العشاء** مع **أهلها**، وبقيت معهم حتى إذا حلكت ظلمة الليل وفرغ الناس من **صلاة العشاء**	Zainab ate her **supper** and sat with **her family** until it was dark. When the men had prayed **el - asha*** *The evening prayer
وأخيرًا خرجوا ليسمعوا **الفقيه** القارئ يسمع آي الذكر ويرتلها ترتيلًا حسنًا.	. . before going outside to listen to some verses of the Qur'an recited elegantly by **the faqih.** **Qu'ran reciter
وهن في **جلابيبهن** الحمراء	They wore their red gallabiyas* *loose ankle - length garments
دخل أبوها راجعًا من الجامع، وقد قرأ الورد وصلى **الفجر**	Presently her father returned from the mosque, having read the invocation and prayed el - fajr. * *The dawn prayer
وبقي في أحلامه حتى جاء من ناداه **لطعام السحر**	Hamid remained with his thoughts until it was time for **Sahur*** *Last meal before daybreak during the month of Ramadan.
إن شاء الله يا زينب يودّوا عرسك السنة	There 'll be a husband for you this year, Zainab. Inschallah*

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الجاية .	*Customary Muslim expression meaning **'God willing'**
سمعت أنه بعد العيد بجمعتين. و **العيد** أهو فاضل عليه ثلاثة أيام. يعني فاضل على العرس حسبة عشرين يوم.	I've heard it will be about two weeks after **Eid, *** which is in three days. So within twenty days they should be married. *The end of Ramadan, the month of fasting.
ولا تأتي عليهم **الركعة** الثانية حتى يكادوا يختفون عن عين الرقيب .	When they reached the second **rakat*** they almost disappeared from sight *one complete movement in Muslim prayer

The cultural items included in the table above are the following:

Source text item	Transliteration	Explanation
الدربكة	darrabuka*	*A conical one - headed hand drum
صلاة العشاء	el - asha *	*The evening prayer
الفقيه	the faqih *	*Qu'ran reciter
جلابيبهن	gallabiyas*	*loose ankle - length garments
الفجر	el - fajr*	*The dawn prayer
طعام السحر	Sahur*	*Last meal before daybreak during the month of Ramadan.
إن شاء الله	Inschallah*	*Customary Muslim expression meaning 'God willing'
العيد	Eid, *	*The end of Ramadan, the month of fasting.
الركعة	rakat*	*one complete movement in Muslim prayer

The translation procedure adopted in translating cultural items in the table above is 'transliteration' plus 'explication'. The translator gives short explanation to explain these culture - specific concepts. Transliteration (or transcription) is defined as "the transference of the English word into Arabic Alphabet exactly as pronounced" (Ghazala, 2006, p.199). According to him, the procedure of 'transliteration' is, perhaps, the easiest, most common and the most frequently used in translating cultural terms. Besides, this procedure is available to everyone, including the layman and the translator. At the same time, it is the least successful because the translator only renders the foreign word into the target language exactly as pronounced without making any effort to explain the meaning. Transcription is a kind of procedure which preserves the SL original cultural flavour, regardless of whether it is understood in the TL or not. To clarify a transcribed term, the translator can use other strategies such as translation couplet (where the translator combines two different procedures), or explain it in a phrase, or in a sentence to be inserted between brackets in the translation, or as a last resort, as a footnote.

