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Investigating Allusion in Hawthorne's "Scarlet Letter"
(In light of Leppihalme's strategies of translating Allusions)

Case Study: *Translation of Djadhebia SEDKI*

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Dedication

*Great Thanks to My beloved parents, thank you for patiently
listening to all my worries and stresses*

*Thank you for caring enough to get me out of all my messes,
Thank you for being my constant support,*

*Thank you for lifting my spirits and letting me know there is a
«hope»*

*Thank you for being the best parents a Son could ever have, I love
you with all my heart,*

Today and forever more

*Great thanks also to my unique dear
brothers, and sisters all by his name*

*To the ones who were always with me and to my dear partner
Mohammed Saleh*

To my dear supervisor Mr. Belarbi for his unremitting assistance

This work is dedicated

“Chihi”

Dedication

To my dear parents sisters and brother,

To whom I will never forget Dear teacher Belarbi Ahmed Nouredine, I am extremely indebted to him a depth endless gratitude for his encouragement and precious advices ...etc

To whom I learnt from, since I born till tomorrow...

TO all my friends,

To my binomial Chihi ,

To all whom I know.

I dedicate this modest work

“Khaldi”

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Finally, we would like to extend appreciations to all who helped us in one way or another to fulfill this humble work,

*Abstract

This analytical study aims at investigating the translation of allusions in Nathaniel Hawthorne's *Scarlet Letter* (1850) from English into Arabic, as well as investigating to what extent Ritva Leppihalme's (1997) strategies of translating allusions have been applicable in the translation of Djadhibia Sedki (1958). This study aims also at identifying the difficulty in comprehending allusions in TL, based on the strategy adopted in translating the allusions and other factors that are involved in the translation of allusion for both the translator and the TT readers. These factors including, cultural familiarity, linguistic competence, the ability to recognize allusions in their forms (PN and KPH allusions) in the cultural context of the TL. In addition, the "culture bump" that occurs to TT readers while encountering unfamiliar allusion. This study, as well, would shed light on the extent to which the translator have understood the function of allusions in the TT through studying some examples from the ST, and classifying them in tables followed by the analysis of allusions' function in the novel and the translator's translation. The study has shown that the translator failed in some situations, because faithfulness is not always a criterion for a good translation, especially; in case of unfamiliar allusions; where the understanding is limited to the competent readers.

***Keywords:** *Allusion, cultural familiarity, culture bump, recognizability, translation strategy.*

*ملخص

تهدف هذه الدراسة التحليلية إلى البحث في ترجمة التلميحات في رواية "الشاردة القرمزية" للكاتب الأمريكي "ناتانيال هوثورن" (1850) من الإنجليزية إلى العربية، وإلى مدى يمكن تطبيق استراتيجيات المترجمة الفنلندية "ريتفا ليببها لم" لترجمة التلميحات (1997) على عمل "جاذبية صدقي" (1958). كما تهدف الدراسة إلى تحديد مواطن الصعوبة في فهم التلميحات في اللغة الهدف انطلاقاً من الاستراتيجيات المتبناة في ترجمة التلميحات والعوامل المتدخلة في عملية ترجمة التلميحات بالنسبة للمترجم والقارئ الهدف وكيف أن هذه العوامل لها تأثير كبير على كل من المترجم وعملية الترجمة والقارئ الهدف ونذكر من هذه العوامل: الإلمام الثقافي لكل من المترجم والقارئ الهدف والكفاءة اللغوية وإمكانية تمييز التلميحات بأشكالها (أسماء العلم والعبارات المفتاحية) في السياق الثقافي للغة الهدف وكذا الارتباك الثقافي للقارئ الهدف في فهم ماهية التلميح. كما ستسلط الدراسة الضوء على مدى فهم المترجم لوظيفة التلميحات في اللغة المصدر من خلال تحليل بعض النماذج من اللغة المصدر وتصنيفها في جداول (تبعاً لصيغ التلميحات المختلفة من أسماء علم وعبارات مفتاحية) متبعة بتحليل لوظائف التلميحات في الرواية و ترجمة المترجمة لها. وقد أظهرت الدراسة بعض مواطن الفشل في ترجمتها للتلميحات لان الوفاء للأصل ليس دائماً معيار لترجمة التلميحات، وبالأخص إذا كانت ذا خصوصية ثقافية لا يشترك فيها القارئ الهدف والقارئ المصدر. حيث يكون الفهم مقصوراً على القارئ المتمكن.

***الكلمات المفتاحية:** التلميح، الإلمام الثقافي، الارتباك الثقافي، إمكانية التمييز، استراتيجيات الترجمة.

List of Symbols and Abbreviations

CSI: culture-specific item

KPH: key-phrase

PN: proper name

SL: source language

TL: target language

ST: source text

TT: target text

(1a) (1b) (1c) : Retention strategies

(2a) (2b) : Replacement strategies

(3a) (3b) : Omission strategies

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General Introduction

Background to the study

Languages use their components in different manners to produce meaning . The situation is even made more difficult when cultural factors are involved in the transfer process. It is known that culturally specific elements are more resistant to translation than linguistic ones. The hard task of the translator, then, starts at this level. The translator has to consider the cultural elements embedded in the text while translating ” (Nida,1984,p.119) .And in order to interpret a text correctly, it is necessary for the translator to know certain things about the “The communicative situation”. The meaning is determined in part, by who the author was. The purpose he has in writing, for whom the document was written, the relationship between the author and his readers , the culture of the ST and how much common knowledge is shared by the ST readers and TT readers, for whom the translation is being prepared and other factors of the “Communication situation” (Larson,1998, p 459).

Allusions, as a part of language, culture and history are liable to different interpretations by different readers from different background which may or may not result in reader’s failure to generate the intended image evoked by the original Allusion in source text i.e. fiction .But as culture-bound elements, allusions depend largely on familiarity to convey meaning (Leppihalme,1997, p 14). Allusions are one type of culture-bound elements in a text. They are expected to convey a meaning that goes beyond the mere words used , since the understanding of allusions presupposes a particular kind of reader’s participation. The words of the allusion function as a clue to the meaning, but the meaning can usually be understood only if the reader can connect the allusion with an earlier use of the same or similar words in another source which shares some characteristic feature linked to it.(ibid p 14).

Studies on the translation of allusions have paid more attention to the fact that allusions are not always recognized by target-text readers who come from a different cultural background than the source-text author and his/her original readers. (Ruokonen, 2010,p21). The studies make it clear that unfamiliar ST allusions that are retained in translation often fail to convey the original functions, and may even puzzle or confuse TT readers resulting in a so-called culture bump (ibid.p 22).

Statement of the problem:

Literary works are full of allusions that are considered to be a culture-bound elements and which deemed to be a part and parcel of cultural background of the text. Since allusions can be intertextual references and/or textual elements that color the literary work and convey implicit meanings whose interpretation is based on referents, are assumed to be familiar to the ST reader. This combination of implicitness along with familiarity often makes allusions cultural translation problem. The target-cultural readers are not necessarily familiar with the (source-cultural) referent and may be unable to deduce the deeper meaning of the allusion.

Research Question:

In order to deal with this research problem, the following questions are raised :

- To what extent the translator Djadhibia Sedki did pay attention to the form and function of allusions in Nathaniel Hawthorne's "Scarlet Letter" ?
- What were the strategies of translating proper noun and key phrase allusions that Djadhebia Sedki did opt for in Hawthorne's "Scarlet Letter", based on Leppihalme's model ?

Research Hypothesis:

After reviewing the literatures concerning translation of allusions by Ritva Leppihalme, we have hypothesized that the model for translating allusions suggested by Leppihalme is a very exhaustive and requires a high degree of bilingualism as well as biculturalism on the part of the translator to tackle and recognize Allusions through literary work i.e. fiction. As well as, treat them as a resistant cultural elements in the translation process to culturally coordinate between the source text as well as the target text with reference to the reader's recognizability, familiarity and response to allusions when encounter them.

Aim of study

Translation has enriched various fields such as literary studies, but recently it has become a rich field in its own right. Translation, throughout its long history, was an act but now it is considered as an art. Thus, the role of the translator has changed from a transcriber into a creator of a work of art and this is the basis of literary translation. Hence; The present study aims at investigating the purposeful implication of allusions by the author in the original novel and their echoes in the Arabic translation of Djadhebia SEDKI. Mainly, the different strategies adopted by the translator in translating allusions, considering the cultural background of target language.

Objectives of Study

- As readers, we want to investigate the use of allusions in a literary work.
- As translator trainees, we want to check whether the translated novel is comprehensible, receivable for the TT readership, as well as their acquaintance with culture and history.

Structure of the study

This study is dedicated in no more than two chapters, in which:

First chapter introduces allusions theoretically as an intertextual phenomenon and translation problem that may cause a culture bumps to TT readers. Furthermore, it draws on their form and function as a crucial criteria to render them and suggest a translation strategies based on their form. The second chapter is mainly practical, and divided into two parts: the first one provides a historical overview of the examined novel, its characters, narrative sequence and critical views that are valuable to its interpretation. The second one examines allusions that were extracted from the translated version and provides suitable strategies from Leppihalme's model for translating allusions (1997) that will help to provide a clear view of strategies followed.

Research Methodology

In this study, we will adopt the comparative- analytical methodology in which we account for allusions as a translation problem and elaborate on their aspects as the form , function , effect ... to foreground to the practical part , in which these aspects could be characterized by the analysis of the collected materials ,(PNs and KPHs), that are compared with the ST ,to identify the range of applicability of the strategies of translating allusions in the translated version .

Limitation of the study

This study is limited to the translation of the novel by Djadhebia SEDKI. It is also limited to the familiarity and recognizability of the researcher in extracting the allusions from the ST.

Chapter One

Chapter one: Allusions as textual elements and translation problem

I) Allusions as textual elements

• Introduction

Bakhtin's observations about foreign discourse draw attention to some characteristics of allusion that seem central to the concept, but are still questioned at times. Researchers have even recently employed different definitions, depending on their aims and material. In her book "allusions as a culture bumps", Leppihalme (1997,p.6), defines allusion as "a reference to something" ;furthermore, she includes various definitions all of which define allusion according to their function and existence in various text –types.

• Definitions :

- ALLUSION. Latin "alludere", to play with, to jest, to refer to. A reference to characters and events of mythology, legends, history (Scott, 1965 cited in Leppihalme 1997,p 6).
- ALLUSION. Tacit reference to another literary work, to another art, to history, to contemporary figures, or the like (Preminger, 1965,cited in Leppihalme 1997,p 6).
- A reference, usually brief, often casual, occasionally indirect, to a person, event, or condition presumably familiar but sometimes obscure or unknown to the reader.(Shaw, 1976 cited in Leppihalme 1997,p 6).
- A reference, explicit or indirect, to a person, place, or event, or to another literary work or passage (Abrams,1984 cited in Leppihalme ,1997,p 6) Such reference is made in order to compare A and B.
- An allusion is a figure of speech that compares aspects or qualities of counterparts in history, mythology, scripture, literature, popular or contemporary culture (Lass et al.,1987 cited in Leppihalme 1997,p 6).

However; among the above definitions of allusion the second and the third one are more appropriate to this study since the two definitions involve such terms as familiar , reader and indirect reference to something .

I.1) Allusions as an “intertext”

According to Plett, (1991), intertext is a text between other texts. Such a definition depends entirely on the interpretation of the preposition “between” as to how the term is elaborated; yet an intertext is distinguished by its constituent parts which marked by language users; thus ,great importance must be given to the role of the author and the reader. Both (and several other communicative factors) which actually make the intertext visible and communicable. However; the important questions some scholars had inserted as which markers signalize an intertext? and which categories can help to describe it? (p.5). Recent studies on allusions draw attention to the difference between allusions as type of intertextuality on one hand and allusion as a directional signal or marker on the other, and assert that the marker is always identifiable as an element or pattern belonging to another independent text.(ibid,p.136).

I.2) Dialogic nature of allusions and readers’ participation

In the intertextual approach of studying the novel by the Russian philosopher and literary theorist, M.M Bakhtin , which is based on the notion of “dialogue” between what is “own” and what is ‘foreign’ (cited in Ruokonen, 2010) .He asserted that every human act of interpretation takes part in an on-going dialogue between the self and others (ibid) .

Languages and texts in general are dialogic in nature since every text, according to Bakhtin, involves the presence of “someone else’s words”. Such presence of foreign element in discourse urges the reader to make a relation between the alluding text and the evoked referent; in this sense, allusions require a participation of reader in the interpretation of allusion and realizing their meaning (Op.cit, 1991). Furthermore, Julia Kristeva, in her approach to intertextuality, emphasizes the role of reader in establishing an intertextual link between allusion and its referent, which ultimately depends on reader’s allusive competence in recreating a textual universe as well as recognizability (ibid).

I.3) The Use of allusion in literary text , aim and purpose

Among the purposes of inserting allusions in literary texts is the aim to call attention to one's reading experience as well as learning (Op.cit, 1965, p 18). Also, by enriching the work with new meanings based on interpretation by different kinds of readers. Furthermore, allusions attempt to characterize people or suggest thoughts or unconscious impressions about characters (Hall, 1971, 534-5, cited in Leppihalme, 1997,p 7),or to increase the significance of a literary work by suggesting universality among readers (Weisgerber, 1970, p39 ,cited in Leppihalme, 1997,p 7).

One important aspect to allude in literature which is, the capacity of a literary work to bring new meanings and interpretations and create new literary work out of the old one (Johnson, 1976,p579 ,cited in Leppihalme, 1997,p 8).That is , to involve reader in the "recreation process ,by calling attention to a half-hidden meaning which the reader catch it in mind and use it later for a deeper understanding of work (ibid) . Wilss (1989), considers the purpose of allusion generally as making the text more attractive aesthetically; the old meaning and the new meaning provided by allusion " react chemically" with each other (p 63 ,cited in Leppihalme, 1997,p 8) .However , on the macro level , one text may invoke another text which invites the readers' reading experience and hence their familiarity with another characteristics of a literary works . Almost, writers make use of allusions because of the many emotions or ideas that readers may associate with the works to which the writer alludes.

In many cases, allusions serve a more specific purpose; in some cases, a reference to another work is given in a context that is directly opposed to the original meaning. This technique is often used to refute the meaning of the original and suggest a new meaning. Other uses of allusion in literature actually reference several different sources simultaneously in order to create new associations between what is original (source of allusion) and what is new (contextualization of allusion) and force the reader to evaluate one or more works in the context of others (WiseGeek,2017) .

I.4) Modified allusion and stereotyped allusion

Various distinction can be drawn from the study of allusions as intertextual phenomenon and a translation problem to indicate their function on both levels (micro-level and macro-level) when allusion is used with the purpose of reactivating a particular context by modification to create a certain effect on the part of the reader (Op.cit, 1997) by means of parody or wordplay. In contrast with stereotyped allusions, which lost much of their power and relation to their original context, and becoming lexicalized (ibid). The use of such an allusion seems to indicate mostly that a particular word or topic is associated in the mind of the writer with an often-heard phrase, which is repeated with little thought of the meaning it had in the original source context.(ibid p50) . Proverbs, as an alluding expression, become stereotyped not by losing touch with their sources, but by having their effect lost by a constant repetition (ibid, p54) .Reanimation of stereotyped allusions i.e. recreation , by creative modification shows that their allusive roots are alive. On this account the translator needs to be alert to the function of the seemingly dead allusion.(ibid).

