Ministry of Higher Education and Scientific Research

KASDI MERBAH UNIVERSITY-OUARGLA

Faculty of Letters and Languages

Department of Letters and English Language

Dissertation

Academic Master

Domain: Letters and foreign languages

Field: English language and literature

Specialty: Translation

The Application of Skopos Theory to the Arabic Translation of English Drama

The Case of Harper's To Kill a Mockingbird

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Academic Year: **2022/2023**

Dedication

To my parents who devoted their lives for my education and success.

To my friends who remained by my side through thick and thin.

Acknowledgements

Abstract

The present research is a qualitative study aimed at bringing light to Skopos theory and investigating its applicability to the translation of drama works from English to Arabic. To examine this issue, a literary text was taken from the novel <u>To Kill a Mockingbird</u> (1960) which later was adapted into a play. Two of its Arabic translations were chosen as samples upon which an analytical comparison was operated. Therefore, the purpose of this study is to provide a new perspective of looking at the issue of translation procedures, to enhance translation critic's awareness of evaluating a translated version by investigating whether the translator's choice of skopos strategy fulfils its purpose, and also to enhance the translator's awareness of the importance of consistency in translation strategy. In this study we have attempted to determine the adequacy of two Arabic translations, which means the translated texts should be adequate to their Skopos, that is, for as much as a translation achieves its Skopos it is regarded as an acceptable translation. This qualitative study involved collecting and analysing non-numerical data to understand concepts and experiences. This was illustrated by examples selected from the two Arabic translations of the literary work. The examination included three tables that highlight three features of the literary work; at word level (culture-specific terms), at sentence level and style and sentences that are extracted from dialogues. The analysis of the results revealed that Skopos theory in translating literary texts could produce adequate translations of English drama though the linguistic element and stylistic aspect in literary works remain a blind spot to the theory.

Keywords : Skopos theory, application, literary translation, drama, adequacy.

ملخص البحث

إن هذا البحث عبارة عن دراسة نوعية تهدف الى تسليط الضوء على نظرية "سكوبوس" و التحقق من قابلية تطبيقها على ترجمة أعمال الدراما من اللغة العربية الى اللغة الانجليزية. لمعاينة هذه المسألة، اعتمد نص أدبي مقتطع من رواية " أن تقتل طائرا بريئا" (1960) اذ تم لاحقا تحويلها الى عمل مسرحي. اختيرت ترجمتين عربيتين له كعينة لإجراء مقارنة تحليلية عليها. بالتالي، فإن الهدف من هذه الدراسة هو تقديم مسألة اجراءات الترجمة من منظور جديد و تعزيز وعي ناقد الترجمة بتقييم النص المترجم من خلال التحقق فيما ان كان اختيار المترجم لاستراتيجية سكوبوس تحقق الغرض منه، فضلا على تعزيز وعي المترجم بأهمية الثبات على استراتيجية معينة في الترجمة. في هذه الدراسة، حاولنا تحديد وجه الملائمة لترجمتين عربيتين، اذ ينبغي على النصين المترجمين أن يكونا متلائمين مع السكوبوس الخاص بهما، ما يعني أنه مادام النص المترجم يحقق السكوبوس الخاص به، فإنه يعتبر ترجمة مقبولة. تتضمن هذه الدراسة النوعية بيانات غير رقمية من أجل استيعاب المفاهيم و التجارب و قد تمثل ذلك بأمثلة استخرجت من الترجمتين العربيتين للعمل الادبي . شمل الفحص ثلاثة جداول يغطي كل جدول منهم خاصية من خصائص العمل الادبي؛ أمثلة على مستوى الكلمة المفردة (مصطلحات خاصة بثقافة معينة) على مستوى الجملة و كذلك جمل استخرجت من جملة من الحوارات. أظهرت نتائج التحليل أنه باستطاعة نظرية السكوبوس، في ترجمة النصوص الادبية، انتاج ترجمات للدراما الانجليزية ملائمة رغم ضعفها فيما يتعلق بالعنصر اللغوي و الجانب الاسلوبي في الاعمال الادبية اذ يبقى هذا الاخير نقطة عمياء للنظرية.

الكلمات المفتاحية : نظرية سكوبوس، التطبيق، الترجمة الادبية، الدراما، الملائمة.

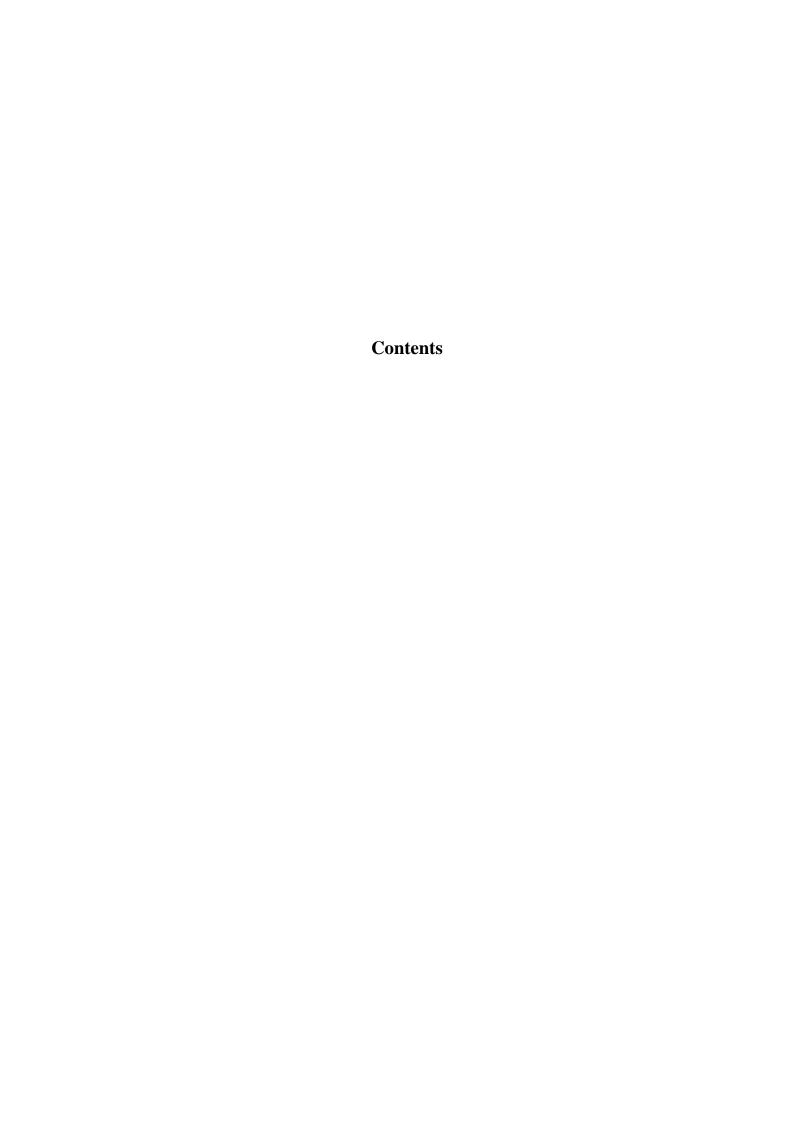# List of Abbreviations

ST :   Source Text

TT :   Target Text

SL :   Source Language

TL :   Target Language

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General Introduction

Overview

Drama and literary works are rather known for their significance in representing cultures and societies in the most artistic and aesthetic ways and their charm lies in the fact that the literary field is an art of expression within itself. However, this particular point seem to pose a quite challenging task for translators who aim to render them in a different language, and that is due to the level of complexity they contain in terms of lexis and style as well as the cultural aspect. Skopos theory is a theoretical framework that was designed by the German functionalist Vermeer to facilitate the process of translation and generate good-quality results. The current study seeks to investigate the use of the theory on the Arabic translation of a literary book we chose called *To Kill a Mockingbird* by *Harper Lee,* hoping to arrive at findings that help check the validity of the theory and determine how influential it can be on the quality of a translated literary text.