Sample 5

Source text	Target text
وانساب المسكين بين المزارع ينهبها نهبًا حتى جاء إلى شط الترعة، وهناك أخذ مقعده في ظل توتة كبيرة، وجلس **كأنّ به مسًّا من الجنّ** ، يسأل نفسه: هل في المستطاع إخراج تلك الفتاة من بين هؤلاء المحيطين بها، ليجلس إليها جنبًا لجنب، ولتحدثه، وليضمّها إليه، ولتكون ملكه؟	The unfortunate young man made his way between the fields to a canal bank where he sat in the shade of a large mulberry tree. In his frustration, he began to wonder if it would ever be possible to wrest Aziza from her relatives so that he could sit beside her, entreating and embracing her until she belonged to him alone.
لكنه ما لبث أن سمع في نفسه صوتًا يناجيه : ...صحيح. كل ذلك جميل وفيه عزاء. ولكن أليس هناك عزاء أكبر في مرأى أمي وأبي والجلوس إليهما والحديث معهما؟ فهل يبلغ بي العقوق أن أنساهما حين أذكر الليل وروعته والفلاح وقيثارته؟ هل تدفعني الأنانية أن أسمع صفير أصوات الظلمة قبل أن أسمع صوت أمي في تحية استقبالي؟ يارب غفرانك وعفوك . ألا يعدو وجودي معهم كتبي ومكتبتي؟ أولا أجد عزاء فيهم لأفر إلى الطبيعة وسلوانها؟ ما الطبيعة وجمالها؟ وما الكون وحركته إذا خلا ذلك من قلب يحب الإنسان ويحس معه؟! فإن وجد هذا القلب أفلا يكون هو صاحب الذكرى الدائمة، والصورة المطبوعة في الصدر؟ **اللهم تعلم ما عن قصد أجرمت! أنت تعلم مقدار حبي لأمي وأبي، فاعف اللهم عن زلتي! ألا هل يبلغ النأي أن ينسينا من نحب؟ وهل تقضي الأيام على عواطفنا حتى لا نكاد نحس بها؟! نعم هي تلك السنين الطوال التي قضيت بعيدًا عنهم أدخلت إلى نفسي الأثرة والأنانية. (هذا المقطع حذف في الترجمة)**	But an inner voice questioned him, saying: 'Have you become so neglectful that you remember the wonders of the night and the music of the fallaheen, but forget your own parents? Have you become so selfish that those whispering sounds in the darkness are more important to you than the voice of your mother calling out to greet you? - although Hamid his parents he looked to the beauty of nature for comfort. But what use is the universe and all it contains if it is devoid of a human heart which loves a man and feels for him?

The translation strategy adopted in translating the samples in the table above is translation by omission. In Example 1, the Arabic phrase ' كأنّ به مسًّا من الجنّ ' is omitted. The reason could be that that this is an Islamic term which has no equivalence in the target culture. The translator, however, makes a partial compensation for this translation loss in the expression 'in his frustration'.

In example 2, the last short paragraph is omitted altogether. The reason could be that it contains a number of religious references that are hard to find equivalence in the target text, namely ' اللهم تعلم ما عن قصد أجرمت' and ' فاعف اللهم عن !' زلتي'or it could be that the translator finds this short paragraph unimportant, Hence, its omission does not affect the overall meaning of the whole passage.

8) Analysis of the phonic equivalence
Sample 1

Arabic source text word	English Target text word
صلاة العشاء	el - asha
العيد	Eid
الفقيه	the faqih
الفاتحة	the Fatiha
الفلاح	the fallaheen
المؤذن	the muezzin
السحر	Sahur
الركعة	rakat

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The words included in the table above are examples of loss at the phonic level. The target English words are pronounced differently from the way they are pronounced by Arabic speakers. The reason is that certain Arabic sounds do not exist in English language, namely /ع/, /ق/, /ح/

Sample 2

Arabic source text word	English Target text word
1. فالعين لا تنظر إلا لتنتهك **الحرمات**، والأذن لا تسمع إلا لتمهد السبيل إلى أخس **الإحساسات**.	As if the eye sees only to be defiled and the ear hears only to pave the way for wicked thoughts
2. وما أجدر «حسن» في الحقيقة بحبها! أليس هو ذلك الفتى الطيب النفس الجادّ في عمله، **الممدوح** بين إخوانه، **المحبوب** من كل الناس لما هو عليه من جمال العشرة،	In fact, Hassan was most worthy of her love; a good - natured, hardworking lad, held in esteem by his family and much loved by all for his pleasant company.
3. فإذا ساقك الحظ أيام الصيف، وخرجت في ليل **غاب بدره، وتألقت نجومه** فخففت من سواد الليل	If fortune favoured you might step out into moonless night on a summer's eve with the stars shinning overhead, lightening the darkness though unable to dispel it.
4. وقد كان من أطيب الناس قلبًا، **وأصفاهم** سريرة، **وأحبهم** لإخوته، **وأحناهم** على الصغار منهم	He was a kind - hearted man with a clear conscience, loving towards his brothers and affectionate with the children
5. وما كادت تختبئ في الدار حتى ابتدأ لونها **يزداد ذبولًا وجسمها نحولًا**	When she was no longer allowed to go out by herself, her colour paled and her body grew even thinner
6. فهل يبلغ بي العقوق أن أنساهما حين أذكر **الليل وروعته والفلاح وقيثارته؟**	'Have you become so neglectful that you remember the wonders of the night and the music of the fallaheen, but forget your own parents?'

