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**Ministry of Higher Education and Scientific Research**  
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Dissertation submitted in partial fulfilment of the requirement for the Master's Degree in the field of  
English Language and Literature

**Specialty: Translation**

## **Issues of Translating English Dialects in Drama Literature into Arabic**

**Case Study: Moby Dick by Herman Melville**

Presented and publicly defended by

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Academic Year

**2021/2022**

## DEDICATION

To the special person who left me  
To you, the person who loved me unconditionally  
This work is for you, Peace Be Upon You  
You have given me purpose, Life and a clue  
Your endless wisdom makes me now successful  
With who I am today, I can never be regretful  
In this life, through its highs and lows  
Following these rhyming lines, I am adding a dose  
A promise I have made, to you, that I would go further  
A non-stop train is waiting, this is for you my father

These were a few rhyming lines dedicated to my father HOCINE BERKAL, Peace be Upon Him. I would have never achieved this work without the life he has offered me...I would like to dedicate this study to my ONE AND ONLY, my mother FATIMA, my two examples in life, my siblings, BELKACEM and TINHINANE...To every member of my amazing family, to my friends and to my beloved Safa with whom I have shared this journey! I would also like to share this work with you my Special Teacher DALILA MESLOUB as well as all my teachers, without whom, I would have never succeeded to write the present dissertation.

**Dihia Berkal**

## DEDICATION

I would have made a terrible doctor, mom. People would have died. so I have chosen to be a translator instead. I would love to dedicate this dissertation to my beloved person, my mother, Louiza, for her sacrifices in her life to support my education needs, to my father, Amar, who has always been there guiding me through my obstacles. For their encouragement and supporting me in my path to success, Mom and dad who were always there beside my back and raised me to be the person I am today.

Thanks for making me see this adventure through to the end.

My dear siblings, Salah and Mounira, I wish you nothing but happiness. My cute little nephew, Ayoub, who has always there to disturb me. I love you all from vertex to toe. I want to thank all the persons, friends, teachers and even strangers who believed in me, thank you for your prayers.

To beloved Dihia, who with her I shared with her so many memories and we have passed difficulties together to achieve this work with our sweet supervisor Mrs. Masloub.

To my wonderful readers, enjoy!

**Safa Saoudi**

## AKNOWLEDGMENTS

Foremost, we would like to express our sincere gratitude to our advisor Mrs. MESLOUB Dalila for guidance of our dissertation, for her patience, motivation, enthusiasm, and immense knowledge. Her guidance helped us in all the time of research and writing of this dissertation. We could not have imagined having a better advisor and mentor for our master study. Besides our supervisor, we would like to thank the rest of teachers who guided us through our university path: Mr. BENCHEIKH, Mr. KOUDDDED, Mrs. DJEHA for their encouragement, insightful comments, and motivation. Our sincere thanks also goes to our dear colleagues BENNEZZAR Amine and THELIB Nouredine for offering us the unlimited knowledge they accumulated. In particular, we are grateful to Dr. CHEIKH and Mr. ZEGHAR for enlightening us the first glance of our Corpus.

**LIST OF ABBREVIATIONS**

<b>e.g.,</b>	For example,
<b>et al.</b>	and others
<b>i.e.,</b>	That is,
<b>SL</b>	Source Language
<b>ST</b>	Source Text
<b>TL</b>	Target Language
<b>TT</b>	Target Text

## TRANSLITERATION

### Vowels and Diphthongs

يَ ٲ	ī
وَا ٲ	aw
يَا ٲ	ay
اَ ٲ	ā
يَ ٲ	á
وُ ٲ	ū
اَ ٲ	a
وُ ٲ	u
يَ ٲ	i

Letter	Romanization
ا	omit
ء	'
ب	b
ت	t
ث	th
ج	j
ح	h
خ	kh
د	d
ذ	dh
ر	r
ز	z
س	s
ش	sh
ص	ṣ
ض	ḍ
ط	ṭ
ظ	ẓ
ع	' (ayn)
غ	gh
ف	f
ق	q
ك	k
ل	l
م	m
ن	n
ه	h
و	w
ي	y