Literature Review

Skopos theory, since first developed, has made a huge impact on the course of the translation studies and it shows from the amount of studies being conducted about it. However, very scarcely have we seen researchers and scholars address the theory with relation to the translation of drama and literary works. One study, we find, that tackled this specific issue is that of Omar Jabak (2017) in which it came to the conclusion that Skopos theory is not reliable, to a large extent, when it comes to applying it to literary works. Scholars, generally, deem Skopos theory as the functionalist approach which is mostly concerned with works that holds an explicit function such as the technical and scientific texts. They did not speak very highly of the way the theory addressed literary and drama works. Schaffner (1998), for instance, holds that applying the Skopos theory approach to literary translation can restrict its possibilities of interpretation.

The majority of scholars share similar thoughts in this respect and do not see Skopos theory as a compatible tool with literary translation.

Statement of the Problem

Translators often find difficulty in dealing with drama works due to their distinctive nature in comparison to other types of texts, something that led them to seek for different strategies and techniques.Skopos theory, Despite its proven usefulness in various areas, has not been applied much to literary translation nor were there sufficient amount of studies conducted about it. This study shall tackle this particular problem and attempt to fill the research gap.

Aim of the Study

The present study aims to tackle the concept of Skopos theory and provide an in-depth analysis in regards to its application to drama works, as well as to determine which aspects of the Skopos theory can be applied to the translation of drama work.

Significance of the Study

Every translator uses strategies and techniques to cope with the challenges faced in the process of translating. This study brings light to the description and examination of two of the Arabic translations of the novel *To Kill a Mockingbird*. In addition, it addresses the concept of Skopos theory and how it is realized in the Arabic translation of the work.

Research Question (s)

In the current work we aim to contribute to the existing body of knowledge by attempting to answer the below questions :

1. To what extent can the Skopos theory facilitate the process of translating drama works?

2. What are the strengths and weaknesses of Skopos theory in relation to literary translation?

Research Methodology

In order to obtain the required data and answer the questions mentioned above, this research shall be conducted through a qualitative approach. It takes two translations of the literary book *To Kill a Mockingbird* as a sample to which an analytical comparison shall be conducted. In addition, an analysis of the purpose of each translated text will be offered so as to provide more insight. This comparison includes a close examination of the use of Skopos theory depending on the skopos of each translation. Examples from the literary text will be separated on three tables; each one highlights a specific aspect of the drama work .

The reasoning behind adopting this comparative methodology is to explore fully the strengths and weaknesses of Skopos theory and the different ways it could be used, knowing that, according to this theory, the adequacy of translated text is the sole determinant of its quality.

Structure of the Study

This paper is made up of two chapters. The first chapter is divided into four main sections; the first and the second sections cover the concept of translation in general and provide the distinct meanings from different scholars as well as the various approaches to it. The third section sheds light on the literary translation and Highlights its meaning and peculiarities. The fourth section addresses our main concept under study which is the Skopos theory along with functionalism and provides thorough details about it in addition to the approaches of applying Skopos theory on the literary works. The second chapter takes the practical approach in which

it involved, firstly, a section that introduces the case study and provides extra information about it. Then comes the second and third sections where an analysis of the skopos of each translation is offered. The third section includes the findings of the examination. Finally, The fourth section is devoted to the discussion of aforementioned findings.

CHAPTER-I. Skopos Theory as Applied in Drama

Introduction

This chapter is a theoretical one. It introduces the concept of translation and its definition according to different scholars and theorists and it highlights the most important approaches and paradigms in the translation field. Then, it brings light to the literary and drama translation and its peculiarities. Finally, it tackles the independent variable we intend to examine which is the Skopos theory and details thoroughly what it stands for.

Definitions of Translation

Translation, at its core, involves the process of transferring a written or spoken language from one language into another. However, scholars have defined it in various ways and approached the concept differently. The American scholar Eugene A. Nida, for instance, in his book The Theory and Practice of Translation (1974) stated that "translation consists in reproducing the receptor language the closest natural equivalent of the source language message first in terms of meaning, and second in terms of style" (Nida & Taber, p12). From these points, the translators need to find the closest words and recombine them in a proper way opposing to translationese. In addition, J.C. Catford, a linguist who contributed significantly to the field of translation studies, assumes in his book A Linguistic Theory of Translation (1965) that translation is "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford, p20). Catford's definition emphasizes the idea that translation involves not only the transfer of meaning from one language to another, but also the replacement of the source language (SL) text with an equivalent text in the target language (TL).Moreover, According to Peter Newmark (1981) "translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message

and/or statement in another language. Each exercise involves some kind of loss of meaning, due to a number of factors." (Newmark, p7)

All the above mentioned definitions clearly share the notion that translation is the process of transmitting meaning from the source language into the target language. In these definitions, the focus is on equivalence and fidelity to the source text while paying a great deal of attention to the context.

Another view to the meaning of translation we find on Antoine Berman's definition where he characterized it as a "movement between languages," involving a "double implication" in which the translator must understand both the source and target languages deeply in order to create a faithful and effective translation. In his book L'épreuve de l'étranger (1992) Berman also defined translation as a "reformulation of the original" that involves both linguistic and cultural dimensions. Berman's definition emphasizes the idea that translation is not a mechanical process of replacing words or phrases, but rather an act of interpretation and recreation that involves understanding the cultural and linguistic context of the source text and conveying it in the target language in a way that is faithful to the original while also making sense to the target audience. Similarly, Lawrence Venutti (1995) puts emphasis on the cultural aspect of the translation and confirms that the act of translating is not merely a semantic transference of meaning from one language into another, but rather a cultural and literary process subject to many factors that influence it and determine the outcome.

Scholars and translation theorists have recognized the difficulty of defining translation since it can be looked at from different angles, hence the different translation approaches and paradigms.