The table above includes cases of repetition of sounds in the source Arabic text which are lost in the translation. This includes cases of 'alliteration', 'assonance' and 'rhyme'. Cases of 'alliteration' (the recurrence of the same sound or sound cluster at the beginning of words) include examples 2 and 4. In example 2, there is recurrence of (الم) at the beginning of the words 'الممدوح' and 'المحبوب'. In Example 4, there is the recurrence of /أ/sound at the beginning of the words 'أحناهم', 'أحبهم', 'أصفاهم'. Cases of rhyme (two words rhyme where the last stressed vowel, and all the sounds that

follow it, are identical and occur in the same order) include example 5 where the words 'ذبولًا' and 'نحولًا' rhyme. Example 1, 3, and 6 are cases of 'السجع' in Arabic, which is lost in the English translation. In Arabic,

ـ السجع في اللغة العربية من يَسْجَعُ سَجْعاً: نطَقَ بكلامٍ لَهُ فَواصِلُ كفواصِل الشِّعر من غير وَزن (قاموس تاج العروس)

9) Analysis of pragmatic equivalence

Sample 1

Source Arabic text	English target text
1. وزينب حاتتجوز؟ –بيقولوا إن **عمي خليل** عايز يخطبها لابنه حسن، وأظن ده صحيح. وإن كنت عايز الحق ده من بختها.	'is Zainab to be married then?''they say **Ammi Khalil** want to engage her to hisson Hassan, and if you want my opinion I think she's very lucky'
2. كان لإبراهيم من المكانة في نفوس من يعرفونه، ومن الأثر الحسن وما هو معروف عنه من الجد ما قربه من **السيد محمود** وإخوته وأبنائه، وجعله عندهم محبوبا يرعونه ويقدمونه على غيره.	Ibrahim was well respected by those who knew him. He was renowned for hisdiligence, and the good influence he exerted had endeared him to **Sayyid Mahmoud** and his sons and nephews so that they preferred him above the rest.
3. وجلس الرجل من بينهم محتفيًا بهم مظهرًا مقدار سروره بتشريفهم ومؤانستهم وأنهم نورّوا داره، وظلوا يتهادون التحيات حتى دارت عليهم القهوة، وصاروا جميعًاوكأن بينهم رابطة ودّ وإخلاص. هنالك قال خليل: **والله طالبين القرب منك يا بو محمد.**	Zainab's father received them hospitality and sitting with them, he expressed how honoured he was by their presence, saying that they filled his house with light. They continued to exchange the customary greetings until, the coffee was handed round, it was as though bonds of love and sincerity existed between them. Then Khalil said to his host: '**we are here to unite our families Abu Mohammed**'

The table above contains honorifics which reflect the social relationship between the participants. Example 1 contains the honorific'عمي خليل' which shows that the speaker expresses respect for the addressee. The honorific 'عمي' in Arabic culture is normally used to address someone who is older than the speaker. Translating this Arabic honorific literally as 'Ammi' does not convey the same pragmatic

effect in the English culture. Similarly, addressing someone as 'السيد' as in example 2 indicate that the power relationship between the speaker and the addressee. In example 3, it is the custom in some Arabic countries to call a person by the name of his or her oldest son such as 'Abu Mohamed ' (literally mean the father of Mohamed)

Sample 2

Source Arabic text	English target text
1. ما أحلى هاته **البنيّة** أيام كانت صغيرة خفيفة سريعة الحركة كثرة الضحك، أيام كانا يلعبان معًا منفردين فلا يسألان عما يفعلان!	How pretty she had been when she was young. Lithe and quick, always ready to laugh in the days when they used to play together, never questioning their actions.
2. وقابل زينب في عملها مع **صويحباتها**، وهن يغنين مسرورات،	One day he saw Zainab in the fields with her **young companions** who were all singing merrily

The table above contain what we call in Arabic ' صيغة التصغير' (diminutive forms). The Arabic diminutive

expressions are is lost in the English translation because English has no diminutives (Schneider (2003). Diminutive expressions in Arabic can have either positive or negative

connotations. They can be used to belittle someone, or they can be used to express affection and dear relationship.

10) Analysis of stylistic equivalence
Translation of the Egyptian dialect

The language of the novel is the characterized by 'code - switching'. Haikal frequently switches between standard Arabic and Egyptian dialect. One problem with the dialect is that translators have first have to understand the meaning of dialect words, then decide if and how they can render the same in the target text.