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## المُلخَص

يواجه مترجمو الأدب تحدياً عند البحث عن مكافئات مناسبة في اللغة المُترجم إليها فينقل العديد منهم اللّهجات في الأعمال الأدبية إلى اللّغة الفصحى في معظم الأحيان خاصّةً المكتوبة منها كالروايات. تسعى هذه الدراسة إلى تحليل المشاكل التي دفعت المترجم إحسان عبّاس إلى اللّجوء إلى بعض الاستراتيجيات عند ترجمة اللّهجات التي تمّ استخدامها في رواية موبى ديك لهيرمن ميلفل من الإنكليزية إلى العربية وأهمّها استراتيجيّتي التوحيد والتنميط كما أفصحت عنه النتائج الأخيرة من الدّراسة، أين أتبع منهج التحليل الوصفي استناداً لما تمّ اقتراحه من طرف الباحثين باسل حاتم و آين مايسن.

*الكلمات المفتاحية: الترجمة، الأعمال الأدبيّة، استراتيجيات، اللّهجات، التوحيد و التنميط*

## ABSTRACT

In their attempts to render dialects and achieve the same impact intended in the source text, translators may fail in the process of translating literary works in the way that they usually translate a dialect in the source text into a standard language. This research aims at presenting a series of issues in translating English Dialects in Drama Literature into Arabic and some strategies suggested by scholars as ways to resolve these issues. It aims at analyzing the issues leading Ihsan Abbas to provide specific strategies when translating the dialects used in Herman Melville's novel "Moby Dick" (a well-known novel around the world); particularly, the nature of his language. The main strategies that has been used in his translation are Neutralization and Standardization then come other procedures along with other options suggested by the translator. The method applied in the handed study is a descriptive analytical method since an analysis has been made on the translation of the dialects implied in Herman Melville's Moby Dick.

*Key Terms:* Translation, Literary works, Strategies, Dialects, Standardization, Neutralization

## RÉSUMÉ

Pour rendre les dialectes impliqués dans les œuvres littéraires, la majorité de ces communicateurs se trompent en donnant une interprétation qui implique une langue standard comme équivalente au dialectes du texte source. Cette recherche, donc, vise à présenter une série de problèmes liés à la traduction des dialectes insérés dans les œuvres dramatiques de l'Anglais vers l'Arabe, en indiquant certaines stratégies proposées par des chercheurs afin de résoudre ces problèmes. Le travail présent vise à analyser les problèmes qui ont mené Ihsan Abbas à se servir de quelques stratégies lors de la traduction des dialectes utilisés dans le roman *Moby Dick* de Herman Melville (un des romans les bien connus dans le monde entier). Les principales stratégies qui ont été utilisées dans sa traduction sont « Neutralisation » et « Standardisation ». L'analyse descriptive est la méthode appliquée vu qu'une analyse a été faite sur la traduction des dialectes impliqués dans le roman *Moby Dick* de l'auteur Herman Melville, en exploitant ce qui a été proposé par Basil Hatim et Ion Mason.

*Mots-clés:* Traduction, , Œuvres Littéraire, Dialectes, Stratégies, Standardisation, Neutralisation

## General Introduction

Every language is a system of spoken, manual, or written symbols that transfer information expressed in between human beings as members of a social group. Different mediums wisely used to send and receive a piece of information among them make a perfect “communication”. As humans communicate, language is encountered as the most important element as it evolves two mediators. Languages in this respect are formed depending on characteristics related to identity, social class, register and tone that make these spoken utterances diverse.

Several variations of the same language exist depending on multiple factors. Dialects as one variation differ from one region into another in their regional pronunciation and in their use. Each dialect is dependent on the social status of its speakers that is used differently. This form of language is either used in daily life situations or manifested through drama works reacting on reality.

From this departure, interpreting meaning from one language into another, considered as “translating”, is seen as an act of communication. This latter can be, then, tough enough when it includes a variety of accents and dialects that are often produced through the use of non-standard spelling and grammar conventions; i.e. a first act of translation of an oral form of communication into a written form. Drama works, in this respect, will show their touch of reality that is being transmitted through the translator to the targeted audience.