Stereotyped allusions can cause both translators and readers various problems, at level of distinction between meanings. Stereotyped allusions may lose their connection to the source from where they originated and survive only at the figurative level of the language ,as a preformed linguistic material like proverbs ,cliché and idioms... (Op.cit 1997,p 53).For example , “All work and no play makes Jack a dull boy” this a probably stereotyped allusion which lost connection to its source and developed into a proverb . by means of modification ,such an allusion reactivated as “All play and no work makes Jack a mere toy” which creates effect different to the former .

I.5) Allusions as a “culture bump”

The term “culture bump” was employed by Carol M. Archer (1986, p170-171.cited in Leppihalme, 1997,p 4) to denote a face-to- face problems in intercultural communication, a culture bump occurs when a reader find himself or herself in a different, strange or uncomfortable situation when interacting with a person from different culture. Such a term was extended to use in translation for a situation where the TT reader has a problem in understanding

source-cultural allusion (Op.cit 1997). In this stance, the allusion fails to function in the TT because it is not a part of the target reader's culture, such a failure causes incoherence between the SL and TL; as a result, the allusion remains unclear and puzzling to the TL reader. (ibid).

From a communicative point of view, the use of allusion is attributed to linguistic as well as pragmatic phenomena like, speaker-addressee relation, inference and relevance. However, if communication is to be an inferential process; allusion can be thought as a message or stimulus which the communicator implies, and it is up to the receiver to react to such a message if there is a "shared cognitive environment" between them. Thus if the receiver is grounded in another culture, he will fail to draw the intended inference and fall in a "culture bump" caused by inappropriate translation of allusion (ibid).

I.6) Intertextuality, Allusion and intertextual space

Intertextuality, as a concept has been gaining a lot of interest in the nearly four decades after its coinage by Julia Kristeva in 1966, such a concept owes back its origin to Saussure's notion of the differential sign and Bakhtinian notion of "Dialogism". (Allan, 2000). If all signs are conceived as different, they can be understood not only non-referential, but shadowed by vast numbers of possible relations and interpretations. Since a linguistic sign is non-stable, this leads us out into the vast network of relations, of similarity and difference. If this is true of the linguistic sign, it is also true of the literary sign. Authors of literary works do not just select words from a language system, they select plots, generic features, aspects of character, images, ways of narrating, even phrases and sentences from previous literary texts and from the literary tradition (ibid).

At the same context Hatim & Mason (1990, p129) argued that intertextuality is a system that works by signification to the connotations that are shared between texts. So, this signification surpasses the textual meaning .i.e. the denotative meaning to the connotative meaning. Intertextuality is an aspect of reception of the text by the author and production of the same received text by the translator (ibid, p133). Readers and writers in the context of intercultural communication negotiate meaning as an important aspect of production and deconstruction of text; they added that, allusions are one type of intertextuality since allusions are small

segments inserted in the text to recall another context and intertextuality is the relationship shaped by the presence of an allusion (ibid,p137)

In literature, allusions are one type of intertextuality, they are usually created to refer to significant events, place or people who have very famous qualities in history which the writer wishes to highlight in his /her new text. Allusions are borrowed from myth, history or from any other previous text to recall qualities of the evoked text in the present moment of the speaker or writer (Alawi, 2010). According to Hatim and Mason, (1990), “each intrusion of a citation in the text is the culmination of a process in which a sign travels from one text to another in the same language .The area being traversed from text to text is what we call the intertextual space” (p129).

According to Alawi (2010), the classical example of “Oedipus” shows how allusions travel through time and gain new qualities and meanings within the intertextual space .In the myth of Oedipus which existed in Greek history, Oedipus is cited as a gloomy and unfortunate character who is driven to his fate of killing his father and marrying his mother. In Sophocles’ play, Oedipus gains new qualities associated to the need of the dramatic realities and the poetics of the time. Oedipus in the play is a hero whose virtues as a husband and as a father are highlighted and whose unconscious actions become symbolic of his ignorance of who he is and of the shame he brought to himself and the relation that he lives. In 20th century psychology, Sigmund Freud’s allusion to Oedipus gains qualities related to Freud’s desire to cite the example of Oedipus as a proof of the psychological problems one may undergo due to his sexual attachment to his mother. The example of Oedipus is one in many of examples in Greek mythology.

Julia Kristeva added that there are two relationships going on whenever we read a text: there's the relationship between reader and the author or what one might call the horizontal axis and the relationship between the text and other prior texts i.e. the vertical axis. It is the vertical axis that defines intertextuality; still, both axes emphasize that no text exists in a total isolation and that we need to recognize how existing works shape current texts and readings as the process of construction and deconstruction takes place (Shmoop Editorial Team, 2008).

I.7) Culture-specific items (CSIs) and translation problems:

According to Aixela, F. J (cited in ,Alvarez&Carmen-Africa Vidal (1996, p .58),”CSIs are those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text. Whenever this problem is product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” . Such a problem creates of what is known as “lacuna” or cultural gap between languages in pair; CSIs can occur at the intertextual level in which one text bears a relation to other text within a given culture since no text exists in total isolation from other texts (Op.cit 1992 p.46). This inevitable relationship between texts can cause translators remarkable problems which arise from the dependence of one linguistic utterance on the other prior utterance ,and ultimately emphasizes the “unoriginality of meaning” between languages .Furthermore, Texts are also in significant relationship with other texts if they directly invoke, by allusions or quotations, parts of other texts which constitute an extralinguistic ,(lexical) as well as intralinguistic (pragmatic) problems in their interpretation. Such problems are caused by the insertion of small segments of texts in a literary work to color it , but they seem meaningless and puzzling when translating them. Such embedded texts or ' in-texts' are known as allusions (Nord, 1991.p102. cited in Leppihalme,1997,p. 3).

II) Allusions as a translation problem

II.1) Forms of Allusions

In this study , a variety of terminology were borrowed from Leppihalme’s study of allusions as a culture bump (1997), for the sake of this study the term “allusion” refers to (1997,p3) :

“A variety of uses of (performed linguistic material) i.e. allusion in either its original or modified form, that is key phrases and proper names to convey often implicit meaning.”

- Definitions :

According to Leppihalme (1997, p10-1), forms of allusions are limited to:

A) **Allusions proper** :

- **Proper-name** (PN) allusions = allusions containing a proper name, Ex: this is David and Goliath's fight.(the reference is to the biblical story of unequal fight) .
- **Key-phrase** (KP) allusions = allusions containing no proper name, Ex: Do not worry; the crooked shall be made straight.(the reference is to Isaiah 40:4, which foretells how all will be made well at the coming of the Messiah).

Both of these forms of allusions can be divided into:

a) **Regular allusions**: an unmarked category of 'prototypical allusions'.

- Somebody has got to stand up and say that the emperor has no clothes. (the reference is to Hans Christian Andersen's The Emperor's New Clothes)

b) **Modified allusions**: allusions containing a 'twist', that is an alteration or modification of performed material.

- Where have all the Old Hillman Imps gone? (The reference is to Pete Seeger's song "Where have all the flowers gone?").

B) **Stereotyped allusions**: (Allusions in their lexicalized form, Idioms , cliché , proverb...etc.).

a) **Semi-allusive comparisons** such as:

- "Like the Land of Oz", technology has good and bad witches. (The reference is to Lyman Frank Baum's The Wizard of Oz).

b) **Eponymous adjectives** (adjectives derived from names) which do not form fixed collocations with their current head words:

"Shakespearean sonnet " (the reference is to William Shakespeare).

Allusions in this study will be treated similarly to Leppihalme's (1997), since they pose a translation problems and not just a literary phenomenon, such problems require both translational competence as well as translatorial competence that is a problem –solving and a decision –making (p.10) .

The form of allusions is less crucial to translators than their function (ibid). Since similar forms exist in both languages, but the meaning and function cannot be conveyed through a corresponding word in TL. Furthermore, Nord (1991, p47-8 .cited in Leppihalme, 1997,p 34), defines the function and the effect as going in parallel with a slight difference that the function can be defined before reception while effect can be judged after reception. Hence, the simple classification given above is based on the presence or absence of allusions between languages as well as cultures in pair and similarity of forms, which, may or may not define the effect.

II.2) Approaches to the translation of allusions

Hewson and Martin (1991, p34-38 .cited in Leppihalme,1997,p13) divided translation theories into two main approaches universalist and relativist:

The former is concerned with the idea of equivalence and some degree of universality of thoughts, which are believed to be existed between languages in pair. (In such a case, the attention paid to transcultural allusions, where similarity between languages arises from shared knowledge of both ST readers and TT readers).

The latter emphasizes the idea that meanings between languages are non-universal and non-transferrable. Hence, there is no “original meaning” and signification is always potential. This approach is more receiver and target-text oriented; and instead of fidelity to the ST, the translator is urged to consider his role, as a “mediator”, and individual interpretations. In such a case an allusion, being CSI, has its own form but it has many non-linguistic components as well, such as being linked to a time and place and requiring a certain degree of extra linguistic knowledge, usually intuitively accessed by ST readers. Comprehension thus requires a close intra and inter linguistic analysis as a prerequisite for translation. This analysis is the responsibility of the translator. (Op.cit, 1997, p15).

II.3) Translator as a competent reader and decision – maker

The role of the translator is of much emphasis especially in problem –restricted area in translation study ; this role vary from scholar to scholar ,but ultimately it is the translator who decides how to solve each individual problem occurs at the text (ibid).

The keywords in the conception of the translator as a cultural mediator and decision-maker are 'competent' and 'responsible'. These roles are of crucial importance in the translation of allusions. A writer (mostly) writes for people who share a certain amount of cultural background information with him/her. It is therefore not necessary, and would in fact be distortive to a literary work to make all such information explicit in the text. In the translation process, the translator functions both as a receiver and interpreter of the ST and producer of the TT (ibid,p20) . His/her job description, according to Leppihalme (1997), who provided the following list of skills needed to carry out these functions in a competent and responsible manner:

- In order to be a competent ST reader , the translator needs more than linguistic skill to comprehend part of the message ,rather , extralinguistic knowledge of the source culture (with regard to allusions) which is needed to sense the implications of the sociocultural and intertextual elements (ibid). However, hypersensitivity maybe distortive to the product (ibid). Delisle's (1988, p58 ,cited in Leppihalme, 1997, p 20) comments on over translation caused by noticing an allusion where no exist, thus; reading experience is needed to arrive at correct interpretation of text.
- The communicative competence of translator requires cultural awareness and strategic problem- solving. Cultural awareness is needed to evaluate TT readers' response while strategic problem- solving is needed in connection with TT readers' needs, expectations and background knowledge in order to follow the appropriate strategy (ibid). Strategic competence makes the translator responsible in taking decision with regard to a particular problem. Moreover, creativity of the translator is needed as a part of competence and responsibility toward the TT (ibid). However, responsibility, according to Leppihalme (1997, p 21), is in accordance with Chesterman's ethical norms, or accountability norms which require both the translator's adherence to "professional standards of integrity and thoroughness. Integrity between ST and TT by double –checking the draft , thoroughness includes loyalty to the ST author and TT readers (...). Thus, accepting these norms leads to the translator willingness to take risk (both as a reader , interpreter and decision-maker) to balance between these functions (ibid).

II.4) Function of Allusions

Leppihalme (1997), made useful distinction between allusions operating on the micro-level of text and those operating on macro-level. Simply, micro-level speaks of the thematic use of

allusions ,narrative structure of text ,including description of event , (narrative sequence) , which focus on themes in the novel as guide to interpretation (p 31).On the other hand, macro-level function of allusions is the lexico- semantic and stylistic level which limits the interpretation to words, phrases and sentence level as separate units from the text (ibid.32).

Leppihalme (1997), divided function into two main categories, macro- level function and micro- level function of allusions. The former is concerned with allusions that carry a theme or support the theme by giving clues to interpretation and allusions used for characterization or interpersonal relationship between characters in fiction .While, the latter(i.e. micro-level or context- related) is concerned with allusions suggesting humor, such as irony, parody, pastiche.... (p37). For the sake of this study, only two functions are of use to the corpus i.e thematic function and characterizing function.

II.4.a) Thematic allusions

Theme can be defined as a central, abstract idea in a literary work stated directly or indirectly, such as jealousy in Othello (Cuddon 1998,p 913). On the macro- level, thematic allusions suggest universality of ideas in a literary work (Op.cit 1997,p37) . That is to say, the allusions hold relation to theme or provide a clear clues to readers to interpret them properly . Let us consider the example of Thematic allusion that is used in a text to give significance to the story of killing a truck driver with a criminal tendencies in which the author's intention is to limit the interpretation to a sad tone . The victim's widow speaks in a sad tone:

“We always went out together. We was like inseparable... He was a husband in a million, a good kind man, a wonderful man to his friends. You ask anyone, ask JackHe was one in a million!”...*Oh! withered is the garland of war!* The soldier's poll is fallen (Rendell, 1970,p 89, cited in Leppihalme 1997, p38).

The chief inspector, who is addressed, however, hears echoes of a grief more eloquently expressed tone , because the passage ends with a Shakespearean allusion, Antony and Cleopatra (Act IV, Scene 15). Such an allusion is thematic and it is offered as a significant aid to interpretation of the whole passage.

II.4.b) Use of allusions for characterization

Allusions, especially stereotyped one, are used economically in characterization and description of characters. That is to say, less word said but more meaning conveyed. Characterization with the help of allusions can occur on both the macro- and the micro-level, depending for instance on whether an allusion (or a series of them) is used to shed light on a central character or whether the allusion occurs in connection with the sole appearance of a minor character (i.e. direct characterization). On the macro-level, the use of series of allusions for characterization is not much different from their use for conveying themes (ibid, p44) because allusions used collectively in characterization to support the theme and give hints about the attitudes of characters (i.e. indirect characterization). Let us consider the following example:

“Somehow whenever I fantasized being rescued, it was never the police, it was always you ... And you did it the way I expected you would. You bashed in the door, shot two people, picked me up, and took me away. *Tarzan of the Apes*,” she said. (Parker, 1987, p 219 cited in Leppihalme 1997, p 44).

Connotations of Tarzan are apparent in the text as physical action, courage, strength, directness, being on the side of justice as policeman whose job is to rescue people from danger .

II.4.b.1) Allusions as markers of interpersonal relationship

Relationships between characters can be further illuminated through the use of allusions in dialogue between the fictional receivers (Op.cit,1997,p46) such use is very recurrent in literary text by means of enhancing characterization and indicating the position of characters by their role .The coherence of dialogue between fictional sender and fictional receiver involves the awareness on the part of the reader . In terms of power or dominance of one character over the other (ibid).For instance, when a character quotes from the bible, showing his/her position as a clergyman. Such a quote indicates power and dominance of a character in a literary text which is derived from intelligence and education. In this sense, if the reader is both bicultural and bilingual enough, he would indicate the character’s position in a literary text by making sense of the quote and comparing it with its original source and this could of a thematic importance.

Allusions may serve as a device in characterization in a number of ways. Characters may be compared to familiar historical or literary figures. Allusions in interpersonal relationships are particularly interesting, as they offer a means of making subtle distinctions as well as a chance to make different cultures meet, i.e. reader's experience of foreign literary traditions.