Translation Approaches and Paradigms

Over the years, It has been established that in each period of time in the history of translation studies, scholars took a particular orientation with which they approached translation and investigated its particularities, and that is mainly due to cultural and historical reasons as well as the interests of scholars .Tackling the concept of translation from a different perspective has provided scholars with the ability to come up with new important insights that contributed significantly to the field of translation. The first orientation that surfaced remarkably in the field was the linguistic orientation. According to the linguistic paradigm, the goal of translation is to produce an accurate and faithful rendering of the source text in the target language. This involves a careful analysis of the grammatical, lexical, and syntactic structures of both languages. Catford was one of the influential figures that adopted the linguistic paradigm and addressed translation through the lens of it. According to him, the translation process operates at the level of languages and is concerned with the relation between them, therefore it would be irrational to tackle translation without taking into account its relationship with linguistics. He best articulated these ideas in the beginning of his book A Linguistic Theory of Translation (1965) where he pointed out that "Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language-- a general linguistic theory" (Catford,p1). One of the well-known taxonomy that Catford came up with and which scholars, to this day, base their studies and researches on, is what he called translation shifts. Catford demonstrates the various changes that occur on the language, which Mona baker later characterized as necessary to overcome systemic differences and he classified them to level shifts and category shifts.

In addition to Catford, Eugene A. Nida was yet another prominent scholar that approached translation from the point of view of linguistics given his background. Among the

many concepts that he came up with, was the prominent dichotomy known as surface structure and deep structure, which highlights the distinct levels of language and puts emphasis on their importance in the translation process. Nida's view(1969) was that the linguistic paradigm provides a solid foundation for translation theory and practice, and that a deep understanding of the complexities of language is essential for producing accurate and effective translations. Overall, The linguistic paradigm has been influential in shaping the practice of translation, particularly in technical and scientific fields where accuracy and precision are essential. It has efficiently brought more clarity to the translation field and was of a great significance.

All what is mentioned above falls under the linguistic umbrella. It took quite a long time before a whole another wave emerged and took place around the 1960s and 1970s. The paradigm which came next was primarily cultural manifested with views that gave importance to the social elements and psychological aspects of the translation process which were rather overlooked in the past in favour of the technical ones. This paradigm essentially considers both the psychological processes involved in translating as well as the social and cultural context in which the text was written. This topic has been extensively written about by the British translation expert Antony Pym, who founded his argument on the notion that translation is a complicated and multifaceted process that cannot be boiled down to a set of straightforward guidelines or steps. According to Pym, the construction and transmission of meaning between languages is influenced by a variety of social, cultural, and historical circumstances. Concerning the psychological aspect, it refers to the cognitive, emotional, and behavioural factors that influence the translation process and outcomes. To transfer meaning from one language to another, translators must engage in a variety of mental activities such as perception, attention, memory, decision-making, problem-solving, and language processing. As a result, the psychological factors that influence these mental activities can have a significant impact on the translation's quality and effectiveness.

Another paradigm we find in the course of translation studies is the cultural paradigm. This paradigm could be overlapped with the last one but it has its own peculiarities. It is known as the cultural turn given how it emerged in the late 20th century as a response to some of the limitations of earlier linguistic and technical approaches to translation. The cultural paradigm recognizes that translation is not simply a linguistic process, but also a cultural and political one that involves the transfer of meaning across different cultural contexts. According to the cultural paradigm, translation involves more than just the transfer of words from one language to another; it also involves the transfer of cultural values, beliefs, and perspectives. Therefore, the cultural context in which the translation occurs is crucial to understanding the meaning of the translated text. Translators must be aware of the cultural assumptions and expectations of both the source and target languages, as well as the social and political contexts in which the translation is taking place. One of the prominent scholars who adopted this direction was Andrè Lefevere. Along with Susan Bassnett, Lefevere (1992)believed that translation is never an isolated work but it rather occurs in a specific context directed to particular audience that is worth considering. In his influential book Translation, Rewriting, and the Manipulation of Literary Fame") Lefevere defined translation as a rewriting process and argued that translation is not simply a matter of reproducing the source text in another language, but rather a complex process of cultural and literary transformation. In his view, every translation is an act of interpretation and adaptation, shaped by the translator's cultural background, literary tradition, and personal style. Clearly the cultural turn has helped broaden the scope of translation studies and has deepened our understanding of the complex interplay between language, culture, and society in the translation process. It has also emphasized the importance of cultural sensitivity and awareness in translation practice, and has encouraged translators to approach their work with a more nuanced and critical perspective.

Literary and Drama translation and their Distinctive Nature

Generally speaking, Translation is about rendering the meaning of a text in a different language, putting in mind the intricacies that might be involved given the differences between the two systems. that is basically the main concern of the translator in the process of translation. Literary translation, However, and unlike the other types of translation, seems to be the most complex of all due to many factors. Jones (2009) summarized it as follows :

"They have a written base-form, though they may also be spoken; they enjoy canonicity (high social prestige); they fulfil an affective/aesthetic rather than transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform; they have no real-world truth-value – i.e. they are judged as fictional, whether fact-based or not; they feature words, images, etc., with ambiguous and/or indeterminable meanings; they are characterized by 'poetic' language use (where language form is important in its own right, as with word-play or rhyme) and heteroglossia (i.e. they contain more than one 'voice' – as with, say, the many characters in the Chinese classic Shui Hu Zhuan / Water Margins Epic); and they may draw on minoritized styles – styles outside the dominant standard, for example slang or archaism."(Jones, p. 13).

Bearing in mind all these peculiarities, the translator is facing a quite challenging task to achieve the main goal of the translation - creating a particular image for the reader. Therefore, literary translation might involve some deviations from the standard rules. Gideon Toury defined it as "a product of a complex procedure, inevitably involving two languages and two literary traditions, that is, two sets of norm-systems. Thus, the value behind the norms of literary translation may be described as consisting of two major elements" (qtd in Aixela 1996:52). Meaning that in addition to rendering information to the reader, literary translation also has aesthetic functions. The artistic image created in the particular literary work (be it the image of

a character or nature) will certainly have an impact on the reader. For this reason, the literary translator should consider specific features of the text. It is the poetic focus of the text that makes this type of translation different from, say, texts of an informative type. Levy (1963) states in this regard that "a translation is not a monistic composition but an interpretation and conglomerates of two structures. On the one hand, there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with language of the translation" (qtd in Bassnett 2005, p.16). Moreover, and as mentioned above, the literary works are usually loaded with cultural references that are bound to a specific culture and which also occurred in a specific context. That means that the wider the gap between the two languages and cultures, the more difficult it gets for the translator to maintain the same image and achieve the goal of translation. Eugene Nida (1993) emphasized this particular point when he stated "Translation is an exchange between two cultures. For a real successful translation, understanding two cultures is more important than knowing two languages, because words become meaningful only in their effective cultural background" (Nida. p.248). That is, translating literature obliges the translator to study and comprehend the cultural, religious and the traditional sides of the source language.

Drama is a genre of literature that includes features that are not very different from the typical literary text except that it is a is meant to be acted on stage. The uniqueness of drama lies in the fact that it can be performed on a stage, on the radio, or on film, and they often include stage directions. Betti (2015) defined it this way "Dramatic literature is the record of the attempts of playwrights to express and communicate their ideas about man's hopes, dreams, ideals, feelings , thoughts and experience , and his relationship to society. Drama, thus, deals with the life of man in moments of crisis and anguish, with the most intimate relationships with his innermost thoughts and his deepest loves and hates. with his courage honour, hope, pride, compassion, pity, and sacrifice" (Betti, p.5). We can understand from the definition that drama

is a social art that is animated through a communicative action formed by a number of elements mainly plot and character.