In novels, there may be serious issues that translators encounter during their attempts of translating dialectal insertions used by some authors. Intentions of these writers that are delivered through dialects must be reflected in the translated versions; undoubtedly, obstacles appear in form of errors and problems. Therefore, strategies are necessary options to be applied by

translators ensuring the communicate gain and the aesthetic effect, that make readers as if they are reading the original novel, despite the fact that there must always be a loss in the process of going from the source text language into the target text language.

### **Statement of the Problem**

The translation of dialects raises issues among translators; this is why the handed study focuses attention on the obstacles that are faced during the process of rendering English dialects in Drama Literature into Arabic.

### **Aim of the study**

This study aims at analyzing a series of issues in translating English Dialects in Drama Literature into Arabic and at suggesting some strategies to these issues.

### **Research Questions**

#### **Main Question**

- What are the difficulties faced by translators during the process of translating dialects in Drama literature from English into Arabic?

#### **Sub-questions**

- What can the translation of non-standard ST dialects lead to?
- What are the strategies used by translators to render dialects?

### **Hypotheses of the study**

- The translation of non-standard dialects leads to unintended effects such as misunderstanding the intentions of the writer.
- It is hypothesized that the strategies used by translators to render dialects in mainly standardization.

## **Methodology**

This research will be conducted through a descriptive analytical methodology. The latter relies on analyzing a previous translated version of Herman Melville's *Moby Dick* by Ihsan Abbas.

## **Structure of the Study**

The first Chapter is entitled "Translating Dialects in Drama Literature". It presents an overview about language and dialects. The second chapter covers issues of translating dialects in drama literature into Arabic and it demonstrates possible strategies for solving these issues. This chapter displays scholars' works since they tackled the present subject area. Whereas, the second part of this research is devoted to analyze the study by applying what was presented by B. Hatim and I. Mason, in the theoretical part, starting from previous data about this research.

## **Literature Review**

Translating dialects in literature has always been and still is a challenge for translators. They find difficulties spotting the different elements of a ST dialect that influence on their capacities to select the appropriate equivalent dialect in the TT. This deficiency made by the translator is associated to multiple reasons. On his book *A Linguistic Theory of Translation* (1965, p. 86), Catford stated that all the varieties of a language have features in common; these constitute a "common core" of e.g. grammatical, lexical and phonological forms. Moreover, each variety has its special features that are called by markers, whereas many languages have standard varieties at least demonstrated in a written way and as a result possible to be considered as "unmarked". The unmarked dialect is less difficult to translate since the translator can resort to an equivalent unmarked target language TL dialect (2004, p.27- *Across Languages and Cultures*), but if the TL has no equivalent, the translator may select one specific TL dialect,

create a new literary dialect of TL or resort to other solutions. Furthermore, Catford (1965) thinks that it is placed among varieties of any language rather than phonological, grammatical and lexical features. Catford also states that translation problems become complicated only when archaic varieties are used in TT. In this case, he suggests that the translator should avoid rendering an SL archaic dialect into a TL variety which is equivalent in the absolute location of time. In 1990, it was mentioned in the book of *Discourse and the Translator*, by Hatim and Mason (1990), that the same issue has been dealt with as the difficulties that arise from translating dialects. They began to tackle the hard boundaries of dialectal variation and be obliged of considering this variation as “a continuum” with inevitable overlaps. They added that the difficulties turn to be easy to resort when selecting an equivalent TL dialect to those whom has an experience of translating for the stage as plays, scenario. Another issue that leads to a loss of the original effect of the TT dialect arises from selecting an equivalent from ST non-standard dialect to TT dialect. We cannot forget the new idiom and expression which are not yet copied on the dictionaries that has a relation to the problem of intelligibility. Many scholars, however, have suggested solutions, but there are questions which remain unanswered yet.