II.5) Reader's, translator's Recognizability and familiarity with allusions

Familiarity with allusions is reinforced by repetition and exposure at an early age. Thus, a phrase that the reader heard repeatedly will be familiar and easy to recognize. Any allusion is a puzzle for readers who notice it without recognizing it. That is, registering the presence of an allusion (due to deviation in form, spelling and lexis...), but not necessarily knowing its source (ibid, p 62). The form and the recognizability of allusions pose a translation problem, because the awareness of what forms an allusion can take (i.e. proper form or modified form) and how allusiveness is recognized is part of a translator's source-cultural and reading competence (ibid ,p 66) .

Recognizing allusions depends on the reader's familiarity with the cultural texts that are typically evoked; however, one only can evoke something that is said before. Leppihalme (1997,p 62-6) suggests number of ways which may enhance the recognizability of allusions which include, among others, the length of the phrase, non-standard spelling and syntax, deviations in style, rhythm and rhyme, and overt phrases such as "they say" which hints at the preformed linguistic material as proverb , cliché, collocation...etc. Translation strategies for allusions also make use of these elements (ibid, p 85). Recognizability is a two-headed issue with respect to translation. We usually assume that allusions are typically recognizable to some segment of readers, to those who are competent readers of the kinds of texts in question, i.e. literary text, but not to all. While translators, who may be considered competent readers of the texts they translate, can be expected to recognize allusions in order to translate them appropriately. Otherwise, they run the risk of producing incomprehensible passages.

From translational point of view, the analysis of ST that the translator conduct requires recognition of the connotative meaning of allusion because if s/he did not consider its connotation, he would not consider which translation strategies would be appropriate for that

allusion (ibid, p 36).Hence, the allusion fails to function in the TT since the function is to be achieved prior to the effect.

II.6) Translation strategies

II.6.A) The concept of translation strategy

There has been some controversies over the term “strategy” in translation. Yet , Lörcher (1991,p 68-81 cited in Leppihalme, 1997,p 24) distinguished it from method as strategies being the individual application while methods works beyond the individual level .Moreover, strategies are the potential conscious procedures which the translator makes when translating a segment of text. Thus the focus is on translation as a mental process which involves series of actions to reach the goal. However, experienced translators use the strategies at their disposal “unconsciously” but when faced with a problem (allusion) they make series of alternatives of strategies to solve it.

A useful distinction, however, is made by Candace Séguinot (1989) between ‘global’ or common and ‘local’ strategies, the former referring to decisions that affect the whole text, a special attention paid to the general idea of the text i.e. themes. The latter to problems at the micro-level of the text, that is treating allusions as isolated items (cited in Leppihalme ,1997,p125).

The common strategies may affect the local ones if the function of an allusion transcends from the micro-level to the macro-level ; hence , the translation strategy is oriented towards a problem –solving and decision-making.

II.6.B) Leppihalme's strategies of translating allusions

A distinction has been made earlier in this study between PN allusions and KPH allusions regarding their forms. According to Leppihalme (1997) , potential translation strategies for the different forms of allusions are somehow variant . Since it is possible to keep the PN unaltered while KPH requires modification or rewording; also in the case of unfamiliar KPH allusions (which neither the translator nor the reader has come across) there is no single standard translation for them (p78).

II.6.B.1) Potential strategies for translating PN allusions:

The list of PN allusions strategies is indeed based on common strategies as retention of the name, replacement of the name by another name and omission of the name, each strategy with some additional variants (i.e. local strategies). Here is the full list.

(1) Retention of name (either unchanged or in its conventional TL form).

With three subcategories:

(1a) Retention the name as such,

(1b) Retention of the name, adding some guidance,

(1c) Retention the name, adding a detailed explanation, for example a footnote.

(2) Replacement of name by another (beyond the changes required by convention); with two subcategories:

(2a) replace the name by another SL name,

(2b) replace the name by a TL name.

(3) Omission of name; with two subcategories:

(3a) Omit the name but transfer the sense by other means, i.e. by a common noun, or reduction to sense by making the meaning of the allusion overt .

(3b) Omit the name and the allusion altogether.

The exceptional cases of retention as such (strategy 1a) are group of names with conventional target-language forms. Typically, such names are names of monarchs, certain cities, books and films. Exceptionally, Changes are required, for instance, for the names of rulers, many biblical, classical and literary persons... (Newmark, 1988, p 214).

II.6.B.2) Potential strategies for translating KPH allusions

The list of potential strategies for KPH allusion are somehow longer , they are listed as follows:

- (A)** Use of a standard translation.
- (B)** Minimum change / literal translation.
- (C)** Addition of extra-allusive guidance (including typographical means).
- (D)** Footnotes, endnotes, forewords and other additional explanations outside the text itself.
- (E)** Simulated familiarity or internal marking, that is, the addition of intra-allusive features such as, (marked wording or syntax) that depart from the style of the context, thus signalling the presence of borrowed words.
- (F)** Replacement by preformed target-language item.
- (G)** Reduction to sense by re-phrasal (making the connotations overt but dispensing with the alluding words).
- (H)** Re-creation using a variety of techniques.
- (I)** Omission of name and allusion completely (Op.cit1997, p 84).

In addition to these strategies, Leppihalme Suggested that the allusion is left untranslated, i.e. leaving the SL word in the TT untranslated (ibid, p84). The use of a “standard translation” is obviously a choice only if one exists, and it may occasionally be identical with the “minimum change”. Re-creation is an exhaustive strategy, so it is not very likely to come up in the analysis. The strategies are organized on the basis of Lévy’s idea of “minimax strategy”, a useful tool for translators to save time, as they can put in a minimum of effort to achieve the maximum effect (Lévy ,1967, cited in Leppihalme, 1997, p 26). Omission is placed last in Leppihalme’s

list for two reasons: firstly, it may be effortless, but it does not result in a maximum of effect and secondly, it is considered as the last resort; permissible only when everything else fails (ibid p 121).

II.7) Gain and Loss

Gain and loss are widely discussed notions in the field of translation .Almost; any translation process involves some kind of loss at various levels in the language. Sometimes losses occurred due to the nature of the TL , for example “language servitude” which imposes on the part of the translator to adopt a certain strategy to minimize the loss . TT will always lack certain culturally relevant features that are present in the ST once one accepts the concept of inevitable translation loss (Hervey & Higgins, 1992, p25). However, the translator should work to minimize the differences between languages in pair, be it linguistic or cultural, rather than maximizing the “sameness” and sticking to the notion of “total equivalence” . avertable loss occurred due to ignorance of the translator in choosing alternatives .i.e. strategies which may or may not result ,in this case ,in “culture bump” .

When the translator as a cultural mediator focuses on minimizing the differences between languages in pair , the culturally relevant features in the ST will tend to present themselves to the translator, as the translator focuses on problem- solving approach . The most immediately obvious features which may prove impossible to preserve in a TT are ‘cultural’ in a very general sense, arising from the fact that transferring messages from one culture to another references to the source culture’s history, geography, literature, tradition...etc. . (ibid). losses in translation raises a special problem for the translator. The problem consists in knowing that the loss of certain features sacrificed in translation does have distorting effects on the quality of the TT(ibid,p35). However , identifying levels of loss is not enough for the translator to minimize it; rather , it is the adoption of particular strategy , for instance the strategy of Omission with no compensation will avoid a “culture bump” but mostly result in some degree of loss(Op.cit 1997,p 126). Nevertheless, loss sometimes is deemed to be inevitable when such a case as unfamiliarity of the TT reader is considered , the translator is forced to accept some degree of

loss sacrificing part of the connotation in the message and hence ,preventing the TT reader from participation in the literary creation .

Conclusion

In the domain of literary studies, allusions often defined as “intertextual references” which emphasizes the dependence of one discourse on another prior discourse .Yet, understanding them requires a background knowledge about the author, his intention and the alluded-to references in the source culture. Furthermore, studies on the translation of allusions had emphasized the importance of allusion as a textual marker in the alluding text; this latter is an important element in the recognizability of its form, for both translator and TT readers; though similar forms may exist between languages; every language has its own cultural sources to allude to. For translator, recognizability of the form that an allusion may take along with familiarity with its source is a crucial element in understanding its function in the ST and determining on which strategy to adopt to produce the same image or effect on the TT readers. For TT readers, for whom the translation is being introduced, recognizability of the form of allusion along with cultural familiarity is an important aspect to comprehend the allusion and participate in the literary creation of meaning. However, the translation strategy adopted by the translator could enhance the recognizability and familiarity of TT reader .i.e. the addition of intra or extra allusive feature that, both translator and ST author make use of to simulate the familiarity of the reader with source of allusion .

Problem -solving strategies i.e. “minimax strategies” are good solutions to avoid culture bump and, only if, the allusion is transcultural or shared between two cultures. Losses may occur due to TT readers’ lack of recognition and familiarity, these losses are said to be inevitable. However, losses may occur due to translator’ ignorance of allusion in its context and thus opts for irresponsible alternative among the strategies, this loss is said to be avertable.

To sum up, the studies on the translation of allusions often discussed the functions of allusions in the ST from the perspective of TT readers, considering whether ST allusions are familiar or

unfamiliar to TT readers and how their functions could be conveyed in a meaningful way through the adopted strategies.

Practical
Part

Part I.) Historical framework of the scarlet letter

▪ Introduction:

Nathaniel Hawthorne's *The Scarlet Letter* is a brilliantly crafted American novel that has become widely studied and criticized. In constructing the novel, Hawthorne employed many literary devices all of which enhance various aspects of the text i.e. aesthetic, communicative...Allusions are one of the influential literary devices that the author had employed (Feller, 2003, p.3).In his novel, Hawthorne suggested many contrastive thoughts such as good and evil ,dark and light , old world and new world... .

I.1) Hawthorne's literary style

According to Warfel, et al.(1963, p.598 cited in Zaytoon , 2014) Hawthorne's literary career began with his first published work "Fanshawe" in 1828 at his own expense, only to decide later that it was unworthy of him and to try to destroy every copy. In 1837, he published the *Twice-Told Tales*. His four best-known novels, "The House of the Seven Gables" in 1851, The "Blithedale Romance" in 1852, "The Scarlet Letter" in 1850, and his last novel, The "Marble Faun" in 1860, followed it. He also wrote several children's stories: *Grandfather's Chair* in 1840, "A Wonder-Book for Boys and Girls" in 1852, and "Tanglewood Tales" in 1853.

Hawthorne wrote famous novels, which shaped his own literary style, as well as influencing the genres of the romance novel and short story. His style was typical of the literary style of the time; nevertheless, his use of symbols and allusions as his essential tool in expressing his own views and beliefs on human dark nature and religion which distinguishes him from others (Novelguide, 2013). Bible and literary classics provided Hawthorne with a fruitful sources to quote from, and hence delineating his characters and attributing themes to them .It is perhaps this style that makes "The Scarlet Letter" such an interesting and now a classic novel.

I.2) Hawthorne and the scarlet A

In his notebook, Hawthorne was haunted for a decade by a tale he had read about a woman who had committed adultery and who had undergone the extraordinary punishment of wearing an “A” on her breast in order to indicate her sinfulness ,this type of punishment , according to the “*Ten Commendements*” was something usual (Wright, 2007, p.13) ,later on Hawthorne discovered that 17th-century” Hathornes” had included two sisters who had been forced to sit in the meeting house at Salem with bands about their foreheads (ibid).

Hawthorne was employed in the Salem Custom House from 1846 to 1849; while occupying a position of a collector he discovers a mysterious package containing a manuscript and a piece of red cloth with traces of gold embroidery that have lost their glitter. It is in the shape of a capital letter A. When he holds it near his chest it seems to burn him (ibid, p.202). This discovery provides the framework of the novel.

I.3) Summary of the novel

The “Scarlet Letter” is a story of a women called “ Hester Prynne”, she was sent by her husband “Roger Prynne to “ New England”. The story took a place in the Puritan town “Boston”in 1642, where the protagonist Hester was accused of “Adultery” with a Clergyman “Arther Dimmesdale”, she was forced to stand on the Scaffold for three hours as a sign of public shame and forced to wear a scarlet “A” . She had had a child “ out of wedlock” named “Pearl”. While standing on scaffold; Puritan rulers urges her to reveal the name of the “fellow sinner” but she refused; later on, the fellow sinner “Arther Dimmesdale” undergoes a psychological torture by “Roger Chillingworth” (the revengeful man) . As the events goes by, it revealed more about the nature of central characters ;where many themes such as revenge, hypocrisy ,sin ,guilt and pride... sprung out of central characters .By the end of the story Dimmesdale witnessed a tragic fall Chillingworth died seeking revenge and Hester after leaving Boston by the death of Dimmesdale , she got back to spent the rest of her life among Bostonians whom they wronged her . Pearl decided to start a new life by the legacy of Roger Chillingworth. (ibid).

I.4) Central Characters

The characters in *The Scarlet Letter* are symbols and their names play an important role in the novel. It is Hawthorne's way of distinguishing the characters and their personalities. They were used not as people but as objects to reveal the very complicated human nature and to shed light on the foreshadowing actions. (Pennell, 2005, cited in Zaytoon,2014).

- **Hester Prynne :**

Her first name, Hester, is from the Latin, “Aster”, which means star. Beacon that guides the lost and lighten the darkness. name, Prynne, is Sanskrit like “prem”, which means love. Prynne was punished publicly, but challenged authority by bearing the mark of shame, and turning it into a badge of honor.

- **Arthur Dimmesdale :**

His first name, Arthur is associated with King Arthur to suggest high ideals. “Dale” means valley and heart. As a priest, he symbolizes hypocrisy in the Puritan society because he is too weak to admit his guilt. (Waggoner, 1963, p145, cited in Zaytoon, 2014).

- **Roger ChillingWorth :**

According to Waggoner (1963), Roger Chillingworth, like all of Hawthorne’s main characters, is complex and difficult to see into. The word “chilling” comes from the word “chilly” indicating coldness and “worth” indicating worthiness so the total symbolizes a cold-hearted man who was once a worthy “good” man.(p 145-6).

- **Pearl :**

The name “Pearl” suggests a biblical symbol, “pearl of great price”, which means salvation. Pearl might have another symbolic meaning. Pearls come from oysters, which are not the prettiest things around, yet pearls are prized for their beauty. (ibid, p145). Pearl (the character) comes from sin, but could still prove to be a valuable gift. In the biblical scene, the emphasis is on purity and holiness, the picture of Hester with her illegitimate child is recognized as being so fraught with sin that it becomes almost a perversion or mockery of God's holy family (Watson,1997, p 12).

I.5) Illusive Shadows on The Scarlet Letter:

Many classic thoughts, historical events and intellectual movements have influenced Hawthorne. He was an anti-transcendentalist and was a critical to his Puritan fathers in their deeds especially the witch persecutions. The effects of all of these: Transcendentalism, Puritanism and the idea of witchcraft seem obvious in his novel *The Scarlet Letter* (CliffsNotes,2016).

I.6) Critical views on the novel

Among contemporary critics, this novel has long been considered a classic. Its themes have been analyzed, its characters had been described from an anthropological viewpoint, its characteristics carefully identified. Few critics, however; have been able to provide insight into the genealogical framework of the novel (Op.cit ,2007,p213).Whereas ,some critics focused on the ambivalence or duality in the fictional world of “Scarlet Letter”where The “ambivalent nature of reality” is evident in the characters of Hester, “Dimmesdale” and “Chillingworth”, and the scarlet letter itself. “All signify more than one thing; all must be considered in more than one way.” Hester Prynne can be viewed as either a “virtual saint, a woman who walks in humility and patience,” like Ann Hutchinson or an “unbending woman of pride, who glories in her sin.” The scarlet letter”, the symbol of her sin, is embroidered “fancifully” she both “glories in her letter and suffers in her glory .Similarly, Pearl which is the consequence of Hester’s sin, brings both pain and pleasure (ibid). as a result ,Hester, instead of hating the “A” and her sin ,she embraced the letter which brings her both suffering and joy and results in “ independence of spirit” from the Puritan community .(ibid) .