Functionalism and Skopos Theory

Functionalism is a descriptive and communicative approach that emphasizes the importance of the function of a translation in its target context. It is more concerned with the practice of translation and how it is operated in the field. This term refers broadly to the various theories that appeared in the late1970s and 1980s in Germany, subscribed by multiple scholars, mainly Hans J. Vermeer and Katharina Reiss. The functionalism trend has played a major role in the history of translation studies and is deemed as an improvement to the practice of translation overall given how it brought a new way of thinking about it. Munday (2001) has commented in this context "The 1970s and 1980s saw a move away from the static linguistic typologies of translation shifts and the emergence and flourishing in Germany of a functionalist and communicative approach to the analysis of translation." (Munday .p. 73). In translation practice, the strategy should not be determined by the text itself or the translator himself/herself, but should be mainly decided by the purpose of the translation. This purpose-oriented approach to translation is one of the central ideas of functionalist theory.

As mentioned above, there has been a number of functionalist theories in translation that appeared back then like that of Katharina Reiss known as text typology theory(Reiss, 1977/1989), or the categorization of the three functions of language by the German linguist Karl Bühler (1934) but the one that stood out the most among scholars is Vermeer's Skopos theory (1978)

Skopos Theory is a very important part of German functional translation theories. In groundwork for a general Theory of translation, Reiss and Vermeer combine their two theories—Vermeer's Skopos Theory and Reiss's text-type model together, hoping to create a

general theory for translation. In Vermeer's point of view which is inspired by action theory, any form of translational action must be conceived as an action and any action has an aim, a purpose. Skopos usually refers to the purpose of the target text. Vermeer holds that the optimal strategies are decided by the Skopos or the translation purpose. (Vermeer, 1989:20). Kussmaul (1995) writes about this theory: "the functional approach has a great affinity with Skopos theory. The function of a translation is dependent on the knowledge, expectations, values and norms of the target readers, who are again influenced by the situation they are in and by the culture. These factors determine whether the function of the source text or passages in the source text can be preserved or have to be modified or even changed…" (Paul, p.149). To some extent, Skopos theory makes up for the deficiency of conventional translation theories. In the framework of Skopos theory, there are no such things as right or wrong, faithfulness or unfaithfulness, and the translation Skopos decides the translation process. Skopos theory accounts for different strategies in different situations, in which the source text is not the only factor involved. Vermeer objects to the traditional equivalence-based theories, which speak of the source text, or its effects on the source text reader, or the purpose of the source text author as a decisive factor in translation and raises the Skopos of the translation action to the center. In other words, the theory dethrones the ST and regards the translator as an independent text producer whose task is to design a TT capable of functioning optimally in the target culture.

The client is the one who dictates the purpose of the translational action and inform the translator of it. This process is called the translation brief. The client provides in the translation brief instructions and specify goals by which the translator will abide and carry out the translation process accordingly.

Skopos Theory Rules

According to Hans J Vermeer (1984) and following translation theory experts, there are three main rules of the Skopos theory through which it is aimed to put forward a clear guideline for translators: skopos rule, coherence rule and fidelity rule.

Skopos Rule **:**

Skopos is a Greek word for "aim" or "purpose". "The top-ranking rule for any translation is thus the 'skopos rule', which means that a translation action is determined by its skopos; that is, 'the end justifies the means'" by Reiss and Vermeer. Vermeer also stresses on many occasions that the skopos rule is a general rule, and translation strategies and methods are determined by the purpose and the intended function of the target text.

Coherence Rule **:**

states that the target text "must be interpretable as coherent with the target text receiver's situation" (Vermeer, 1984). In other words, Instead of being fluent, the coherence rule of Skopos Theory states that the conditions and knowledge of the target reader should be considered to achieve intratextual coherence. Target reader's different needs are recognized and translators should take them into consideration.

Fidelity Rule **:**

Translation is a preceding offer of information. It is expected to bear some relationship with the corresponding source text. Vermeer calls this relationship "intertextual coherence" or "fidelity". This is postulated as a further principle, referred to as the "fidelity rule" by Reiss and Vermeer in 1984.The fidelity rule merely states that there must be coherence between the translated version and the source text.

In the relationship among the rules, fidelity rule is considered subordinate to coherence rule, and both are subordinate to the skopos rule. If the skopos requires a change of function, the criterion will no longer be fidelity to the source text but adequacy or appropriateness with regard to the skopos. And if the skopos demands intra-textual incoherence, the standard of coherence rule is no longer vivid (Nord, 2001).

In regards to drama translation, Skopos theory could be a very valid tool and guideline for translators, as it does not restrict translators with any strategy that may be detrimental to the literary translation. In the contrary, Skopos theory has the advantage of resiliency which provides translators the freedom needed to apply any strategy or technique depending on the intention of the translational action. This is particularly helpful when it comes to the literary translation, it is assumed, since it entails the creativity of the translator which can not possibly exist without some space being provided for it.

Conclusion

To conclude, this chapter provided a general overview of the field of translation. After that, it tackled multiple approaches in translation which are mainly related to the research theme. Then, this chapter explored the meaning and particularity of literary translation in comparison with other types of translation, followed by a general description of the common strategies of Skopos theory in translating literary works.

CHAPTER-II.   **Applying Skopos Theory to the Arabic Translation of the Novel <u>To Kill</u>**

<u>a Mockingbird</u>

Introduction

This chapter, unlike the previous one, takes the practical approach so as to apply what has been discussed previously. It begins by introducing the chosen literary book which is the American novel *To Kill a Mockingbird* with reference to its two Arabic translations. The method used in this chapter shall be a qualitative comparison between two Arabic translations of two pages from chapter 9 from the book based on Skopos theory's first rule. The selected examples will be presented in a form of tables including samples from the original work and its translation and the full translations shall be provided down in the appendices section. Consequently, the analytical comparative method will give a vast examination of the selected examples and a discussion will be provided concerning the overall influence of Skopos theory on the translation of literary texts.

Introduction of the Case Study

The book that is chosen for this research is an enormously popular novel named *To Kill a Mockingbird* by the American author *Harper Lee.* The novel is a Pulitzer Prize-winning classic of modern American literature and has become a beloved and widely read book around the world, being translated into some 40 languages, selling more than 40 million copies worldwide, and being one of the most assigned novels in American schools. The success of the book goes as far as to being adapted into a successful film, a play and a graphic novel. The novel was praised for its sensitive treatment of a child's awakening to racism and prejudice in the American South through portraying a relatable, yet a powerful little story.

Author Harper Lee utilizes iconic characters in To Kill a Mockingbird to address civil rights and prejudice in the 1930s segregated Southern United States. You learn about Scout

Finch's father, Atticus Finch, an attorney who desperately tries to defend the innocence of a black man wrongfully accused of rape, and about Boo Radley, a strange neighbour who rescues Scout and her brother from being slain.

As pointed out above, the novel has been translated into some 40 languages, one of which is Arabic. One of the Arabic translations we pick as our first case study for this research is that of *Tawfiq Al-Asadi.* The Lebanese translator who was born in 1946. He released his translation of the novel in 1984. Whereas the second case study that is to be compared and analysed is a translation of a graduate translation student we assigned for the task.

Before we begin our examination, it is important to highlight the skopos of each text and note what is aimed to be achieved from it, given that the translation choices are entirely based on them.