## **CHAPTER ONE**

### **Translating Dialects in Drama Literature**



Over the centuries, as human have evolved, so has the way we communicate. we share thoughts, ideas even feelings therefore to achieve that it is a must to have such a fixable medium. Language on the other hand represents the most appropriate one so far because of its diversity and various forms such as dialects. Since language plays a vital role in social interaction, people in different situations need to use an appropriate language that can be apprehensive by others.

Dialects, characterized by diversity in grammar, vocabulary and function, seem tough enough to translate. Each dialect has its various types and they are found to serve the act of communication.

The translation of Drama as a branch of literature, whether on stage or in its written form, is one challenging task for literary translators to be achieved because of the dialects it contains that create a beautifully-described variation of language.

### **1. Varieties of Language**

It is important to point out to the term language varieties or simply the use of the word variety for short that it refer to the various forms of languages so that we can avoid the common view of a language that it has been only connected, or associated with the standard language and as long as any person can think of the term "languages" as an umbrella for the numerous languages around the world then the term varieties of language might be seen like that, in the matter of fact it could be same as one might draw a derivation of “food” as an umbrella resulting to notice various "varieties of food" such as pizza, spaghetti, ice cream and another types of food.

The notion ‘variety’ was defined and illustrated by many scholars. One of them R. A. Hudson states that the notion variety is a general notion or let us say in other words a wide range term that refer or include dialects, registers, style or either form of languages. As we discussed above that a language variety contains dialects and to explain more the idea, let's consider this

example from the Arabic language that Egyptian, Mesopotamian, peninsular Arabic, Arabic used by journalists, Modern Standard Arabic, Classical Arabic, Quranic or even colloquial and daily Arabic all can be used by a single person. According to Crystal (2001), any language can be expressed or what ideas will be delivered by the use of its characteristics according to a specific aim related to certain occasions for instance legal French and sport commentary language are used for a particular field.

Additionally, according to John Lyons (1982) “The fact that language-system frequently provides its users with alternatives means of saying the same thing” (p. 290). For example, in Algeria, two or more individuals from different geographical places can share the same meaning of an object but in various language forms.

### **1.1. Language and Dialect**

Many definitions have been collected, the statements are brought together to illustrate how the two concepts are defined by well-known scholars; as well as the ability to distinguish between them. Haugan (1966) states that there is no clear cut solution to such a problematic issue to determine which notion should be used in particular occasions, as he added in his statement about the terms "They represent a simple dichotomy in a situation that is almost infinitely complex".

Haugan (1966) argues that the translator can draw out the distinction between the two starting from the synchronic sense where language can be referred to "either to a single linguistic norm, or to a group of related norms"; secondly, from the diachronic sense " language can either be a common language on its way to dissolution, or a common language resulting from unification” (p. 923). Also language is the wider circle that a dialect is contained inside of it,

hence 'language' superordinate whilst on the contrary 'dialect' is a subordinate term (Haugan, 1966).

Moreover, Haugan (1966) argued that language is utilized without pointing out to dialects which means language can stand alone, whereas dialect is actually insufficient without to mention the other dialects and language related with. As he states "every dialect is a language, but not every language is a dialect" (p. 923). For example, and to make this clear enough, let's refer to Arabic as a language that includes the whole concepts or utterances which means the various terms related to dialects, with modern standard Arabic as one dialect amongst multiple ones; such as, Algerian Arabic and Saudi Arabia Arabic, resulting to how much is the size of the Arabic language Hudson. R. A (1982).

Another distinction between the two forms is that the functions of each one matter on determining the purpose of any of them; prestige is a factor to distinguish between language and dialect, it is mentioned by Hudson in his book *Sociolinguistics* (1996) "a language having prestige which a dialect lacks" (p. 32). Moreover, a written language in any book, for example, teaching English language books is not, indeed, a dialect but a language. In the matter of fact, the varieties which are not applied on formal writing are dialects.

In conclusion, the debate of language and dialect is a continuing dilemma, and for the sack of complexity, we will avoid any blurry visions R. A Hudson (1996).