Other critics, however; focused on the novel as being an essentially piece of theatre , which is based on the three scenes on the scaffold. In chapter two (2) , Hester Prynne emerges from the prison door and goes to the scaffold, where she is to be publicly condemned. She wears an ornate embroidered badge on her chest, the letter “A” carefully stitched in gold and red. The town beadle leads Hester through the crowd, every footstep is a torture for her. She ascends the Scaffold , holding Pearl and the crowd staring at her “.” Hester recalls her life in Old England her home, and her parents. She remembers the distorted figure of an older man, who is “pale,

thin, and scholar-like,” that is her husband , Roger Chillingworth, who sent her to America but failed to follow her as he had promised. She refuses to name the father of her child.(ibid) .

In chapter twelve (12) , Arthur “Dimmesdale”, father of “Pearl”, mounts the scaffold. He screams from his psychic pain, but the townspeople believe they are hearing a witch’s voice. In chapter twenty three (23) “Dimmesdale” meet Hester and Pearl and ascends the scaffold that has been established in the marketplace. He says God has led him to confess publicly , then he confesses his sin and dies. “Chillingworth” cries out that “Dimmesdale” has escaped him.(ibid, p 214).

Other critics focused on Hawthorne’s aim to establish moral values of the society through his Democratic values, which lie in the absence of Adultery; they added that Hawthorne “bans not only the adulterous act, but the very word ‘adultery.’ ” All of the main characters in the story itself “remain celibate forever, except for Pearl.” Hester, Dimmesdale, and Chillingworth are all guilty of the sin of concealment and hypocrisy; Pearl herself is the “child of hypocrisy”. The author made the Puritan model the framework for the psychology of the novel. The Scarlet Letter is both a love story “narrated in the context of historical continuity, and vice-versa.” It presents the “story of America” in multiple narrative situations: “civic versus individualist heroism, the self-governing community versus self-reliance, spirit versus pain and good versus bad Puritans” (ibid,p 216).

Conclusion

The “Scarlet Letter” reveals much about Hawthorne’s craftsmanship and allow the reader to gain a greater understanding of the writer and his intentions and motivations for crafting the novel. Hawthorne used many sources to create his novel such as historical, literary , biblical and metaphorical to enrich his novel , as well as his characters , historical sources serve to place his novel in history . Literary sources serves to generate the reader’s aesthetic experience .Biblical sources serve the moral and emotional values in society and metaphorical serves as device for the development of characters through the novel.

Part. II) Analysis of Translated Allusions in Scarlet Letter

▪ Introduction

In this part, we are to shed light on the extracted allusions from the ST, along with their equivalent counterparts in TT and examine them. In an attempt to elaborate on some problems in rendering allusions into Arabic ; as well as the actual solutions adopted by the translator in rendering them and many other factors involved in this process.

PN allusions: According to Leppihalme (1997) PN allusions can be real-life and fictional figures, the famous names of past generations, writers, painters and biblical figures and so on. These kinds of names are sometimes borrowed from different sources such as, myth, history, religion... (p 66).

In PN allusions, or the frame that carries the allusive meaning which is a proper name. Hawthorne's "Scarlet Letter" include various examples typically, names of people, events and things significant in both novel and history.

KP allusions: Leppihalme (1997) believes that "Bible is the most common single source of key-phrase allusions". She has mentioned other sources and they are: Nursery rhymes and children's tales, songs, well-known films and topical television programs ,political slogans ,Commercial product slogans ,Various catch-phrases, clichés and proverbs ,Various popular beliefs, assumptions and stories ,A writer's own experiences may function as sources of private allusions (p 68-9).

Such a type has been recognized, namely, KP allusions, which can be defined as encompassing other allusions relating to religion and culture, as a quotes from the Holy Writ or other Classic works....

II.1) Overview of the translated version of the novel

According to Al-Issawi (1996), in 1958, Djadhebia Sedkid had collaborated with Franklin foundation for press and publishing to translate “The Scarlet Letter” entitled as “Alshsharrat Alqarmuzia”. Indeed, the translator succeeded in translating the title i.e. “Scarlet Letter” as the “Scarlet Badge” and she did not translate it literally as the Scarlet Letter”. Unlike the other translators, who all had translated it literally; though, there were a kind of loss in translating “Letter” as “Badge”, but the loss deemed not serious comparing to the other translator. (p17).

In the ST, particularly Riverside edition by Harry Levine, there were about seventy one footnotes in the introduction of novel concerning proper names, places and events in the history of the Puritans which constitute the framework of the novel. However, the Arabic translation of Djadhebia Sedki was devoid of footnotes, except for one footnote concerning what the author “Nathaniel Hawthorne” intended to publish with “Scarlet Letter”, (Hawthorne’s Sketch “Main Street” was intended to be published with the novel. See “Custom- House. My emphasis) but he did not. Again, losses occurred and the translation lacks clarification; since the author’s selection of names, events and places was not random but targeted toward a specific readers with whom the author shares the same background (ibid, p17-8).

Al-Issawi (1996, p 18 -9 – 20- 1- 2- 3), had included some examples (of the translation of Djadhebia Sedki) concerning Allusions. Which provided a motivation for researcher to investigate it, not as a literary phenomenon, but as “passing references” to something out of the text, which constitute a translation problems to both, translators and readers whom they lack background knowledge to grasp these “passing references”.

Al-Issawi (1996), asserted that Sedki’s translation of the novel lacks the explanation of “tacit references” or allusions (p 23) which are a part and parcel of both the author’s literary creativity as well as the influential nature between texts as Bakhtin’s notion “Dialogic nature of Novel”. So the absence of a valid explanation of “tacit references” is deemed to be not just a translation problem but a reception problem for a TT readers, though translation cannot transcend to the original text in terms of the aesthetic dimension, but the main endeavor is to

create the same “equivalent effect” . so here are some solutions which Al-Issawi (1996, p 23) suggested :

*The translator shall do such an explanation for all characters mentioned.

*However, footnotes are not acceptable in the literary works such a novel, drama, poem etc. but literary translation is a difficult task , then the footnote is considered as a choice for readers if they want to read it to get the ins and outs of the literary work or they read passive reading

*The translator, instead of footnote, may begin her translation of the novel by detailed introduction to explain the historical atmosphere of the novel.

*The translator may use parentheses after each character for the first time to explain his or her connotation according to the American history in that period.

II.2) Methodology

The novel analyzed in this research from the viewpoint of the strategies applied for the translation of allusions is, Nathaniel Hawthorne’s “ *Scarlet Letter*” (1850) .One translation of the novel has been examined. Mainly, the translation of Djadhibia Sedki (1992) .

The translated version has been studied rigorously, with respect to allusions that the researcher is familiar with. The examples were extracted qualitatively and categorized on the basis of form (PN allusions and KPH allusions) then their Arabic equivalents were represented. The collected materials (PNs and KPHs) were analyzed and put in a separate tables. And the analytical study of the version was done on the basis of strategies for translating allusions suggested by Leppihalme (1997) to find whether the translated version is applicable or not ; as well as ,to find the effectiveness of each strategy followed; with reference to the function of allusions in ST and the intended effect they may produce on the TT readers . Some strategies of translating allusions were not detected in the analysis of allusions in the translated version, but mentioned cursorily to provide insight into them .

II.3) Data Analysis

The analysis of data in the ST was from the viewpoint of strategies of translating the different forms of allusions suggested by Leppihalme. Most of PNs in the novel were studied and its origin was traced, but only a few samples were presented along with their equivalences in this part , in order to provide a clear view of the strategies adopted and how much the translator succeed in rendering them into TT. As for KPHs, the researcher consult some historical documents and only a few samples were chosen and presented with their TL equivalences and the strategies assigned to them .

Table II.1).Actual Strategies of Translated PN allusions

N°	ST Allusion	Form of Allusion	P	Translated Allusion	P	Actual Strategies
1	Matthew	PN	8	الحوارى " متى "	6	1b) Retention of name as such Adding some guidance
2	Loco-foco Surveyor	PN	9	مساح " لوكوفوكو "	7	1a)Retention of name as such
3	Whigs	PN	13	حزب الأحرار	15	2a) Replacement by another familiar SL name.
4	/Emerson/ Assabeth/ Ellery Channing/Thoreau/ Walden /Hillard/ Longfellow/ Alcott	PN	22	إميرسون " / "أسابت ايليري شاننج " / ثورو " / والدن " هيلارد " / "لونجفيلو " الكوت "	31	1a)Retention of name as such
5	Napoleon/Shakespeare /Chaucer	PN	23	نابليون " / شكسبير " / "شوسر	33	1a)Retention of name as such
6	Irving's Headless Horseman	PN	36	كالفارس المقطوع الرأس في قصة " إرفنج "	55	1b)Retention of the name as such, adding some guidance
7	Ann Hutchinson	PN	40	" أن هاتشنسون "	60	1a)Retention of name as such

8	That matter remaineth a riddle; and the Daniel who shall expound it is yet a-wanting	PN	51	إن هذا الامر مازال لغزا. وما نزال محتاجين لمن يحله لنا	82	3b) Omission of name and the allusion completely
9	I know not Lethe nor Nepenthe	PN	58	لا علم لي بأدوية الاساطير ولا الخرافات	96	3a) Omission of the name but sense conveyed through a common nouns
10	an Indian taught me, in requital of some lessons of my own, that were as old as Paracelus	PN	58	وصفة علمني إياها هندي لقاء بعض علمي العتيقة	96	3a) Omission of the name ,sense convey through common noun
11	Although it had set a mark upon her, more intolerable than that which branded the brow of Cain	PN	67	مع انها وصمتها بعلامة لا تحتمل ، لو خيّر قلب المرأة بينها وبين كي الجبهة لاخترت الكي	113	3a) Omission of the name /Reduction to sense
12	Pearl, ’ as being of great price, purchased with what she had.	PN	71	"بورل" او "لؤلؤة" شبيئ ثمين اشترته بكل ما تملك	119	1b) Retention of name as such, adding some guidance
13	John the Baptist in a charger	PN	85	رأس يوحنا المعمدان موضوعا على طبق	147	1a) Retention of name as such (TL conventional form)
14	Babylon	PN	86	بابلون	150	1a)Retention of name as such
15	Sir Kenelm Digby	PN	95	السير كينيليم ديجبي	167	1a)Retention of name as such
16	New Jerusalem	PN	96	السماء	169	2a) Replacement by more familiar SL name
			175	العالم الاخر	322	2a)Replacement by SL noun phrase
17	Gobelin looms	PN	99	نسج بلدة "جوبلن"	174	1b) Retention of name as such, adding some guidance
18	David	PN	99	النبي "داود"	174	1b) Retention of name as such, adding some guidance
19	Nathan the Prophet	PN	99	النبي "نathan"	174	1a)Retention of name as such
20	Bathsheba	PN	99	"ملكة سبأ"	174	2b) Replacement of name by a TL name.

21	Sir Thomas Overbury	PN	100	"سير توماس اوفربري"	175	1a) Retention of name as such
22	/Dr Forman	PN	100	دكتور فورمان	175	1a) Retention of name as such
23	Bunyan's awful doorway	PN	102	عتبة الباب الرابعة..... كوصف "بنيان" في روايته الشهيرة " رحلة الحجاج"	180	1b) Retention of name as such, adding some guidance
24	Sanctity of Enoch	PN	113	تقوى "اينوك" وطهره	201	1b) Retention of name as such, adding some guidance
25	Ann Turner	PN	172	أن تورنر	316	1a) Retention of name as such

II.4) Discussions and analysis

II.4.1) PN allusions

- Retention strategies (1a) (1b) (1c)

For PNs, retention of PN as such (1a), is considered a quick solution for the translator to adopt, however, this strategy works well with familiar names than unfamiliar ones to TT readers. This strategy was adopted for about twenty two (22) PNs, most of names retained unchanged (بايبلون، سير توماس اوفربري، دكتور فورمان، أن تورنر، لوكوفوكو). These names are unfamiliar and important to the interpretation of the text, for example "لوكوفوكو" is the derogatory term given to political party Hawthorne belongs to when he was in Custom House. Furthermore, "سير توماس اوفربري" / "دكتور فورمان / أن تورنر" serves a thematic function in the novel, as these names were assigned to people who were involved in scandalous actions. i.e. adultery, so the ST author tries to establish a thematic relation between these historical figures and characters in the novel, similarly the name "أن هتشنسون" who was a religious leader who holds hostile views against the puritan sect and later on banished. Here again Hawthorne established a thematic relation between the name of protagonist and the historical figure.

So, strategy (1a) seems not to work well for unfamiliar names and this strategy tends to reduce the TT reader's chance of fully comprehending the function of these names. It is reasonable to retain the more familiar names unchanged (Chaucer. شوسر / Shakespeare / Napoleon / نابليون . Emerson/ إميرسون) as these names of a literary figures, except for "Napoleon" , function as a characterization for the narrator's impressions. And to make changes where required by convention as (John the Baptist / يوحنا) as this biblical allusions serves a characterizing function as well as a thematic one, it characterizes the hypocrite governor "Bellingham" that his head resembles that of "John the Baptist" who was a good man ,and depicts "Hypocrisy" as a theme. Because the ST author made analogy between two figures biblical and historical to reveal the paradoxical nature in the novel. Still, the retention of an unfamiliar name as such may be a valid choice, if the context can be thought to offer sufficient clues .In addition to, if the loss caused by the unfamiliarity is deemed not serious (as when the allusion works mainly on the micro-level .i.e. context). For example, as (..أليري شاننج ، اسابث، ثورو ، والدن ، هيلارد) , all are contextual information which require a long explanation or footnotes .Though, losses are inevitable for these names but, deemed not serious.

Adding some guidance (1b) that is, small additions or alterations intended to supply some of the implicit background knowledge in the allusion unobtrusively. About seven (7) examples in the corpus where guidance added. In the examples of strategy (1b) the translator thought that such a names were less familiar to TT readers and guidance added to help TT reader to identify the source of allusion as, (Matthew / متى) which was one of Jesus twelve disciple and occupied a position at the receipt of custom. However ; the ST author implied such an allusion to show discrepancy between the workers at the receipt of custom House and "Mathew" who was a good man ,and reveal hypocrisy and distrust as a theme. The addition of "الحواري" , supports the biblical connotation associated with name as . Also; ("Pearl" / لؤلؤة) ,this emphasizes the significance of pearls in the bible as precious and beautiful material , as well as; ("David" / النبي داود) the addition of "النبي" , shows that the ST author intention to biblical story of adultery between, "King David and Bathsheba" .Also (1b) , adding guidance to the literary allusions " Bunyan's awful doorway as " رحلة الحجاج " . روايته الشهيرة . Such a guidance added unobtrusively ;to reinforces the familiarity of TT reader to make an allegorical parallel; between "Pilgrim Progress , famous work of John Bunyan and "Scarlet letter " .Such an allusion serves to characterize revenge in Chillingworth's nature . Another

literary allusion is ,“Irving Headless Horseman”. Is translated as " كالفارس المقطوع الرأس في " قصة ارفنج" guidance added as the word " قصة" to give significant clues to the TT reader to compare between the narrator in the first chapter of the novel, after being dismissed from his office, and the headless Horseman as character in Irving Washington’ s “ the legend of a sleepy hollow”.