Analysis of the Original Text From the Point of View of Skopos Theory

Generally speaking, The goal in drama works is to entertain and provide aesthetic delight. The emphasis of the literary purpose is on the words themselves, as well as their conscious and planned arrangement to produce a pleasing or enriching impact. Also, when employing the literary goal, a writer often displays a viewpoint on a particular matter relevant to the cultural and historical context in which the work was released. In our case, the novel *To Kill a Mockingbird* was published in 1960, just as the United States civil rights movement was gaining momentum. Lee spoke on issues of contemporary concern back then such as racism and prejudice which is why the novel has resonated significantly with readers across cultural lines. The novel has a great impact on the audience because it relates directly to current issues they face on a daily basis and will undoubtedly fulfill its aim or skopos by making the audience both appreciate its aesthetic value and have some attitudes to the current issues.

Analysis of the Target Texts from the Point of View of Skopos Theory

The first target text chosen for this research is an Arabic translation done by the Lebanese translator *Tawfiq Al-Asadi.* Arabic publishing houses hire translators or translation organizations to translate it into Arabic. Thus, the skopos of this translation for publishing houses is to get the Arabic version translated as soon as possible so that Arab students of English literature and American literature, as well as Arab readers in general, can buy the translation or target text at the price determined by these publishing houses. The Skopos is to produce for the Arab readers an Arabic version of the book suitable to their values and conventions so as to get them entertained and enjoy the reading.

The second translation chosen for this research is of a graduate translation student. The skopos of the translational action in this case was to produce a matching equivalent of the ST and render the meaning accurately as well as to introduce the American culture to the target audience and showcase their values and conventions.

Findings

In order to link the theoretical data of the current research with the application, this part is devoted to providing an examination of Skopos rule through the analysis of various examples. Further, the samples selected to the discussion of this rule of translation will represent multiple aspects that often exist in the drama works including culture-specific words, general sentences and dialogues.

The following table will focus on the analysis of the skopos rule in a selection of terms related to the American culture since they exist in abundance in this drama work.

Table 1 : *The Use of Skopos Rule in Translating Culture-Specific Terms*

Source Text Term	Translation 1 (The Book)	Translation 2 (Student's Attempt)
Nickel	خمسة سنتات	نيكل
General Hood type beard	لحية من طراز الجنرال هود	لحية من النوع التي كانت عند الجنرال هود
May god rest his saintly brow	فليرحم الله جبينه المقدس	فليرحم الله جبينه المقدس

The table above contains some of the examples from the novel that are peculiar to the source culture including proper names, religious terms etc, and their translation in the target language. Skopos theory allows for every strategy to be used as long as it serves the intended skopos and that is basically what we observe in the above table.

In the first example, the word "Nickel" is a culture-specific term and there is no direct equivalent to it in the TL. The first translator, we notice, did not convey it literally but rather rendered it with an explanatory equivalent which is"سنتات 5", whereas the second translator used a foreignization technique and borrowed the original word. Each translator rendered the text according to their skopos and so both of the renditions are adequate acceptable.

In the second example, it is a proper name that refers to John Bell Hood, one of the leaders of the southern confederate army. Both translators had to borrow the name justifiably as it is. However, the renditions are still incomplete and difficult to grasp since the Arabic readership are yet not familiar with the name. Here, the first translator, since his skopos was to appeal for the target audience, he went ahead and added some more information down in the footnotes to clarify and provide more context for the target readers. This decision is right and fulfill the skopos effectively. This, the two translations are acceptable and fulfill the skopos.

In the third example, it is a religious expression. Both translators ended up with the same rendition, which means one of them did not work according to his Skopos. The first translator rendered the word "god" with الله opting for domestication which the right decision considering the skopos of his task. However, the second translator using the same strategy is the not right decision because it does not go in line with his Skopos that entails maintaining the foreignness and introducing the original culture. As a result, the first rendition is more adequate and acceptable that the second one.

The following table will tackle the use of Skopos principle at sentence level. The literary work we have under study contains a variety of sentences of all types and so this table took a bunch of example as samples to highlight how they are dealt with in the process of translation and analyse the effectiveness of skopos rule.

Table 2 : *The Use of Skopos Rule at Sentence Level*

Source Text	Translation *1* (The Book)	Translation *2* (Student's Attempt)
My father looked at me mildly, amusement in his eyes	نظر إلي أبي برقة و الضحكة في عينيه	نظر إلى أبي باعتدال وعيناه تشي بشعور الاعجاب
From now on it'll be everybody less one.	من الآن فصاعدا سيكون هؤلاء الجميع	من الآن فصاعدا، سيكون الجميع ناقص واحد

made it sound like you were runnin' a still.	لقد جعل الامر يبدو كما لو كنت ترتكب شيئا سريا و إنما جيد التنظيم.	لقد جعل الامر يبدو كما لو كنت تدبر عملا إجراميا.
Atticus, are we winning it ?	آتيكوس، هل سنكسبها ؟	آتيكوس، هل سنفوز بها ؟

In the first example, the sentence contains two clauses ; in both renditions, the structure of the first clause is maintained whereas the second one is changed. The second translator rendered the word "mildly" with باعتدال which is inaccurate in this context. In the second clause, the first translator chose to not to convey the ST literally but to go for a translation that fits the TL just as he his skopos entailed. While the second translator did the same and attempted to convey the meaning but with the style of TL, here he violated the skopos of his task which entails adhering to the ST and introducing the foreign style of writing. As a result, the first rendition is more adequate and acceptable.

In the second example, as simple as the sentence sounds, it contains a wordplay that showcases the speaker's sharpness. The two translators, in this case, differed in terms of the form. The first one used what Catford (1965) called a "class shift" and rendered "less" with the verb قد نقصوا whereas the second one did not change it and translated literally. The first rendition is an implementation of his skopos since it requires giving priority to the TL. Similarly, the second translator abides by the given skopos to showcase the foreignness in the text. As a result, we can say that renditions are acceptable.

In the third example, the original text contained a slang that is commonly said among Americans. The expression means doing a secret mission that is illegal. Both translators conveyed the intended meaning right but each one took a different route in expressing that

meaning. The first rendition is accurate but too lengthy and can confuse the reader whereas the second one took a different approach and chose to use generalisation and sums up the meaning. The second rendition is more acceptable due to the fact that the first one violated its skopos which, again, entails producing a natural sounding texts to the target audience.

In the fourth and last example, the sentence is simple but it highlights the difference in strategy that is being used by the two translators. The first translator, again, abided by his skopos and produced a rendition that conveys the meaning with the style and terms of the TL. The second translator, in the other hand, conveyed the meaning by using literal translation and preserving the structure of the ST. Both renditions are acceptable since adhered to their Skoposes and what it requires.

Aside from the essential components of a good quality translation, it is, also, important to give some consideration to the style and tone of voice when translating, especially when it comes the literary texts where such elements play a significant role. The following table will contain a number of sentences that showcase the stylistic aspect and tone of voice of the source text, aiming to analyse to what extent the Skopos rule has been applied in both translations.