## **2. Types of Dialects in English and Arabic**

### **2.1. English Dialects**

#### **2.1.1. *Social Dialect***

Language as it varies create sub-languages or as it is called dialects according to what factor reflects over it, and it happens to be used by what was learnt by other speakers in a

particular speech community. It was illustrated by two scholars and by connecting to these two statements we resulted to the above, starting by the definition of dialects as “Each speaker has learnt...a particular variety of the language of his language community, and this variety may differ at any or all levels from other varieties of the same language learnt by other speakers” (Halliday et al.,1964).Such a variety identified along this dimension is called a dialect moving to “speech community” defined by John Lyons (1970) as "All the people who use a given language (or dialect)" (p. 326).

The term “social dialect” is considered as a variety of language or what is called as Class Dialect or Sociolect "spoken by the members of a particular group or stratum of a speech community” (Hartmann & Stork, 1976, p. 65). Moreover, it is defined by Basil Bernstein (1973) as:

social dialect may be defined as a variety differing at any or all levels from other varieties of the same language according to ‘who you are’, where ‘who you are’ would mean ‘what social class you belong to’ by means that a social dialect varies socially (p. 226).

Since language varies into dialects, so the last do. This social differentiation is controlled through factors for instance occupation, place of residence, education, religion, cultural background and social or ethnic categories as classified by Milory (1987) and Wardhaugh (2006). This idea was discussed by Labov (1966) that speech cannot be that same from one into another of the same community nevertheless a previous knowledge about the speaker's social class, age and gender can create other variations in a speech community. Moreover, R.A Hudson (1996) mentioned this angle clearly pointing out that “there are linguistic differences between speakers which are due not only to geography but also to other social factors" (p. 42). These

factors that can make a differentiation by social dialects are seen and used unconsciously by community members in their speech so they can perform the act of communication in their daily life.

### **2.1.2 Regional Dialect**

Termed also “Local”, “Geographical” or “Territorial” Dialect; is defined as “are spoken by people of a particular geographical area within a speech community, e.g. Cockney in London” (Hartmann & Stork, 1976, p. 65). This idea was represented by another scholar Fromkin & Rodman (1988) as

When various linguistic differences accumulate in a particular geographic region (e.g., the city of Boston or the southern area of the United States), the language spoken has its character. Each version of the language is referred to as a regional dialect (p. 432).

To conclude from these two definitions, we have resulted that a regional dialect is the linguistic characteristics gathered in a special geographical region.

As an answer to the question on what level do these vernacular varieties change? it was stated by Fromkin & Rodman (1988), “Regional dialects may differ not only in their pronunciation but also in their lexical choices and grammatical rules” (p. 433). In the united kingdom, some British dialects the **h** is dropped and not pronounced from most words which it is pronounced in American for instance the word house and hero, pronounced as [ aus ] and [ ero ]. It was discovered that the myth of one regional dialect related to one specific geographical area by scholars and sociolinguists; furthermore, in one place, there may be numerous dialects as they are encountered with the speech community and the differentiation of dialects, sociolects and idiolects in one place.

### ***2.1.3. Temporal Dialect***

A temporal dialect is “A variety of language used at a particular stage in its historical development, e.g. mid- 19th century British English, maybe called temporal dialect or “STATE OF Language” (Hartmann & Stork, 1976, p. 65). This means a dialect that is changing after long periods, what has been affected by rendering the writing abstract or texts as whole or a part are possible to change dramatically that a person from our time would need a full Translation into the modern language so they can understand. In addition, to clarify more if we choose the English language periods as an example, terms as: Old English, Middle English and Early Modern English, gives an idea about when are the beginning and the end periods of each temporal, in fact it is not but famous historical events in the English language.

### ***2.1.4. Standard Dialect***

Standard speech and standard language are terms also used to refer to standard dialect, it is defined as " The socially favored -> variety of a language often based on the speech of the educated population in and around the cultural and/or political center of the speech community...for the purpose of formal discourse and writing as well as for teaching the language to foreigners” (Hartmann & Stork, 1976, p. 218). This is in line as well as Trudgill (1974) state that:

Standard English is that variety of English which is usually used in print, and which is normally taught in schools and to non-native speakers learning the language. It is also the variety which is normally spoken by educated people and used in news broadcasts and other similar situations (pp. 5-6).