Another example of strategy (1b) is ,“ **Enoch** “, retained as "إينوك". However ; guidance added to the word associated with “Enoch”, which is “ Sanctity” as " التقوى والطهر " ,which is considered unobtrusive addition .As this biblical figure associated with these traits, which set the TT reader a task to compare between “ Enoch” and “Dimmsdale” in terms of faith ,and how this character imagine himself at the moment of confession .

Retention strategies (1a) and (1b) are applied in accordance with the translator’s analysis of the needs of TT readers. (1a) in the corpus were applied to unfamiliar names for two reasons. First one, familiarity and unfamiliarity of TT readers cannot be evaluated, second one is that the strategy (1a) adopted to allusions operating on the superficial level, thus giving priority to the competent TT reader to track the source of allusion. Strategy (1b) reinforce the familiarity of TT reader by adding information to the background knowledge to the less familiar allusions and involving the competent reader in creative process of a literary work. However, strategy (1c) i.e. use of footnote was not detected in the corpus and the translator seems to prefer (1b) rather than (1c) ,since too much footnotes would not solve the problem of unfamiliarity of names . Thus, loss would be avertable or minimized due to the translator’s limited competence in applying the strategy .So, adding footnote to the name is not considered an optimal strategy .

- **Replacement strategies (2a) (2b)**

Replacement by a more SL or TL familiar name (2a), (2b) , seems a good solution for the responsible translator because the set the TT reader a similar task of interacting with ST like that of ST readers with ST author .In practice , replacement with appropriate SL or TL familiar names may be difficult to find without analyzing the culture specific connotation associated with the names in ST. Thus, replacement by SL specific name or TL specific name is limited to the competent translator who is both bilingual and bicultural since replacement requires a

deep understanding of the SL cultural background as well as TL cultural background .Actually, replacement is seen as the second common strategy after retention (with guidance) fails to offer the TT reader clear understanding of allusive PN and hinders the recognition of the passage . In the corpus, about three (3) examples of replacement were detected, mainly; two examples of strategy (2a) and one example of strategy (2b) .

The first example is the PN “Whig” which was translated as “ حزب الأحرار ” , actually the PN “ Whig” is the name given to the name of the party that opposed the Democrats from the early 1830s until the formation of the Republican Party in the 1850s. the Republican party is the successor of the “ Whig” and termed as the “independent party” . So, “ حزب الأحرار ” seems to be the close equivalence to the SL name “ Whig “ .Furthermore, the translator added the word “ Party” i.e. “ حزب ” which provide part of the connotation associated with the PN . in addition , the translation of “ Whig” by a noun phrase is functionally equivalent as the two element belong to the SL . Bilingual and bicultural TT reader would infer the connotation of the noun phrase by back translation into the SL. Hence, the strategy (2a) include substitution in the same culture and losses are rare to occur unless the TT reader is unable to infer the meaning of the name .

The second example of (2a) is the name “ New Jerusalem” was translated once as “ السماء ” and twice as “العالم الآخر” . The word “ السماء ” suggests that the translator is aware of the biblical connotation of this word . In the book of Revelation , New Jerusalem is the golden city with it’s golden pavement adorned with precious stone and only the righteous one would go there ,probably; “ Dimmsdale “ would go there and seeks peace and rest . The golden pavement is associated with “ Heaven “ and the word “ السماء ” , by means of back translation, would produce “Heaven” which is functionally equivalent to the PN in question. The second translation of the PN is , “العالم الآخر” the word was implied by Roger Chillingworth, to refer to fifth monarchy in the book of Daniel , but the intention of the ST author is to “ the Old England” And the overthrow of rule . Again the ST author is comparing between the Old world , which is “ العالم الآخر ” and the new world or “New England” .So the translation seems to offer part of the connotation of the PN and comprehension is limited only to the TT competent readers.

The third example (2b) is the name “Bathsheba” substituted by another TL familiar name.

This name along with “David” and “Nathan” the prophet is an allusion to biblical story of adultery between David and Bathsheba . However ,the names “ David “ and “ Nathan” were retained unchanged but the name “ Bathsheba” were substituted by “ ملكة سبأ ”. Though, the TT reader is familiar with this name but the effect and the function of allusion is ruined by replacement of the SL name ,which bears a specific connotation to SL reader, by TL name which bears a different connotation and thus does not function well in the TL. So , replacement here means a loss of culture- specific connotation of the name which serves a thematic function to the interpretation of the text . Hence, loss is avertable if the translator reconsidered the strategy (2a) .

To sum up, strategies (2a) and (2b) are used with less familiar allusions that are deemed obscure and cause TT reader a culture bump i.e. the allusion becomes puzzling and the passage would more obscure to interpret . So, strategy (2a) would offer the TT reader similar ST allusion and the foreignness would be reduced only if, the TT reader is could infer the connotation. Strategy (2b) requires a good understanding of SL and TL cultural implications of the names.

So, (2a) ,(replacement in the same language) is rather a valid choice of the responsible translator is to opt for rather than (2b) which causes a serious loss ,only if the translator did not consider the function and effect in the TL.

- **Omission strategies (3a) (3b)**

Omission, according to Leppihalme (1997, p 88), is seen as the last resort the translator opts for when all other strategies fail. The translator may choose omission responsibly, after trying all other alternatives, or irresponsibly to save himself of the trouble of searching the source of allusion .Omission is not seen as optimal strategy ,because it results in loss of the message conveyed by allusion .Since omission is the last solution the translator chooses , he has to make every effort to retain everything in the process of translating. There are possible reason for omission in translation such as , unfamiliarity of the name that requires a long explanation , or lack of knowledge of the source of allusion ... etc. In the corpus there are about four (4) examples of omission , three(3) examples of strategy (3a) ,that is omission of the name but the sense

conveyed through a common noun or re-phrasal (reduction to sense) ,and one (1) example of strategy (3b) that is the complete omission of the name and allusion.

The first example is “I know not Lethe nor Nepenthe” was rendered as “ لا علم لي بأدوية الاساطير ” and the second example “an Indian taught me, in requital of some lessons of my own, that were as old as Paracelsus” was rendered as “ وصفة علمني إياها هندي لقاء "بعض علمي " العتيقة . Lethe and Nepenthe are mythological allusion , Lethe is river that causes every who drinks from it the forgetfulness and Nepenthe or (no grief) is a drug that brings happiness. Paracelsus is a name of a professor who acquired fame with alchemy , medicine and astrology . Those allusions function as indicators of interpersonal relationship and shows Chillingworth’s association with science and magic. However, rendering thoses allusions by a common noun (3a) as “ الأساطير والخرافات ” and “ علمي العتيقة ” causes a loss of culture –specific image in ST , but the denotative meaning transferred ,though; the common noun may lack some of the nuance of the omitted PNs ,but this seems a responsible choice to avoid culture bump caused by retention of these names.

The third example is "Although it had set a mark upon her, more intolerable than that which branded the brow of Cain" was rendered using strategy (3a) with a different translatorial view i.e. (reduction to sense) as “ مع انها وصمتها بعلامة لا تحتمل ، لو خير قلب المرأة بينها وبين كي الجبهة ” . This biblical allusion is related to the story of sons of “Adam” “Cain and Abel “ ; Cain killed his brother Abel out of jealousy .God set a mark on Cain’s brow so that anyone one who sees him would not kill him, because he is already punished ,and his sin is pardonable”. Hawthorne used this allusion to compare between the protagonist and “Cain” in terms of committing sin. The protagonist’s sin is unpardonable in view of the puritan rulers but, Cain’s sin is pardonable. So, as the strategy (3a) suggests the sense is conveyed by(reduction) as “ كي ” and the function is transmitted by (rephrasal) as “ لو خير قلب المرأة بينها وبين كي الجبهة ” . “ لاختارت الكي ” .

The last example was rendered by using strategy (3b) which involves the complete omission of the name and the allusion. The example “ that matter remaineth a riddle; and the Daniel who shall expound it is yet a-wanting” was rendered as “ إن هذا الأمر مازال لغزا وما نزال " محتاجين لمن يحلّه ” .Daniel is known as the one who interprets dream , and this passage gives Chillingworth the motivation to seek after the fellow sinner “ Arthur Dimmsdale “. Omission in this case

seems irresponsible comparing to (2b) replacement by TL familiar name as " النبي يوسف " as the one who interprets dream in Arabic culture .So, loss is avertable if the translator reconsider another strategy as replacement (2b) .

Table II.2) Actual strategies of translated KPH allusions

N°	ST allusion	Form of allusion	P	Translated allusion	P	Actual strategies
1	dyed in the wool, born in the purple	KPH	15	(أميرالايا)	19	G) Reduction to sense by rephrasal
2	the bitter , but wholesome, cup	KPH	55	الكوب المرير (وان (كان صحيا مفيدا	89	C) Addition of extra-allusive guidance (including typographical means).
3	After the world's first parents were driven out	KPH	71	بعد طرد ابوي الدنيا الاولين	120	A) Standard translation .
4	Sowing broadcast the dragon's teeth	KPH	76	بذرت أعداء يميننا وشمالا	128	G) Reduction to sense by rephrasal.
5	property in a pig	KPH	79	ملكية خنزير	136	B) Literal translation / Minimum change.
6	Scarlet woman	KPH	86	امرأة قرمزية	150	B) Literal translation / Minimum change.
7	Elixir of Life	KPH	94	أكسير الحياة	156	A) Standard translation.
8	until the day when all hidden things shall be revealed... who will stand waiting on that day	KPH	104	حتى اليوم الذي تنكشف فيه كل الاسرار المخبأة... أولئك الذين سيقفون في اليوم الموعود	182	A) Standard translation .
9	Tongue of flame	KPH	113	لسان من نار	199	B) Literal translation / minimum change
10	communion-supper	KPH	170	"العشاء" الرباني"	312	C) Addition of extra-allusive guidance (including typographical means)

11	On a field, sable, the letter A, gules	KPH	204	"على سواد...توهجت" "الشارة القرمزية"	377	E) Internal marking simulated familiarity (signaling an allusion by using stylistic contrast)
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II.4.2) KHP Allusions

- **Standard translation (A)**

As a matter of fact, KHP allusions are sometimes known by their thematic importance which can lead the readers to nothing, unless they support the theme by link it to the source of allusion. Furthermore, it would be better to speak about the strategy (A) i.e standard translation as it the first suggested strategy for KHP allusion according to Leppihalme. Actually, this strategy is easy for the translator to use since it has been called as “minimax strategy”, and as it being transcultural, it would, for sure, convey the full range of meaning including the connotation intended so that using strategy (A) can be seen as a symptom of “translatorial competence” in which the TT readers could easily understand the allusion that the ST author would like to convey. Actually, after analyzing the corpus, we noticed that there were few examples of standard translations used for KHP allusions, as it shown on the table, two (2) examples used with strategy (A) and both were biblical. But being shared by both cultures, the TT readers would not fall into “culture bump”. As an example, “After the world’s first parents were driven out” was rendered into Arabic as "بعد طرد ابوي الدنيا" الاولين. here, since the allusion is transcultural (i.e shared by both cultures) it is easy matter for the translator to cope the TT readers with such allusion because they have already known the message behind this passage as they share the same notion with ST readers. However, the biblical allusion may cause problem in terms of TT readers especially those who are mono-cultural rather than bicultural, and may be for other kind of readers who are competent the matter could be easy for them since they are able to taste the allusion exactly like the ST readers did thank to the Recognizability and also the Familiarity which lead them to understand the connotation being used by the ST author and in which the translator, sometimes, failed to convey. Actually, the above-mentioned allusion : “after the world ‘s first parents were driven out” has its biblical nature in which the

ST readers immediately grasp the meaning with the connotation intended , but concerning the TT readers the mission would be difficult if the allusion mentioned is not transcultural .however, the translator translated as “ بعد طرد ابوي الدنيا الاولين” .this translation would be acceptable for the TT readers to understand its meaning and also its connotation ,but it has been perceived that the translator did in fact recognize the allusion and its function since she left the KHP untranslatable for she knew the thematic importance which builds the bridge between the story of Arthur Dimmesdale and Hester with the story of Adam and Eve and as it mentioned in bible Adam and Eve believed to be the first humans on earth i.e. Hawthorne’s intention is to shed light on the nature of mankind and he considered the humans are committing sins as a reference with their parents who were driven out from Eden (refers to the Garden from the bible) because of a guilty they have done. The translator thought she was using the corresponding biblical phrase to get the effect , and as it transcultural , this was thus acceptable to the TT readers and deemed to be a recognizable standard translation as it offers the TT reader the ST author’s intention of the “inherited sin in the human nature” .Another example is, “until the day when all hidden things shall be revealed...who will stand waiting on that day” this is one of Hawthorne’s several allusions to the concept of the “Judgment Day” as presented in Christian writing .furthermore, it is said that it will be a day when the secret actions of people will be brought to light and judged . The ST author hints at Dimmsdale’s secret bond with Hester that shall come to an end when Dimmsdale reveal his sin on the scaffold. The translator renders the word “Day” as “اليوم الموعود” so the idea is shared between the ST reader and TT reader, thus ; the minimum effort in rendering the phrase “hidden things” as "الأسرار المخبأة" and the word "Day "as “اليوم الموعود” result in maximum effect on the TT readers because the passage is familiar to them . Another example of this strategy , is the phrase “ Elixir of life” that refers to a magical or a hypothetical substance which gives to who drinks it an eternal life .Moreover, such allusion was rendered into Arabic as “أكسير الحياة” here, the translator chose to render this using strategy (A) which was the preferable one for the TT readers to grasp the allusion intended .that is, using such translation , for transcultural KPH allusion , would involve the TT readers with the literary process . As the word “Elixir” rendered into "أكسير" which already existed in Arabic and was explained as “شرب يطيل الحياة كما يزعم البعض” in this statement, the TT readers would recognize and then would be familiar with the allusion which is shared by both cultures. Briefly , the transcultural allusion has connotations in the target culture as well , so that this allusion would give the TT readers an opportunity to participate ,

in, the literary creation of meaning which is comparable to a ST readers' participation in the literary creation .