Table 3 *The Use of Skopos Theory in Translating dialogues*

Source Text	Translation 1 (The Book)	Translation 2 (Student's Attempt*)*
What'd he mean sayin' that ?	ماذا يعني بذلك ؟	ماذا يعني بقوله ذلك ؟
Do all lawyers defend n-Negroes, Atticus?	هل يدافع المحامون كافة عن ال..السود يا آتيكوس ؟	هل كل المحامون يدافعون عن السود يا آتيكوس؟

You can just take that back, boy!	عليك أن تسحب كلامك الان يا ولد	اسحب كلامك يا فتى !

All of the sentences in in the table above are picked from a dialogue. That is to say, they are meant to be an oral element that involves intonation, tone of voice and fluctuations.

In the first example, we notice, in the ST, the author changed the spelling of some words in an attempt to highlight the dialect of the speaker and provide a cultural context that adds another dimension to the story. Both translators conveyed the meaning correctly but due to their skoposes, they overlooked this stylistic value to the text.

In the second example, the added "n" before the word "negroes" signifies reluctance and embarrassment in the voice of the speaker. The author made sure to highlight this element so as to add more depth to the story. The first translator put this stylistic factor into consideration and he, in turn, highlighted it by changing the spelling in his rendition. The second translator abided by the skopos of his task and chose literal translation which resulted in an adequate rendition yet, a less accurate equivalence.

In the third example, the sentence selected is basic, yet contains a tone of voice that could be interpreted differently. This is evident in the two renditions where both rendered the meaning right but each one expressed the tone of voice differently depending on each's understanding of it. The first one formed the sentence in a way that indicates a calm request close to a warning and the absence of the exclamation mark is a proof to that, whereas the second one is an imperative sentence that signifies a hostile warning. Both translators were successful in their renditions and their decisions are sufficiently convenient with their skoposes.

Discussion

The analytical comparison used in this study showed some variations with regards to the quality of the two translations; in some instances, the first translator appeared to be more successful in fulfilling the skopos than the second one and in other instances, the opposite. The examples picked are merely a few samples and there are certainly more to explore in the texts attached in the appendices. Overall, and from what is analysed, the two translators ensured adequacy and the attempts to provide an acceptable rendition are highly proven.

Skopos theory proved to be a feasible and suitable strategy to literary translation to a large extent. The principle of adequacy that skopos theory offers is applicable to all genres, that is, if the skopos, for example, is to produce an informative translation, the quality of a translation is dependent on how closely the translator match that. In this case, the prime function of the translational action was entertainment.

One disadvantage to note about skopos theory is its failure to address the linguistic elements and style as highlighted in the third table. The theory did not provide a clear guidance as to how to render them, which made the two translators, in multiple instances, violate the skopos rule just to preserve the literary features of the ST.

The above results suggest that Skopos theory can, to a large extent, be a useful tool for translators to apply on the translation of drama works. By viewing translation as a communicative act that has a purpose, Skopos theory provided translators the freedom to be creative in rendering the TT and to use the suitable strategy for the task and under no obligation to adhere to the ST, something that fits well the literary genre. These results build on already existed views like that of Suo (2015) where he pointed to the theory's significance in bringing a new perspective on dealing with literary works.

Conclusion

This chapter introduced the case study chosen for this research and presented its skopos as well as the skopos of the translations to be examined. The focus was to conduct an analytical comparison of two of the Arabic translations of the novel *To Kill a Mockingbird*. This comparison includes aspects that mostly characterise drama works and the examples picked are examined based on Skopos theory. Then, a discussion of the findings was provided, in which conclusions are drawn .

General Conclusion

Generally speaking, the translation of literary and drama works can be the most challenging of all due a number of factors, mainly the cultural and stylistic elements. Skopos theory is a functionalist tool that prioritizes the purpose of the action and deem it as the determinant of the translation decisions. In the present study, the attempts have been made to investigate applicability of skopos theory in translating drama works from English into Arabic. The analysis of this research focused on the examination of different examples from *Lee Harper*'s novel *To Kill a Mockingbird* and two of its Arabic translations based on their Skoposes. It is worth mentioning that the generalisability of the results of this research is limited by the size of the samples. Providing more data would have better solidified the conclusions. Another limitation we note is the translated book we used as our sample. The book's rendition was excellent, however the translation choices referenced are not guaranteed to be made using the same translation methodologies as that of this study.

This study came to the conclusion that Skopos theory can be of a significant help to the translation of drama works. Through the new perspective it brought, skopos theory can, in fact, free translators from the restrictions of the ST and help produce adequate translations despite its weakness point that concerns the linguistic elements and style. The analysis revealed that the criteria of skopos theory is applicable to literary translation and that the evaluation of a translated text based on the skopos rule can result in a valid assessment. It is hoped that this study brought insight to the different ways the skopos theory could be used and also the areas where it needs adjustments. Further research on this context may involve applying the theory on more areas and testing its potential under different circumstances. Also, investigating, in-depth, the way Skopos theory deals with the linguistic elements and the stylistic aspect is an interesting area to study.

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Appendices

Appendix 1

Source Text

"You can just take that back, boy!"

This order, given by me to Cecil Jacobs, was the beginning of a rather thin time for Jem and me. My fists were clenched and I was ready to let fly. Atticus had promised me he would wear me out if he ever heard of me fighting any more; I was far too old and too big for such childish things, and the sooner I learned to hold in, the better off everybody would be. I soon forgot.

Cecil Jacobs made me forget. He had announced in the schoolyard the day before that Scout Finch's daddy defended niggers. I denied it, but told Jem.

"What'd he mean sayin' that?" I asked.

"Nothing," Jem said. "Ask Atticus, he'll tell you."

"Do you defend niggers, Atticus?" I asked him that evening.

"Of course I do. Don't say nigger, Scout. That's common."

"'s what everybody at school says."

"From now on it'll be everybody less one—" "Well if you don't want me to grow up talkin' that way, why do you send me to school?"

My father looked at me mildly, amusement in his eyes. Despite our compromise, my campaign to avoid school had continued in one form or another since my first day's dose of it: the beginning of last September had brought on sinking spells, dizziness, and mild gastric complaints. I went so far as to pay a nickel for the privilege of rubbing my head against the head of Miss Rachel's cook's son, who was afflicted with a tremendous ringworm. It didn't take.

But I was worrying another bone. "Do all lawyers defend n-Negroes, Atticus?"

"Of course they do, Scout."

"Then why did Cecil say you defended niggers? He made it sound like you were runnin' a still."

Atticus sighed. "I'm simply defending a Negro—his name's Tom Robinson.

He lives in that little settlement beyond the town dump. He's a member of Calpurnia's church, and Cal knows his family well. She says they're clean-living folks. Scout, you aren't old enough to understand some things yet, but there's been some high talk around town to the effect that I shouldn't do much about defending this man. It's a peculiar case—it won't come to trial until summer session. John Taylor was kind enough to give us a postponement . . ."

"If you shouldn't be defendin' him, then why are you doin' it?"

"For a number of reasons," said Atticus. "The main one is, if I didn't I couldn't hold up my head in town, I couldn't represent this county in the legislature, I couldn't even tell you or Jem not to do something again."

"You mean if you didn't defend that man, Jem and me wouldn't have to mind you any more?"

"That's about right."