A particular variety can advance into a standard language, it is obliged to pass through four phases of selection, codification, elaboration of function and finally acceptance.

Accordingly, the process starts by selecting a particular variety that happens to be used frequently in the important political or commercial center and with writing based on social and political importance thus it will gain prestige by the time it is spoken and shared by people finally as the variety is approved and accepted by the community (Hudson, 1980). Therefore, the use of the standard language is going to cover and take place on central government, and formal discourse and writing (Hudson, 1980). The phases are concerned with standardization that is presented by sociolinguistics which is defined as “the official acceptance by at least some groups within a speech community of certain general patterns of pronunciation, grammar, orthography and Vocabulary. Standardized pronunciation is gaining ground with modern media of communication such as radio and television” (Hartmann & Stork, 1976, p. 218).

In conclusion, the standard speech has to be recognized as a standard variety in a speech community by the population's acceptance (Hudson, 1980).

## **2.2. Arabic Dialects**

In middle eastern and African countries, communities are seen as diglossic speech communities in which two varieties of the same language co-exist in the same speech community. However, in north Africa specifically in Algeria and Morocco Tunisia and Libya these countries are bilingual due to their use of Berber dialects as their first mother tongue beside to the two spoken languages Arabic and French. Likewise, the Berber in North Africa, there are countries where Arabic is not their mother tongue such in Egypt and Sudan and speakers of Nubian, Aramaic in small places of Syria and Bantu language in Southern Sudan (Holes, 1948).

The Arabic language is widespread by the spread of Islam in other parts of the world where you can find minorities who actually the Arabic language is considered as their first language, thus speaking it such in Khuzestan in southern Iraq, northern Nigeria and southern

Turkey also in the US and Europe in refugee communities (Holes, 1948). The Arabic language (Classical Arabic) is symbolized by its religion and Qur'an in which a higher class and pure language are used (Suleiman, 1985).

Many scholars had argued about the classification of Arabic, starting with Ferguson (1995) who had Arabic diglossia divided into town varieties, a low variety and a high one. He illustrates diglossia in a situation in which “Two varieties of a language exist side by side throughout the community, with each having a definite role to play” (p. 325).

Nevertheless, Ferguson's classification has been criticized and seem to be imprecise. Fishman (1972) claimed that the Arabic varieties are changeable by time also on the situation, it is more to be flexible. On the other hand, Badawi (1973) in his book *Mustawayat al-arabiyya l-mu'assira fi Misr*. who conducted the same point in contrary with Ferguson's study claiming that the Arabic languages are divided into 5 levels instead of only two varieties which are:

1. Fus-ha t-turath (Classical Arabic)
2. Fuss-ha l-asr (Modern Standard Arabic)
3. ‘ammiyat al-muthaqqafin (‘high’ Educated Spoken Arabic)
4. Ammiyat al-mutanawwirin (‘low’ Educated Spoken Arabic)
5. Ammiyat al-ummiyyin (illiterate spoken Arabic)

Holes stated that Badawi's work is a helpful way to describe the Arabic varieties and indeed offers an understandable frame of how varieties are organized depending on the structure and society.

In addition to that, levels are representative of people's social status and type of speech circumstances (Badawi, 1995). Holes (1948) stated after he links between the two scholars' works, Badawi's levels along with Ferguson's:



Levels 1 and 2 [of Badawi's model] correspond to Ferguson's 'H', Levels 4 and 5 to his 'L', with Level 3 representing a bridge between them, and equating to his 'semi-formal' level. Badawi's terminology points to a fault-line in the continuum between Levels 2 and 3: whereas Level 2 is still Fuss'ha: Level 3 is 'ammi:ya (p.346).

In conclusion, we see starting by Ferguson's diglossic moving to Badawi's levels, from a simplistic diglossic model moving towards a complex model. The first one with two levels of language, high varieties and low varieties, the second one imprecise the numerous rich shapes that the Arabic language characterized with according to time and situations.