- **Literal translation / minimum change (B)**

Concerning this strategy (i.e strategy B) , the passage would be difficult to grasp by TT readers and also would give them less chance in participating with the literary process . Actually, about three (3) out of eleven (11) KHP allusions, as it shown on the table (02), are used with strategy (B) .The translator has used this strategy for many possible reasons:

Firstly, the translator considered the strategy (B) as a low-effort strategy , but it must be taken into consideration that it is not necessary to lead to maximum effect (TT reader response) i.e it may be “mini” but not always “max” since the minimax strategy has been used by the translator when she/he thought that the allusion is familiar enough for TT reader ;however, the literal translation or minimum change will convey only the denotative meaning but not the connotative one ; to put it briefly, strategy (B) does not aim to convey the connotations ; as a good example , shown on table (02) , “Tongue of flame” which refers to the Christian event when the Christ soul had descended upon the twelve apostles to speak in a different tongues. Hawthorne assigned this phrase to “Dimmsdale” that he needs a divine power from heaven to reveal his sin .This passage serves to reinforce the idea of Arthur Dimmesdale as a hypocrite. This allusion was rendered into Arabic as “لسان من نار” . However, it is perceived that the word “Tongue” was rendered as “لسان” while the word "flame" translated into "نار" but flame mainly rendered into Arabic as لهب ; the translator chose to render this phrase with only lexical substitution which is not clear enough for the TT readers to be familiar with ;as a result, culture bump may occur especially when the TT readers are not competent enough. so that minimum change does not result in a maximum effect but only to fulfill the lexical substitution .Secondly, the translator decided to offer the allusion to bicultural and competent TT readers and accept that the other would miss it . Another example is, the allusion “property in pig” which refers to the a legal dispute in 1642 between two puritans , one accused the other of stealing his pig and the Puritan colony disputed on who was innocent and who was guilty . Hawthorne ,again, denotes the “hypocrisy” of rulers and reveals the materialist nature of the hypocrite society through this phrase. This allusion was rendered into Arabic as “ملكية خنزير” , here the translator , by using strategy (B) , did not give the chance for all TT readers but the competent ones to grasp the meaning ; so strategy (B) falls flat comparing to other strategies as (A) .Another

example could be , “scarlet woman” this biblical allusion is to the whore of Babylon , a sinful woman described as wearing a scarlet in Revelation 17 and also for the Puritans such a colour (scarlet) is associated with adultery and sinful actions . This allusion was translated , using strategy (B) , into Arabic as “إمرأة قرمزية” .Yet , for the TT readers things would be totally different ; that is to say, if the TT readers were not bicultural and competent enough , they would not have the chance to understand the allusion in which the ST author intended to convey as a result “culture bump” may occur because of the strangeness and unfamiliarity since this strategy based on lexical meaning rather than connotative , contextual , or pragmatics aspects .

- **Addition of extra-allusive guidance (including typographical means) (C)**

The example “communion-supper” refers to an important event in the Christian belief when Jesus Christ shared the last supper with his disciples .This communion is sacred to the Christian. ST author used this phrase in the novel, to question the belief of “Arthur Dimmsdale” and his inability to deviate from the Puritan belief , but the ST author did not use (typographical means) i.e., “invert commas” to signal this allusion because his readers are familiar with it . The translator rendered it as "العشاء" الرباني , by using " inverted commas " to signal that this phrase was borrowed and not the author’s own word. Hence, by this strategy (C), the TT reader recognize the allusion by not necessarily be familiar with ; only bicultural TT reader who could deduce the metaphorical meaning of this expression. The second example “ the bitter, but a wholesome ,**cup**...” these words was used by “ Dimmsdale” when he implored Hester to reveal the name of pearls father, yet; these words are similar to Jesus words “ O my lord..... let the **Cup** pass to me” The cup here refers to suffering and salvation for both Jesus and Hester ,but Hester would suffer for her sin and Jesus would suffer for all the people’s sins. Such an allusion was rendered as (الكوب المرير) وإن كان صحيا ومفيدا and by using parentheses , the translator stresses that the idea is important as a clue to the interpretation . This allusion serves two function thematic , as “صحيا و مفيدا” refers to the revelation of sin ; and indicator of interpersonal relationship as the second function which refers to “ Dimmsdale” as a man of religion.

- **The use of footnotes, endnotes, translator's prefaces and other explicit explanations not slipped into the text but overtly given as additional information.(D).**

This strategy was not detected in the corpus , perhaps due to some constrains ,such as the publishers' order not to include footnotes or any additional information out of text. However, there is only one preface but not by the translator. Such a preface does not offer any clues about allusions in the novel.

- **Internal marking or simulated familiarity (signaling an allusion by using stylistic contrast). (E).**

This strategy is seen as an important element in the recognizability of the allusive passage. The ST author makes use of this strategy with his readers, as well as, the translator with his TT readers may benefit from this strategy. By using stylistic contrast, the translator shows the intertextuality .There was one example detected in the novel concerning this strategy in which the intertextuality is apparent between the ST, which is a prose, and another text, which is poetry or (verse). The example is “On a field, sable, the letter A, gules” this was probably an allusion to Marvel’s poem “Unfortunate lover” which ends “ In a field, sable, a lover gules” ,Hawthorne seemed to have modified this allusion by altering the word “ Lover” to “ the letter A” to represent the strong love between Hester and Dimmsdale even after death . The translator used strategy (E) and render it as "على سواد.... توهجت الشارة القرمزية" the ellipses represent a stylistic contrast in the ST and the translator is aware of the intertextuality ,but the allusion seems not to offer the TT reader a pleasure in understanding the passage unless he is familiar with the modified allusion in the ST . This strategy requires familiarity of the foreign literary works as well as cultural awareness of both translator and TT reader.

- **Replacement by a preformed TL item. (F).**

This strategy works well with the preformed cultural material such as proverbs and folktales in which the translator replaces a SL specific allusion such as proverb, idiom or folktale with an equivalent counterpart .However, this strategy was not detected among the selected KPH allusions so it is not likely to come up in the analysis.

- **Reduction to sense by re-phrasal . (G).**

In this strategy , the translator rephrases the allusion to clarify its meaning .In this sense , the priority is given to the informative function ,and the allusion is treated like an idiom, whose meaning can be transferred without using its words .However , this strategy does not work well in literary text ,since ;rephrasing the meaning does not allow the TT reader to participate in the literary process .In the corpus, one (1) example is detected “dyed in the wool, born in the purple” was rendered as (“أميراليا”). Probably, this allusion is associated with royalty and supremacy and is intended by the ST author to characterize a puritan employer in the custom house, where Hawthorne was working. The translator seems to rephrase the allusion , since the words forming it hinders the recognition of the TT readers and if translated by strategy (B) would cause culture bump. Still, the example, “Sowing broadcast the dragon’s teeth” is a reference to the children short story that Hawthorne had written “The Dragon’s teeth” (1853). In which the protagonist met with a dragon and killed him then uprooted his teeth to sow them and create his kingdom. This allusion serves to characterize “Pearl” as demon character in the novel . The translator renders it as “ بذرت أعداء يمينا وشمالا ” yet ; the word forming allusion are dispensed with « Dragon’s teeth » , but the sense "يميناوشمالا" shows the awareness of the translator of the connotation implied in the KPH .

- **Omission of KPH and allusion completely. (I).**

Omission of KPH is seen as the last resort and is placed last among other strategies . Yet, translator are not eager to use this strategy unless every else fails . This strategy is adopted due to some constrains on the translator such as KPH involving puns or homonymic word play that is difficult to create in TL or if created ,by means of compensation, would cause culture bump to TT readers. However ,this strategy was not detected in corpus , maybe due to some translatorial norms , such as “faithfulness” ,which impose on the translator to “retain” rather than “ omit” .

Findings

It seems clear that, most of PN and KPH have allusions which refer to other texts and/or contexts ,which entail an acceptable translation to produce at least , the same or similar effect on the TT readers equal to that of the original work on it ST readers.

This analysis showed many problems in rendering allusions , such problems are related to the adopted strategies which are seen as the actual solutions , the study also showed how the translator deals with allusions and what are the possibilities of using a certain strategy .

Retentive strategies for both, PN allusions and KPH allusions , that involves (retention of name as such or in its conventional form , adding guidance for PN, and standard translation ,literal translation or minimum change for KPH) shows the translator faithfulness to the original . These strategies cause a TT readers various problems , such as , comprehension problems at the textual level , particularly; literal translation of KPHs widen the cultural gap between the SL and TL and does not result in a maximum effect on the TT readers .

Addition of guidance (1b) for PN shows the translator awareness of connotation and its aim to transfer it into the TT . Replacement of PN either with SL name or TL name shows a translatorial assistance of the translator as cultural mediator. However, the translator fails in using replacement with TL name (2b) since replacement of Bathsheba with "ملكة سبأ" would cause a culture bump to TT readers because connotations of name are not similar and the effect in the TL was ruined by such irresponsible alternative . Omission (3a) and (3b) causes loss , but if retention of PN rather than omission would create a culture bump , then omission is seen as a responsible choice if all other strategies fail .

KPH allusions proved to be the difficult ones , because their rendering requires the translator to be both bilingual and bicultural , the strategies adopted to render it show the translators awareness of the TT needs , standard translation is seen as a good choice in the case of transcultural allusion because connotations are shared between cultures . Literal translation is used extensively in the translation of KPHs and fails to transfer connotation. other strategies were not used , possibly, because it is either complicated or a time -consuming strategies , such as , recreation by using a variety of techniques which entails a

Re-creation of the same situation in the TT , this strategy is a time -consuming because it imposes on the translator to track the source of each allusion .

To sum up, strategies that involve changes , addition , alteration , manipulations show the translator's awareness of TT readers' needs and awareness of his role as cultural mediator who minimize the cultural gap between SL and TL instead of maximizing it and create a problems of comprehension to TT readers. Conservative strategies such as , literal translation shows the translator 's faithfulness to the original and his ignorance of the TT readers needs , standard translation ,which is also conservative and labelled as “ minimax strategy” , is seen as optimal strategy only if available . It is pertinent to mention that, the choice of translation strategy may result in preventing the TT reader from spotting allusions and participating in the literary creation of work .

Conclusion

This research is concerned with the notion of allusion as translation problem in one hand, on the other hand ; it introduces the application of Leppihalme's strategies of translating allusions on the translation of Djadhebia SEDKI of Hawthorne's *Scarlet Letter* (1850) .

By the end of this research, we are able to interpret the results of this study, answer the research questions and validate the proposed hypothesis.

For the first research question , (to what extent the translator paid attention to the form and function of allusions while translating). It is pertinent to mention that, the translation strategies that involve , addition of guidance (1b) and replacement (2a), (2b) for PNs allusions, shows the translator awareness of the importance of these allusive names in the context of the novel; and the necessity of guiding the TT reader to identify himself in the literary work and have a similar effect like that of ST reader . as well as , show the translator awareness of his role as cultural mediator . However, retention of name as such (1a) ,may result in an comprehensible passage unless the name is familiar as “إميرسون” . Replacement (2a), (2b) show the translator intervention to minimize the foreignness of the allusive elements, as a part of the translator task of decision –making and problem – solving. However, strategy (2b) showed the translator's misunderstanding of the allusive passage, which result in mistranslation. As for omission (3a) (3b) shows either the translator's ignorance about the source of allusions or their unimportance in the context .As for KPHs they are seldom retained and can be translated in a variety of ways . The strategies (A) and (B) are considered retentive, but strategy (A) shows the translator competence in transferring the connotation by means of the shared background between SL and TL . The rest of strategies of KPH allusions shows the translator awareness of allusiveness in the passage and its function, which lies in the amount of the connotation, transferred into the TT.

As for the second question which involves the strategies , the Translator Djadhebia SEDKI used both strategies of PN and KPH allusion ,but extensively used retentive strategies as (1a) for PN and Literal translation (B) for KPH.

As for the hypothesis of research, it is legitimate to say that, bilingualism is required, especially; for KPH allusions which proved to be of high difficulty to be noticed in a literary work unless the translator is familiar with their sources. Such a kind requires a wide reading experience and familiarity with the style of the author. As for biculturalism, it is important for translator to recognize allusions in the ST and grasp their full connotation. In addition to, Biculturalism makes the translator accessible to the meaning of the allusion, thus, the translator could determines on which strategy is appropriate to transfer meaning.

Indication for further research

Investigating allusions in the translated works of literature is a fruitful area for a further research, though; this study lacks some necessary data to improve the results, such as a reader – response test, which will allow the translator to know the different techniques used by readers to interpret the allusive passage and hence could evaluate the familiarity of the readers. It is recommended that, the translator should take into account the TT readers' needs when choosing translation strategies for allusions to guarantee the balance between TT readers and ST readers in terms of participation in the creation of a literary work.

It is hoped that, further research in the area of intercultural communication would elaborate more on how texts are received and how their reception varies from time to time and from culture to culture considering the role of the cultural mediator as the one who bridges gaps between divergent cultures. It is also recommended that, professional literary translator should conduct a source – text analysis of allusions before setting out a task of translation. In this sense it is legitimate to say that, source- culture reading competence is a requirement for a good cultural analysis of allusions.

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Glossary

- **الإلمام الثقافي:** أو ما يعرف بـ (**Cultural Familiarity**) وهي المام القارئ أو المترجم بالملامح الثقافية للغة المنقول منها. والتلميحات أحد الخصائص الثقافية الموجودة في كل لغة. تعتبر خاصية الإلمام الثقافي عنصرا مهما في نقل التلميح الى اللغة الهدف، لان نقل التلميح يستلزم الإلمام الثقافي للقارئ الهدف بما في ذلك الإلمام بالأدب الأجنبية ومعرفة مصادر التلميحات المستعملة في الادب. الإلمام الثقافي للقارئ الهدف يحدد استراتيجية الترجمة المتبناة لنقل ما يريد القارئ معرفته من توظيف التلميح في السياق الأصل.
- **إمكانية تمييز التلميح:** أو ما يعرف بـ (**Recognizability**) تعتمد هذه الظاهرة على مقدار الإلمام الثقافي للقارئ الهدف. يمكن ان تحدث هذه الظاهرة اثناء القراءة بوجود تناقض اسلوبي او عبارة تشير الى وجود تلميح مما يزيد وعي القارئ بوجود تلميح في السياق. يستعمل الكاتب الأصلي بعض التقنيات ليشد انتباه القارئ لوجود تلميح من خلال استعمال (ellipsis) او الانتقال المفاجئ، او وصم التلميح بنجمه ليبدل على انه من مصدر اخر. كما يستعمل المترجم هذه التقنيات لينبه الى وجود تلميح.
- **الصدمة او الارتباك الثقافي في السياق اللغوي: (Culture bump)** تحدث هذه الظاهرة عندما لا يفهم القارئ مغزى التلميح في السياق، الذي يؤثر سلبا على عملية التأويل. كما يمكن ان تحدث هذه الظاهرة تبعا لتقنية الترجمة المتبناة التي قد تساهم في إمكانية تمييز التلميح أو تؤدي إلى الارتباك الثقافي، كما يعود سببها الأول الى عدم ملاحظة المترجم لوجود تلميح في السياق مما يؤدي الى ترجمته حرفيا.
- **العناصر المتعلقة بثقافة معينة (culture bound elements)** و هي تلك العبارات والمصطلحات التي يدرك معناها من خلال فهم السياق المتعلق بها في تلك الثقافة. تحدث هذه العناصر مقاومة اثناء عملية الترجمة لانها تستمد معناها من السياق الذي نشأت فيه.
- **الكفاءة الترجمة او (translational competence)** و هي كفاءة المترجم في عملية الترجمة أي حسن استعمال الاستراتيجيات و التي تعتبر حلولا اثناء عملية الترجمة. كما يعتبر فهم كيفية استعمال الاستراتيجية أي مالها وما عليها من الكفاءة الترجمة للمترجم.
- **تدخل المترجم او (translatorial assistance)** وهي مدى تدخل المترجم في ثقافة ولغة النص الهدف لا يصل المعنى الى القارئ. كما تعتبر استراتيجية الترجمة القياسية علامة على مدى تدخل المترجم لاحداث نفس التأثير في اللغة الهدف.
- **الترجمة القياسية او (standard translation)** و هي من استراتيجيات ترجمة العبارات المفتاحية التي اقترحتها" لبيهاالم" تستعمل هذه الاستراتيجية عند وجود تلميحين في كلا اللغتين يشتركان في نفس الفكرة. كما بينى مفهوم هذه الاستراتيجية على مصطلح " جيرري ليفي" " minimax strategy" و التي تقتصر على اقل جهد يبذله المترجم و هذا في كلمة (Mini) بينما تهدف الى تحقيق اقصى تأثير على القراء في اللغة الهدف، و هذا في كلمة (Max).