"Why?"

"Because I could never ask you to mind me again. Scout, simply by the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally. This one's mine, I guess. You might hear some ugly talk about it at school, but do one thing for me if you will: you just hold your head high and keep those fists down. No matter what anybody says to you, don't you let 'em get your goat. Try fighting with your head for a change . . . it's a good one, even if it does resist learning."

"Atticus, are we going to win it?"

"No, honey."

"Then why—" "Simply because we were licked a hundred years before we started is no reason for us not to try to win," Atticus said.

"You sound like Cousin Ike Finch," I said. Cousin Ike Finch was Maycomb County's sole surviving Confederate veteran. He wore a General Hood type beard of which he was inordinately

vain. At least once a year Atticus, Jem and I called on him, and I would have to kiss him. It was horrible. Jem and I would listen respectfully to Atticus and Cousin Ike rehash the war. "Tell you, Atticus," Cousin Ike would say, "the Missouri Compromise was what licked us, but if I had to go through it agin I'd walk every step of the way there an' every step back jist like I did before an' furthermore we'd whip 'em this time . . . now in 1864, when Stonewall Jackson came around by—I beg your pardon, young folks. Ol' Blue Light was in heaven then, God rest his saintly brow . . ."

Appendix 2

Target text 1 (book)

ـ عليك أن تسحب كلامك الآن يا ولد.

هذا الأمر الذي أصدرتُه إلى «سيسيل جاكوبس» كان بداية لفترة 'سة عشناها جم وأنا. كانت قبضتاي مطبقتين وكنت على استعداد م. وكان أتيكوس قد هدّد بأنه سيلي جلدي إذا سمع بأني جرت مع أي شخص بعد الآن: قال إني أصبحت أكبر سناً وجسماً أن أتورط في مثل تلك الأمور الطفولية. وأنني ما أن أتعلم جام عن الشجار حتى يكون كل من حولي في حالة أفضل. ي كنت قد نسيت ذلك كله.

لقد جعلني سيسيل جاكوبس أنسى ذلك، فقد كان قد أعلن في المدرسة في اليوم السابق أن والد سكاوت فينتش يدافع عن ج. ولقد أنكرت ذلك ولكني حكيت لجم وسألته:

ـ ماذا يعني بذلك؟

ـ لا شيء. اسألي أتيكوس فيخبرك بالجواب.

وقد سألت أتيكوس ذلك المساء بالذات:

ـ هل تدافع عن الزنوج يا أتيكوس؟

ـ طبعاً. ولا تقولي «زنجي» يا سكاوت، هذه لفظة غير مهذبة.

ـ ولكن الجميع في المدرسة يستعملونها.

ـ من الآن فصاعداً سيكون هؤلاء الجميع قد نقصوا واحداً....

ـ حسناً. إذا أردتني ألا أكبر وأنا أتعلم مثل هذه الألفاظ فلماذا لني إلى المدرسة؟.

نظر إلي أبي برقّة والضحكة في عينيه. ورغم الحل الوسط الـذي توصلنا إليه، إلاّ أن حملتي للتهرّب من المدرسة استمرت على نحـو أو آخر منذ أول جرعة مدرسية تلقيتـها في اليـوم الأول مـن الدراسـة: كانت بداية شهر أيلول (سبتمبر) الماضي قـد شـهدت مـني إغمـاءات ودوخة وشـكاوي هـضمية خفيفـة. ثم تماديـت إلى درجـة أني دفعـت خمسة سنتات حتى أحك رأسي برأس ابن طباخة الآنسة راشيل الـذي كان مصاباً بالقوباء الحلقية ولكن العدوى لم تصبني.

ولكني كنت أفكر بمسألة أخرى.

ـ هل يدافع المحامون كافة عن الـ... السـود يا أتيكوس؟

ـ طبعاً يا سكاوت.

ـ إذن لماذا قال سيبيل إنك تدافع عن الزنوج؟ لقد جعـل الأمـر يبدو وكأنك ترتكب شيئاً سرّياً وإنما جيد التنظيم.

تنهد أتيكوس ثم قال:

ـ أنا وبكل بساطة أدافع الآن عن رجل أسود اسمه توم روبنسون. وهذا يعيش في تلك المستوطنة الـصغيرة الواقعـة وراء مقلـب نفايـات البلدة. كمـا أنه عضو في الكنيسة الـتي تنتمـي إليهـا كالبورنيـا، وكـال تعرف عائلتـه جيـداً. وهـي تقـول إنهـا عائلـة ذات سمعـة نظيفـة. يـا سكاوت، لسـتِ في السن الذي يؤهلك لفهـم بعض الأمـور، ولكـن كان هناك بعض الحديث في البلدة مفاده أنه ليس علي أن أبـذل جهـداً كبيراً في الدفاع عن هذا الرجل. هذه قضية غريبـة، وهـي لـن تعـرض على المحكمة قبل الـدورة الـصيفية، فقـد كـان جـون تـايلور (يعني القاضي) كريماً إلى حد أنه منحنا تأجيلاً...

ـ إذا كان عليك ألا تدافع عنه، فلماذا تفعل ذلك؟

ـ لأسباب عدة. والسبب الرئيسي هو أنني إذا لم أستطع الـدفاع عنه فلن أستطيع أن أمشي مرفوع الرأس في البلدة، ولـن أكـون قـادراً على تمثيل بلدتي في برلمان الولاية، كما أنـني لـن أسـتطيع حـتى أن آمرك أو آمر جم بالقيام بأي شيء بعد الآن.

ـ هل تعني أنك إذا لم تدافع عن ذلك الرجل فإنه لن يكون عليـنا جم وأنا أن نطيعك بعد ذلك؟

ـ هذا صحيح تقريباً.

ـ لماذا؟

ـ لأنـني لـن أسـتطيع أن أطلـب الطاعـة منكمـا بعـد ذلك. يـا سكاوت، بسبب طبيعة عمل المحـامي فإنـه سيـصادف خـلال حيـاتـه قضية واحدة على الأقل تؤثر عليـه شخـصياً. وهـذه قـضيتي علـى مـا أظن. قد تسمعين بعض الكلام القبيح حول هذا في المدرسة، ولكـن بإمكانك أن تفعلي شيئاً واحداً من أجلي إذا أردت: ما عليك سـوى أن ترفعي رأسك عالياً وألا ترفعي قبضتك. مهما قال لك الناس عليك ألا تـسمحي لهم بأن يخرجوك عن طورك. حاولي القتال برأسك كنوع مـن التغيير... ورأسك رأس جيد وإن كان يرفض التعلّم.

ـ أتيكوس، هل سـنكسبها؟

ـ كلا يا عزيزتي.

ـ إذن لماذا...

ـ إن خسارتنا المعلنة منذ مائة عام قبل شروعنا في القضية ليـست سبباً في عدم محاولتنا الكسـب.

قلت له:

ـ تبدو الآن وكأنك ابن العم «آيك فينتش».