Source text	Target text
واللي مش رايح السوق؟	- And what about those who aren't going to the market?
أما أنا فرايح دار عمي سعيد أحضر «الفكة»، ونسقف ونشوف مصطفى وبنت أم السعد وهما بيرقصوا. لكن يا أخي هو العرس وقتيه؟ أدي الكتاب مكتوب من سنتين وما حدش عارف حيفرحوا امته؟	Let's go to fakka* at Ammi Said's house, said one. We can watch Mustafa and Ummu Saad's daughter dancing. That reminds me, replied the other. It must be nearly time for their wedding. The contract has been written for almost two years now, although no one seems to know when the wedding will take place.
لم ينس أن يقول لهن: «كل سنة وانتو طيبين يا بنات»،	Hamid did not neglect to wish them a happy new year.
إن شاء الله يا زينب يودّوا عرسك السنة الجاية.	There 'll be a husband for you this year, Zainab. Inschallah*
وزينب حاتتجوز؟ – بيقولوا إن عمي خليل عايز يخطبها لابنه حسن، وأظن ده صحيح. وإن كنت عايز الحق ده من بختها.	'is Zainab to be married then?''they say Ammi Khalil want to engage her to his son Hassan, and if you want my opinion I think she's very lucky'
في تلك الأيام التي تلاعبت فيها الحوادث بزينب ما شاءت، كانت عائلة حسن هادئة ساكنة تقطع في طريق الحياة المعتاد، وليس من بينها إلا قانع مستسلم للقضاء. فإذا جاء أمر زواج ابنه في الكلام قال عمي خليل وهو هادئ النفس مرتاح البال: إن شاء الله، إن شاء الله. لما نبيع القطن يحلها ربنا.	During these days in which events mocked Zainab, Hassan's family calmly pursued their ordinary lives, accepting the affair as it stood. When the subject of his son's marriage arose, Ammi Khalil would respond with an easy heart: 'Inschallah, when we sell the cotton, God will see to it. '
–عايزة إيه يا زينب؟. . . كل اللي عايزاه أنا أعمله.	'if there's anything you want me to do, offered Ibrahim, I 'll do it for you, Zainab. '

We notice that the table above contains two language varieties: 'sociolect' and 'dialect' A sociolect reflects the social class of the speakers while dialect reflects the language variety spoken by Egyptians ('geographical dialect').

The novel takes place in the Egyptian village. The language variety used reflects the social class of the characters who belong to the working social class (fellaheen) who are usually illiterate. This social class may justify the frequent use of colloquial Egyptian Arabic. In this regard, ' مفقوده /د. أ. صالح' argues that:

"إن استخدام العامية في الحوار أمر مناسب مع شخصيات فلاحية، وتطعيم السرد أو الوصف ببعض التعبيرات والألفاظ العامية أمر قد يقتضيه التعبير ولكنه لا يدل بالضرورة على عجز لغوي لدى الكاتب بدليل أن هناك تعابير في غاية الدقة والجمال والرومانسية، مما يبعد عن الكاتب تهمة الضعف اللغوي"
(أ د /مفقوده صالح، مجلة العلوم الإنسانية، 2006 نوفمبر، صفحة 23)

He further explains that:

"إنه منحى في التعبير واختيار اعتبره الدكتور محمد مندور محاولة رائدة في التقريب بين لغة الكلام ولغة الأقلام".
(أ د /مفقوده صالح، مجلة العلوم الإنسانية، 2006 نوفمبر، صفحة 24)

On his part, 'محمد حسن عبد الله' notes that:

"والباحث عن ملامح واقعية في زينب لايستطيع أن يغفل اللغة، فقد أوشكت أن تملأ الفجوة الواسعة بين العاميةوالتعبير الفني،فعبدت الطريق أمام رواية واقعية خالصة، إذ نطق الناس بلغتهم كما ينبغي أن ينطقوا" (81).

3. Conclusion

The study investigated the notion of equivalence. Five types of equivalence were analyzed: denotative equivalence, cultural equivalence, phonic equivalence, pragmatic equivalence, and stylistic equivalence. The analysis reveals that finding the exact equivalence is not achievable between Arabic and English because of the linguistic and cultural distance between the two languages. Hence, translation loss is inevitable in translating this literary work. As Dickins, et al (2017) clarify, there must be an incomplete replication of the ST in the TT – that is, the inevitable loss of textually and culturally relevant features. The inevitable loss necessities that 'translators should not agonize over the loss but should concentrate on reducing it' (Dickins, et al 2017, p.18).

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