ملخص البحث بالعربية

حاولنا خلال هذه الدراسة أن نلفت النظر إلى أحد الإشكاليات في علم الترجمة الحديث وتتمثل هذه الإشكاليات في ترجمة التلميحات من الانجليزية إلى العربية في النصوص الأدبية وهذا ضمن الإشكاليات التالية :

• إلى أي مدى اهتمت المترجمة جاذبية صدقي بشكل ووظيفة التلميحات في رواية الشارة

القرمزية للكاتب الأمريكي **ناتانيال هاوثورن**؟

• وماهي أهم الاستراتيجيات التي طبقتها في ترجمة التلميحات في كل من أسماء العلم و العبارات

المفتاحية أثناء ترجمتها للرواية؟

تناولت هذه الدراسة رواية "**Scarlet Letter**" والمترجمة إلى العربية **"بالشارة القرمزية"** للأديب والكاتب الأمريكي **ناتانيال هاوثورن Nathaniel Hawthorne**. وقد قمنا باختيار هذه الرواية على وجه الخصوص نظرا لاحتوائها على العديد من المواضيع الإنسانية كالفضيلة والخطيئة والندم والتوبة و الإثم... إلخ. وفي هذا الصدد يقول مالك آيت عبد الرحيم: "...يقترح علينا هاوثورن في هذا الكتاب الصراع بين قوى الخير والشر وبين الظلام و النور وبين العالم القديم والعالم الجديد وبين الماضي والحاضر وحتى المستقبل..." (مالك آيت عبد الرحيم .تر الصديق بن عيسى .تقديم رواية الشارة القرمزية) . والأهم من ذلك وجود العديد من أشكال التلميح - سواء في أسماء العلم أو العبارات المفتاحية - في هذه الرواية والتي تخدم موضوع بحثنا الحالي ،وفي هذا السياق قمنا بجمع و باستخراج بعض التلميحات عشوائيا لكل من أسماء العلم وكذا العبارات المفتاحية وكيفية ترجمة المترجمة جاذبية صدقي لهذه التلميحات، ومن ثمة تتبع الاستراتيجيات التي قامت بها ومحاولة إسقاطها على استراتيجيات ريتفا ليببهاالم المقترحة وتحليلها .و ينقسم هذا البحث إلى جزأين ، جزء نظري وآخر تطبيقي :

أما الجزء النظري، فقد تطرقنا من خلاله إلى مفهوم التلميح استناداً إلى بعض المنظرين والباحثين في مجال الأدب، وبما أنه عنصر من العناصر المتعلقة بثقافة اللغة المصدر وقد يتضمن ما يعرف بالتناسل: حيث أن الأديب يوظف فكرة أو عبارة لها علاقة بفكرة سابقة، ومنه يمكن لقراء النص الأصلي المتمكنين من فهمها والولوج إلى المعنى الضمني الذي قصده الكاتب من وراء تلك الفكرة. بينما تبدأ الصعوبة من هذه النقطة بالذات لدى قراء النص الهدف، وهذا في فهم مغزى التلميح وإدراكه وكذا إمكانية التفاعل-على حد قول الفيلسوف الروسي باختين(1991) - بين ما هو مكتوب فعلاً والمعنى المقصود أو التلميح المراد من وراء هذه العبارة أو الاسم من أجل إشراك القارئ في عملية الفهم الضمني للتلميح، وتأويله على شاكلة الأديب أو كاتب النص الأصلي، وقد أقرت-في هذا الصدد-جوليا كريسييفا أن هذا الأمر لن يتحقق إلا بوجود إمكانية التمييز لدى القارئ الهدف، وأيضاً وجود الكفاءة الثقافية لديه لخلق استجابة أدبية جمالية تماماً كنتك التي حضي بها قراء النص الأصل.

ولعل من أبرز الأهداف في توظيف التلميحات داخل النصوص الأدبية: محاولة إغناء الأدب بمعانٍ ضمنية يدرك مغزاها من خلال الكفاءة الثقافية للقارئ، وإضفاء الجمالية في النصوص والأعمال الأدبية، ومحاولة إشراك الكاتب لقارئه ومبادلته المشاعر والأفكار. زد على ذلك، تعريف القراء لمدى التمكن الأدبي والمعرفي للأديب وإبراز درجة تحكمه في اللغة الأدبية داخل تلك النصوص وإعطائها صبغة أدبية بحتة لتمييزها عن باقي النصوص، وكذلك إبراز مدى إبحار الكاتب في عالم الأدب والثقافة والتاريخ. ومنه فإن التلميحات وبصفتها جزء من اللغة والثقافة وكذا التاريخ تحتل العديد من التأويلات لدى القراء وهذا بسبب اختلاف الخلفية الثقافية لديهم. مما ينتج عن هذا الاختلاف الثقافي ما يسمى بفشل القارئ ذو الكفاءة الثقافية الضعيفة أو غير الكافية في توليد الصورة المرجوة من التلميح الموجود في النص الأصلي .

ومن المتوقع أن يتم إيصال المعنى ضمناً من خلال التلميحات ، لذا فمن المفترض على القارئ أن يكون على دراية مسبقة بالتلميح لإتمام عملية الفهم ، فوظيفة الكلمات التلميحية تتجلى في كونها مفتاحاً لفهم ماهية التلميح ، ولكن فهم المعنى يقتضي ربط القارئ لهذا التلميح بالسياق المسبق الذي قد يشترك في بعض الخصوصيات المرتبطة بهذا التلميح .

وقد بينت الدراسات حول ترجمة التلميحات أن هذه الأخيرة غير المألوفة و التي لا تتغير خلال عملية الترجمة تفشل في نقل المعنى المراد للقارئ الهدف، وتتجر عنه ما يعرف بالإرتباك أو الصدمة الثقافية للقارئ الهدف. وبذلك يحرم القارئ الهدف من فهم التلميح والتفاعل معه في النص ،على عكس القارئ المصدر الذي يكون على دراية مسبقة بماهية التلميح والسياق المحدد له ولذا يجب على قارئ النص الهدف أن يستمسك بعري الإلمام الثقافي ويجعلها شغله الشاغل .

ومن المعروف أن الأديب أو الكاتب عند كتابته للقطعة الأدبية فهو يراعي فقط فئة القراء الذين يشتركون معه في الثقافة، ولهذا كان من السهل على هؤلاء القراء الولوج إلى المعاني الضمنية والتأقلم معها وفهم مغزاها وفحواها. ومن هذا المنطلق تبدأ مهمة المترجم ليس فقط كناقل بل كوسيط بين الثقافات وكقارئ متمكن بالدرجة الأولى،فتمكنه يجعل منه صانعا لقرار الترجمة والذي بدوره يجعل المترجم مسؤولاً خاصة عند انتقاءه للعبارات المألوفة لدى القارئ الهدف،لأن أي غموض يكتنف العبارة يكون صدها غير المبرر واضح وجلي لدى المتلقي. ومنه الإحساس بالغرابة الذي يؤدي به إلى عدم فهم المعنى المراد إيصاله.

ودون إغفال لدور التناص في إضفاء الجمالية، وإعمال لفكر القارئ، وتحفيزه، وإشراكه في عملية تبادل الأفكار، ومع ذلك يبقى الدور الريادي على عاتق صنف المتلقين (سواء قراء النص المصدر أو قراء النص الهدف) ومدى تمييزهم للتناص وربطهم له منطقياً بحسب مقصود الكاتب .فالتناص هو :عملية ربط نص أو فكرة معينة بفكرة أو نص آخر سابق سواء للكاتب نفسه أو كتاب آخرين مما يستوجب على المترجم

الأدبي الاطلاع واكتساب الخبرات في التعامل مع مختلف النصوص الأدبية ومعرفة أساليب وأعمال الأدباء السابقة وانتماءاتهم الحضارية و الدينية .

كما تطرقنا في هذا الفصل إلى أشكال التلميحات، والتي تقوم بإيصال المعنى ضمناً. وبصفة عامة تنقسم التلميحات إلى قسمين: تلميحات أسماء العلم وتلميحات العبارات المفتاحية، أما تلميحات أسماء العلم فقد تكون شخصيات معروفة سواء حقيقية كانت أم من نسج الخيال، وكذا يتضمن أسماء السياسيين، وأسماء الأعلام المتعلقة بالأساطير، وأسماء الكتاب والنقاد، والأسماء المشهورة... إلخ. أما مصادر التلميح في العبارات المفتاحية -في الأدب الانجليزي خاصة- فهي: الإنجيل بالدرجة الأولى، وقصص الأطفال، والأمثال والحكم الغابرة والقديمة... إلخ. وقد يولد الأديب أو كاتب الأدب تلميحات خاصة به، وذلك من خلال تجاربه المكتسبة من كتاباته السابقة والتي قد يلمح لها من حين لآخر. وللعلم كذلك بأن التلميحات داخل العبارات المفتاحية لها النصيب الأوفر من ثقافة ومعتقد الأديب أو كاتب النص الأصلي.

ولترجمة التلميحات هناك مقارباتين: أحدهما تدعى المقاربة الشمولية والأخرى تسمى النسبية، أما الأولى فتعنى بتواجد المفهومين أو الداليتين في كل من اللغة المصدر و اللغة الهدف فعندها لا يألو القراء - في كل من الثقافتين - جهداً في فهم المعنى أو المفهوم المراد من وراء التلميح وهذا بفضل التبادل أو التزاوج الثقافي المشترك، ومنه إحداث نفس الأثر. بينما الثانية فذات ثقافة واحدة بحيث أن المفهوم أو التلميح عادة ما يكون خاص بالنص الأصل دون إشراك المفهوم مع قراء النص الهدف، ومنه فأي محاولة لنقل المفردة أو العبارة كما هي دون تضمين للتلميح بطريقة ما قد يوقع قراء النص الهدف في ما يسمى بالصدمة الثقافية، لأن علاقة المفردة أو العبارة بالتلميح - من الناحية الجمالية - كعلاقة الجسد بالروح يقوى بقوتها ويضعف بضعفها. ومن هنا يبرز دور المترجم ليس كناقل فقط بل كوسيط بين كلا الثقافتين (الثقافة المصدر والثقافة الهدف)، ومنه إبراز مدى تحكم المترجم في بعض العبارات الخاصة بثقافة معينة، ومحاولة ربطها

بما يناسبها بالثقافة الأخرى.ولهذا وجب على المترجم أن يكون - بصفته المستقبل الأول للنص الأصلي- قارئاً متمكناً للمعاني الضمنية للتلميحات وأن يكون ذا وعي تام بالثقافة الأصلية للنص المصدر، وهذا لمحاولة استخراج الدرر الكامنة من وراء التلميحات وفهم وظيفتها داخل السياق وإعادة خلقها والتعبير عنها في النص الهدف.

ثم تحدثنا بعد ذلك عن وظائف التلميحات وحصرناها في وظيفتين وهي :إما محاولة إيصال فكرة أو مغزى عام من خلال الرواية حول مجتمع معين أو صفة أخلاقية بارزة في ذلك المجتمع في الحقبة التي كتب فيها الروائي روايته،ولا يكون فهم المغزى إلا من خلال قراءة الرواية ،وفهم الأفكار التي وظفها الكاتب فيها،وإدراك التلميحات والإلمام بها،وفهم المعاني الضمنية التي وظفها الأديب والتي من خلالها يمكن استخراج المغزى العام للرواية .وإما توظيف التلميحات من خلال التشخيص . بمعنى آخر، أن يربط الكاتب شخصية ما في الرواية بخلق معين أو صفة خاصة بحيث يتمكن قارئ النص الهدف المتمكن ثقافياً من الغوص في معناها . فمثلاً : ربط هاوثورن شخصية "هيستر" بالتوبة ومحاولة تجديد الحياة ونسيان الماضي، بينما ربط شخصية"آرثر ديميسدل" بالجبن والتستر وراء حجاب الصلاح الظاهري و النفاق ...إلخ. وقد تتم الخطابات والحوارات المتبادلة بين الشخصيات ونبرة الكلام بالتعرف على قيمة ودور كل شخصية في الرواية، فالشخصية التي تقتبس من الإنجيل وتلمح من الكتب المقدسة- أثناء الحوار- يدل هذا على ذكاءها والدرجة العلمية التي حضيت بها . ومنه فإن أدرك قارئ النص الهدف هذه التلميحات التي وظفتها تلك الشخصية وألم بها ،علم عند ذلك أهمية هذه الشخصية في الرواية وأدرك هدف الأديب أو الروائي من توظيف هذه الشخصية في هذا الموضوع .وقد يوظف الكاتب أوالأديب شخصية ما تلميحا لشخصية أدبية سابقة .

ومن الممكن أن يلاحظ القارئ الهدف ويميز التلميح من خلال وسائط وإشارات أخرى، مثلا : كتابة التلميح بالبند العريض ،أو جعلها بين قوسين،أو تغيير شكل الكتابة.ولكن قد لا يكون له نصيب من فهم مصدرها ومن ثم لا يمكنه الغوص في معناها و استخراج المعنى أو الإيحاء المقصود .ويبقى فهم وإدراك هذا الأخير متعلقا بالإلمام الثقافي للقارئ للهدف،وقد اقترحت المترجمة الفنلندية ريتفا لبييهالم أساليب أخرى لتميز التلميح :كانحراف الأسلوب،واستخدام عبارة : "....." خاصة للتلميح لمثل أو حكمة غابرة. ومنه فمن المتوقع من المترجم أن يميز ويدرك المغزى من وراء توظيف التلميح داخل الأعمال الأدبية لترجمتها ترجمة دقيقة إلى قراء النص الهدف باعتبار أن المترجم متذوق جيد للأدب ومدرك للناحية الجمالية التي تتضمنها الرواية .

ومنه فلا يخفى على أحد ما للأدب من أهمية في تبادل الخبرات، وصقل الأفكار، والتعرف على الثقافات والتقاليد والحقائق التاريخية لحقبة معينة، وكذلك إيصال القراء إلى مغزى عام أو فكرة معينة،أو الحض عن خلق أو الكف عن آخر من خلال استخدام أدوات اللغة المختلفة: كاستخدام الأسلوب البلاغي وما يتضمنه من تعريض وتلميح ومجاز وكناية...إلخ. فالأدب هو استخدام اللغة بطريقة إبداعية وفنية بأسلوب جميل وراق، وهذا لإثارة الأفكار وتحسين التحليل لدى القارئ وبناء شخصيته من خلال التعرف على مختلف الفلسفات والثقافات للشعوب المتعددة. ومما سبق ذكره يجب أن تكون الترجمة الأدبية في نفس الجمالية التي حضي بها النص الأصلي، والتي تتطلب دراية بمختلف أدوات اللغة (كالبلاغة والاستعارة والتضمين والتلميح.....) وهذه الأدوات بدورها تضيف الصبغة الأدبية القحة على النسخة المترجمة.