كان ابن العم آيك فينتش هو الوحيد ممن تبقى على قيد الحياة من المحاربين القدماء من الجيش الكونفدرالي[1]. كانت له لحية من طراز «الجنرال هود»[2] وكان فخوراً بها على نحو مغال فيه. كنا نزوره مرة على الأقل كل عام، أتيكوس وجم وأنا. وكنت مضطرة إلى تقبيله. وكان ذلك أمراً رهيباً بالنسبة لي. وكنا جم وأنا نصغي باحترام إلى أتيكوس وابن العم آيك وهما يستعيدان أحداث الحرب. كان ابن العم آيك يقول:

ـ أقول لك يا أتيكوس إن «تسوية ميزوري»[3] هي التي وجّهت إلينا الضربة القاضية، ولكن لو اضطررت إلى خوض التجربة مرة أخرى لسرتُ في إثر كل خطوة خطوتُها في السابق، وزيادة عليه كنا سنمحوهم هذه المرة... في عام (1864) حين بعث «ستونوول جاكسون»[4] من جديد... اعذروني أيها الشباب. في تلك الأيام كان ذلك «النور الأزرق العتيق» في السماء، فليرحم الله جيينه المقدس...

Appendix 3

Target text 2 : (Student's attempt)

"اسحب كلامك يا فتى ! "

أشعل هذا الامر الصادر مني تجاه سيسيل جايكوبس شرارة بداية فترة حساسة للغاية بيني و بين جيم. كانت قبضتي مشدودة و كنت على استعداد للضرب. كان قد توعدني آتيكوس بأنه سيقضي علي ان حدث و سمع أنني تشاجرت مرة أخرى؛ اذ قال أنني كنت أكبر حجما و سنا من أن أقحم نفسي في أمور صبيانية كهذه، و أنني ما أن أتعلم التحكم بنفسي حتى يكون الجميع من حولي في حال أفضل. لم أستغرق وقتا طويلا حتى نسيت أمره.

كان سيسيل جيكوبس هو من وراء أمر نسياني. كان قد أشاع بالامس في باحة المدرسة أن أب سكاوت فينش دافع عن الزنوج. أنكرت ذلك و قلت لجيم متسائلة :" ماذا يعني بقوله ذلك؟ "

فرد جيم "لا شيء. اسألي آتيكوس، سيخبرك"

سألت آتيكوس في ذلك المساء " هل حقا تدافع عن الزنوج، آتيكوس؟"

فأجاب " بالطبع. لا تقولي كلمة زنجي يا سكوات فإن ذلك غير مهذب"

"إن ذلك ما يقوله الجميع في المدرسة"

"من الآن فصاعدا، سكون الجميع ناقص واحد"

"حسنا، ان كنت تخشى أن أكبر و أنا أتعلم هاته المفردات، فلماذا ترسلني الى المدرسة من الاساس ؟"

نظر إلي أبي باعتدال وعيناه تشي بشعور الاعجاب. رغم اتفاقنا، فقد تواصلت محاولاتي للتهرب من المدرسة بشكل او بآخر منذ جرعة اليوم الاول : كانت بداية شهر سبتمبر الماضي قد شهدت مني مختلف الحالات السيئة من دوار و اغماءات و مشاكل في المعدة . حتى أنني تجرأت و دفعت نيكل لأحظى بشرف حك رأسي على راس ابن طباخة الآنسة رايتشل الذي كان يعاني من مرض القوباء الحلقية المعدي، لكن لم تنجح الخطة.

لكنني كنت قلقة حيال أمر آخر. سألت أبي " هل كل المحامون يدافعون عن الزنوج يا آتيكوس؟ "

"أكيد يا سكاوت "

" اذن، ما الذي جعل سيسيل يقول بأنك تدافع عن الزنوج ؟ لقد جعل الامر يبدو كما لو كنت تدبر عملا إجراميا"

تنهد آتيكوس ثم قال " كل ما أنا بصدد فعله هو الدفاع عن رجل أسود البشرة اسمه توم روبينسون. هو يعيش في مقر السكن الصغير ذاك الذي يقع وراء مكب نفايات المدينة. هو عضو في كنيسة كالبورنيا. كال تعرف عائلته جيدا و لم تتحدث عنهم إلا بعبارات الثناء. سكاوت، انت لم تبلغي سن الرشد بعد لتفهمي بعض الامور، لكن ثمة أقاويل كثيرة تدور في المدينة مفادها أنه

لا ينبغي أن أسعى للدفاع عن هذا الرجل. إنها لحالة خاصة و لن تعرض على المحكمة الى أن تحل الفترة الصيفية. إنه لكرم من جون تايلور أن يمنحنا تأجيلا"

"ان كان عليك ألا تدافع عليه، فلماذا تقوم بذلك؟ "

فقال آتيكوس " لبضعة أسباب. أهم سبب هو أنني اذا لم أفعل ذلك فلن أقدر على رفع رأسي في المدينة بعد ذلك، لن يكون لي أن أمثل بلدتي في السلطة التشريعية، لن يكون حتى من حقي أن أنهيك أنت و جيم عن فعل أمر ما بعد ذلك."

" هل تقصد أنك ان لم تدافع عن ذلك الرجل، لما كنا أنا و جيم لنعطي لك بالا ؟"

" نعم، تقريبا "

" لماذا ؟"

" لأنني لن أستطيع أبدا الطلب منكم أن تقيموا لي وزنا مجددا. اسمعي يا سكاوت، ببساطة، في طبيعة العمل، يتحصل كل محامي على قضية واحدة على الاقل في حياته تؤثر عليه على المستوى الشخصي. يبدو لي أن هذه هي قضيتي. قد يحدث و تسمعين بعض الكلام الجارح حولها في المدرسة، لكن اصنعي لي معروفا: ارفعي رأسك عاليا و ابقي على تلك القبضتين أسفل. مهما كان ما يقولونه، لا تجعليهم يستفزونك. حاولي مناحرة عقلك لإقناعه بفكرة التغيير. انه عقل جيد، رغم التعنت و مقاومته التعلم.

"آتيكوس، هل سنفوز بها ؟"

" لا يا عزيزتي"

" اذن لماذا..."

قال آتيكوس "حقيقة أنه تم قمعنا قبل مائة سنة وحدها ليست عذرا لأن لا نحاول الفوز."

فقلت " أنت بكلامك هذا تذكرني بابن عمي آيك فينش"

كان ابن عمي آيك فينش المحارب الكونفدرالي الوحيد من بلدة مايكومب الذي نجا. كانت له لحية من النوع التي عند الجنرال هود و كان يغالي بالتفاخر بها. نلتقي به أنا و آتيكوس و جيم على الاقل مرة واحدة في السنة ودائما ما كان علي أن أقبله. كان الامر فضيعا. كنا أنا و جيم نصغي باحترام لآتيكوس وابن عمي آيك وهما يستذكران أحداث الحرب.

يقول ابن عمي آيك " أقول لك يا آتيكوس، مساومة ميزوري كانت السبب وراء هزيمتنا، لكن ان كان علي أن أخوض التجربة مرة أخرى، لما ترددت في أن أحذو حذوة مسيرتي السابقة و أكثر. زيادة على ذلك، كنا لنسحقهم هذه المرة... في عام 1864 حين بعث ستونوول جاكسون من جديد. أستسمحكم أيها الشبان. في تلك الايام، كان الضوء الازرق العتيق ساطع في السماء. فليرحم الله جبينه المقدس..."