وتطرقنا كذلك في هذا الفصل إلى ذكر الاستراتيجيات لترجمة التلميحات في أسماء العلم و العبارات المفتاحية للمترجمة الفنلندية ريتفا لبييهالم (Ritva Leppihalme) ، وذكرنا بأن الإستراتيجية هي الخطة أو الوسيلة التي يستخدمها المترجم لترجمة نص أو قطعة أدبية ما، ولكن إن تعلق الأمر بترجمة التلميحات فقد

يزداد الأمر إشكالا، مما يؤدي بالمترجم إلى فرض العديد من التدابير و الخيارات لحل هذا المشكل. وفي هذا الصدد اقترحت ريتفا ليبهالم (Ritva Leppihalme) استراتيجيات لترجمة التلميحات حسب شكل التلميح : استراتيجيات لترجمة أسماء العلم وأخرى للعبارات المفتاحية ، أما الاستراتيجيات الخاصة بأسماء العلم فهي كالآتي :

(1)-الإبقاء على الاسم (سواء على حاله أو كما هو متعارف عليه في اللغة الهدف. مثلا :أيوب (Job) . وتنقسم هذه الإستراتيجية إلى :

(a) الاحتفاظ بالاسم كما هو .

(b) الاحتفاظ بالاسم كما هو مع إضافة بعض التوضيح للاسم.

(c) الاحتفاظ بالاسم مع زيادة شرح تفصيلي له كالتهميش .

أما الفرق بين (b) و(c) هو أن : الإستراتيجية (b) تقوم بالشرح مع نفس اسم العلم. مثلا :النبي داود.....David إضافة كلمة " النبي " بينما الإستراتيجية (c) تقوم بوضع علامة كوضع نجمة أو رقم على الاسم وشرحها في هامش الصفحة.

(2)- إبدال الاسم بإسم آخر. ويندرج تحته :

(a) تعويض الاسم بإسم آخر من نفس اللغة المصدر.

(b) تعويض الاسم بإسم آخر من اللغة الهدف.

(3)- الحذف. يحتوي على :

(a) إيمان أن يحذف المترجم الإسم ولكن ينقل المعنى بطريقة أخرى .

(b) وإما أن يحذف الإسم و التلميح كلياً .

وأما الاستراتيجيات الخاصة بالعبارات المفتاحية فهي كالآتي :

- A. الترجمة القياسية .
- B. الترجمة الحرفية / التغيير الطفيف الذي لا ينم عن نقل المعنى الضمني للعبارة .
- C. إضافة تلميحات إرشادية (بما في ذلك الوسائل المطبعية ، كاستعمال الأقواس).
- D. الحواشي و الحواشي السفلية و الشروحات الإضافية الأخرى الخارجة عن النص .
- E. الألفة المحاكية أو الوسم الداخلي بمعنى إضافة ميزات داخل التلميحات و الخارجة عن السياق والتي تدل على وجود كلمات مقترضة من نص آخر أو سياق آخر.
- F. استبدال العبارة بعنصر منسجم مع اللغة الهدف .
- G. تخفيض شحنة المعنى من خلال إعادة الصياغة .
- H. إعادة الإنشاء باستخدام مجموعة متعددة من التقنيات. وهذه الإستراتيجية لم ترد في التحليل لأنها معقدة وتشمل استخدام بعض خصائص الاستراتيجيات المذكورة أعلاه.
- I. الحذف.

أما الفصل الثاني فتطرقنا فيه إلى ذكر الإطار التاريخي للرواية، وملخص لها، والشخصيات البارزة فيها، كذلك تطرقنا إلى أسلوب هاوثورن، ووجهات نظر نقدية لروايته، وفي الأخير ارتأينا إلى الحديث عن ما قيل عن ترجمة الرواية.

"الشارة القرمزية" أو ما تعرف في الإنجليزية بـ "**Scarlet Letter**" هي إحدى الروايات من تأليف

الروائي الأمريكي **ناثانيال هاوثورن**. تدور أحداث هذه الرواية في مدينة **البيوريتنز** بـ **بوسطن**، سنة (1642)

حول سيدة تدعى "هيوستبر براين" متزوجة برجل يكبرها سنا يدعى "روجر براين" حيث إن هيوستبر وبعد أن أرسلها زوجها إلى إنجلترا الجديدة تقع في علاقة آثمة مع أحد القساوسة يدعى "آرثر ديمسدل"، ولذلك ألبسها حكام البيوريتنز آنذاك قطعة قماش قرمزية اللون مشكلة بالرمز (A) بالإنجليزية كأول حرف من كلمة **Adulterer** تعني زان أو زانية، ومنه نفهم أنه يمثل خطيئة الزنا التي ارتكبتها هيوستبر. وبالرغم من وقوفها على المنصة أمام الناس لمدة ثلاث ساعات كفضيحة لها، ومع إجبار حكام البيوريتنز لها عن البوح باسم المتورط معها في هذه الفضيحة إلا أنها رفضت ولم تبح باسمه، وقد قاسى آرثر ديمسدل المتورط معها في العلاقة الآثمة تعذيباً نفسانياً لتكتمه وتستره وعدم إقراره واعترافه. ومع تتابع الأحداث نستشف بأن لكل شخصية في الرواية مغزى أو فكرة مربوطة بها: كالانتقام و النفاق و الإثم و الخطيئة... إلخ. ومع نهاية القصة ، يموت روجر شيلينجويرث ساعياً وراء الانتقام، بينما يفصح آرثر ديمسدل عن علاقته الآثمة مع هيوستبر. أما هيوستبر وبعد وفاة ديمسدل تغادر بوسطن ولكن سرعان ما تعود لإتمام بقية حياتها مع سكان بوسطن الذين عيروها سابقاً بالذنب، وتحاول بورل ابنة هيوستبر من ديمسدل فتح صفحة جديدة من حياتها.

ولد الروائي ناثانيال هاوثورن. في الرابع من يوليو (1804) في مدينة سالم بولاية ماساتشوست، وينتمي إلى سلالة من المتطهرين الأمريكيين وترى في التقاليد البيوريتانية "Puritains" الخاصة بإنجلترا الجديدة. اكتسب منذ أوائل شبابه حب الطبيعة البرية ونمت فيه عادات الخلوة وحب المطالعة ثم نضج فيه الشغف بالدراسات الأدبية وعزم أن يكون كاتباً بعيداً عن كل الوظائف المعتادة. تزوج هاوثورن في سن متقدم (1842) وتقلد منصب القنصل لدى بريطانيا في الفترة (1853-1857) إلا أنه كان أكثر ميلاً إلى غرائب التاريخ و الحكاية منه إلى رتابة الشؤون القنصلية، فهو مهتم بتاريخ إنجلترا الجديدة وبتاريخ عائلته على وجه الخصوص وإن ذكرى أجداده الذين كانوا يعيشون حياة الشظف والرفعة ألفت في روح الكاتب مشاعر ممزوجة بالتكبر والشعور بالإثم في نفس

الوقت، حيث راح يستكشف الماضي ويدونه عن طريق بعض كتاباته. من أهم أعماله **البطل الرمادي (1835)** و **تجربة الدكتور هيدغر (1837)** و **كرسي الجد (1840)** و **ولادة مارك (1843)** و **الشارة القرمزية (1850)**.. إلخ. أما هذه الأخيرة فهي تعتبر من روائع هاوثورن ومن أشهر رواياته والتي نشرت في مارس (1850) وبيع منها قرابة 2500 نسخة في أقل من عشرة أيام. توفي هاوثورن في 19 مايو (1864).

أما ترجمة رواية "الشارة القرمزية" فكانت من نصيب المترجمة جاذبية صدقي. التي قامت بالاشتراك مع مؤسسة فرانكلين للطباعة والنشر بالقاهرة ونيويورك بترجمة الرواية تحت عنوان "الشارة القرمزية"، وذلك عام (1958).

أما عن ترجمة جاذبية صدقي لعنوان الرواية "The Scarlet Letter" "بالشارة القرمزية"، فقد علق الدكتور بشير العيسوي عليها قائلاً: "ولقد وفقت المترجمة في العنوان أيما توفيق فلو أنها ترجمت العنوان حرفياً لكانت الحرف القرمزي، ولو أن جاذبية صدقي وقعت في خطأ ترجمة العنوان حرفياً لكان الحرف القرمزي أضحوكة" (العيسوي، 1996). أما بخصوص مضمون الترجمة في هذه الرواية فإن غياب المفهوم التاريخي واضح ويعد من المشاكل التي تعوق الترجمة ومن ثم المتلقي. وعليه اقترح الدكتور بشير العيسوي بعض الحلول لحل هذا المشكل نذكر منها:

- كان من الممكن للمترجمة إيراد شروحات على الهوامش لجميع الأسماء التي استخدمها هاوثورن.
- وكان من الممكن كذلك البدء بمقدمة تفصيلية تشرح فيها الجو التاريخي للرواية.
- وإيراد أسماء الشخصيات والمدلول التاريخي لكل اسم في تلك الحقبة في المقدمة التفصيلية.
- وكبديل للهوامش كان باستطاعة المترجمة أنتورد قوسين عقب كل اسم لأول مرة تشرح مدلول ذلك الاسم في التاريخ الأمريكي في تلك الفترة.

بعد كل هذه التوضيحات النظرية يتبين لنا أنه على المترجم التحلي بالوعي والإلمام الثقافي أثناء ترجمته للأعمال أو النصوص الأدبية بصفة عامة، وأن يكتسب الكفاءة الثقافية عند ترجمة التلميحات والتعامل معها على وجه الخصوص. ثم انتقلنا إلى الجانب التطبيقي، حيث قمنا بجمع بعض التلميحات لكل من أسماء العلم والعبارات المفتاحية ووضع كل منها في جدول خاص، ومنه تم تحديد مختلف الاستراتيجيات التي استخدمتها المترجمة جاذبية صدقي على كل من أسماء العلم أو العبارات المفتاحية وهذا تماشيا مع الاستراتيجيات المقترحة للمترجمة الفنلندية **ريتفا لبييهالم (Ritva Leppihalme)** ومحاولة إسقاطها على ترجمة جاذبية صدقي لأسماء العلم والعبارات المفتاحية في رواية "الشارة القرمزية". وبعد التحديد لجأنا إلى التحليل، ومنه بدأنا مع التلميحات الخاصة بأسماء العلم. وكما لاحظنا تم استخدام إستراتيجية الاحتفاظ بالاسم على حاله في مواضع كثيرة، ومع ذلك تبقى هذه الإستراتيجية كحل سريع للأسماء المألوفة لدى القارئ الهدف فمثلا : (**Shakespeare-شكسبير/Emerson-إميرسون/ شوسر- Chaucer**) حيث أن القارئ الهدف لا يألو جهدا في فهم وإدراك هذا الاسم ومغزى توظيف الكاتب له ، أما إن تعلق الأمر بظهور أسماء غير مألوفة للقارئ الهدف فقد يزداد الأمر تعقيدا، ومنه لا يمكن إدراك المغزى من وراء استخدام هذا الاسم. وعلاوة على ذلك يلجأ المترجم إلى الإستراتيجية (1b)-عندما يدرك أن اسم العلم غريب بعض الشيء وينتمي إلى ثقافة محددة -وذلك بإضافة بعض الكلمات التوضيحية والتي بدورها قد تبين للقارئ مصدر التلميح، ومن ثمة فهم المعنى المقصود. فمثلا : نجد أن المترجمة قامت بترجمة اسم "**Matthew**" إلى "**الحواري متى**" حيث نلاحظ إضافة كلمة **حواري** وذلك لإبراز علاقة الاسم بالإنجيل أي أنها ذات مصدر ثقافي إنجيلي ... وقد استخدمت المترجمة استراتيجيات أخرى لترجمة أسماء العلم كإستراتيجية حذف الاسم والمتمثلة بالرمزين (3a) (3b) وإستراتيجية التعويض والمتمثلة بالرمزين (2a)(2b). أما بخصوص الجمل المفتاحية فقد استخدمت المترجمة عدة استراتيجيات من بينها الترجمة الحرفية (B) وعلى ما يبدو أن هذه الأخيرة لا تعتبر حلا في كثير من الأحيان لأنها لا تصل للقارئ

الهدف إلى المعنى الضمني والمراد إيصاله. فمثلا نجد أن المترجمة قامت بترجمة العبارة الإنجليزية "Scarlet Woman" إلى العربية "بامرأة قرمزية"، ومع ذلك نجد أن اللون القرمزي يرمز إلى الزنا والإثم لدى البيوريتانز. ولكن قد لا يعني شيئا للقارئ الهدف ولا يرمز لشيء يذكر... مما يولد الصدمة الثقافية ومنه الإحساس بالغرابة وعدم الانسجام مع العبارة في ذلك السياق . وبالفعل هناك إستراتيجية أخرى هي الإستراتيجية (A) وتدعى الترجمة القياسية والتي هي من بين الاستراتيجيات لترجمة العبارات المفتاحية والتي بدورها تعتبر من أفضل الاستراتيجيات خاصة وإن كانت العبارة مشتركة بين الثقافتين ويدرك معناها كلا من قراء النص المصدر و قراء النص الهدف ، فعلى سبيل المثال نجد أن المترجمة قامت بترجمة العبارة الإنجليزية "After the world's first parents were driven out" إلى العربية ب: "بعد طرد أبوي الدنيا الأوليين"، في هذا المثال قام هاوثورن بذكر قصة من قصص الإنجيل والتي تتمثل في طرد آدم وحواء "Adam and Eve" من الجنة بخطأ ارتكباه وربطها بقصة آرثر ديميسدل وهيوستر. وقد ذكر الإنجيل بأن آدم وحواء هما أول من وطأت قدماهما الأرض من بني البشر بعد طردهما من الجنة ومنه أراد هاوثورن تسليط الضوء على الطبيعة البشرية، وأن الإنسان خطأ بطبعه، وقد ورث هذه الطبيعة من أبويه آدم وحواء حينما طردا من الجنة وانزلا إلى الأرض وهذا ما يتناسق نسبيا مع الثقافة الهدف ولهذا بدت الترجمة في الميزان المقبول وأعربت عن فهم المترجمة للتلميح مما تناسقت مع قراء النص الهدف.

وفي آخر هذه الدراسة وبعد تحليل المعطيات ، نجد أن استخدام المترجمة للاستراتيجيات التي تتطلب إضافة أو تعديل أو شرح أو تغيير مفردة مكان أخرى ينم عن تمييزها وإلمامها بالتلميح المقصود من وراء الاسم أو العبارة المفتاحية من جهة، وإدراكها لمدى احتياج القارئ الهدف لهذا التعديل أو الشرح ومحاولة تقريب التلميح له من جهة أخرى . ومنه ينبثق دور المترجمة الريادي كوسيلة بين الثقافات وكقارئة متمكنة مستوعبة لمصدر التلميح ومحاولة التعبير عنه في النص الهدف لتقريب الفهم . أما استخدامها لاستراتيجيات

الاحتفاظ لكل من أسماء العلم و العبارات المفتاحية فقد نستشف من خلاله عدم فهم المترجمة لمغزى التلميح
ومن ثمة اتساع الهوة بين النص والقارئ الهدف ومنه الإحساس بالغرابة وعدم الانسجام، أما إن كان المفهوم
مشارك بين كلا الثقافتين - حتى وإن ترجم حرفيا - فسيترك حتما قارئ النص الهدف التلميح ويتفاعل معه
وذلك بفهمه للمعنى ضمنا .