Kees Versteegh in his book *The Arabic language* has paraphrased the idea of the development of Classical Arabic to the emergence of Modern Standard Arabic into Arabic dialects, depending on this, the classification of the Arabic language would be divided into 3 classifications: Classical Arabic, Modern Standard Arabic and Arabic dialects.

### **2.2.1. *Classical Arabic***

Versteegh (1995) stated that at the start of the Islamic period, the classical Arabic has started its path from Qur'ān and poems.

Additionally, Versteegh et al. (2006), show the special grammatical and uses of this type by stating that Classical Arabic uses an archaic vocabulary which is mostly borrowed from the Qur'ān.

### **2.2.2. *Modern Standard Arabic***

" 'Modern Standard Arabic' is the modern form of this language". Versteegh et al., (2006) states that it was brought up in the 19<sup>th</sup> century when the French conquered Egypt. Arabic translators struggled at finding the right terms and they had played a major role to connect the two languages from one culture into another so they were intermediaries between the two

(Ayalon, 1987). In addition, a new term has emerged to take place in the Arabic language as many cultures entered in by conquering countries. From this point, Versteegh (2006) states “It was, for instance, hard to find an Arabic equivalent for the European notion of ‘constitutional government’” (p. 221).

The Middle East knew only a religious law (šarī‘a), sometimes complemented by temporary regulations by the ruler (qawānīn). For a long time, translators hesitated to use the verb šarra‘a for the Western concept of ‘legislation’, but at the end of the nineteenth century this became the current term for the activity of a legislative assembly” (Versteegh, 2006, pp. 221-222).

Furthermore, the institutions of education and religious practices have played a major role in the process of spreading it in the Arab region. Above all to preserve the MSA from any distortion by foreign impact or dialectal one, along with modernizing the Arabic and rushing it with new terminology, the Majami‘ aLugha al-‘Arabiyya (Academies of the Arabic language) was settled to learn Arabic and due to the reasons above, it was found in many Arab cities, such as Iraq, Cairo, Damascus and Jordan (Versteegh, 2014, p. 227). It became an official language in education by using it in teaching, especially in public schools, unfortunately, Modern Standard Arabic doesn't have any native speakers.

### ***2.2.3. Arabic variation***

The assumption that Arabs have designed a single language but this is not, the only writing language which is Classical language of the Qur‘ān much similar to Modern Standard Arabic that is used in literature and educational purposes, since the Arabic world is huge geographically and vary ethnically and culturally so do the language thus to communicate

between them, they differ between the Arab countries as the other ones do such as Spanish, Italian and Portuguese (Mitchell, 1962, p. 10). The Arabic varieties differ in so many countries as in Algeria, Egypt, Oman and many Arab countries so you can find various dialects such as Gulf Arabic, Nadji, Algerian and so on.

### **3. Dialects Use in Literature**

Language varieties have been used in different settings and in different times according to different circumstances and purposes both in written and oral forms of speech. Examples of these usages are educational settings such as the classroom and (literature) writing as it is the case with writing Drama. Thus, any linguistic or language choice is inevitably influenced by social contexts. People talk differently when they are in different settings considering in line the audience in each case.

#### **3.1. On Stage, the Screen and in Literature**

Actors, both on stage and behind the screens, constantly share the need to show a story's reality and truth to a certain audience. Adopting the linguistic peculiarities of a culture and to see one's own culture among others is the biggest challenge estimated for actors to perform simply because the way characters speak reveals many things: their origin, where they are, who they want to be and where they have been. Code switching must be another challenge for the as well; meaning, change in speech from a moment to another that depends on the person they are talking to mention among others. From this latter comes out also the notion of the "idiolect"; i.e. way of speaking that reveals much about the speakers. It leads them towards a change in grammar, vocabulary (if it is a change of a dialect) and in pronunciation, sometimes ending in mispronunciations and maybe misunderstandings (if it is a change in the accent). Doing this credibly and accurately is indeed an artistic, yet a challenging task.

Literary works, on the other hand, have been present essentially in novels, mainly dialogues; illustrated by the use of the character's tone and sound through semiotic markers. Generally, novels do not necessarily reflect the story's reality, but the author's reflections and vision reflected in his work creating a world behind it. Employing different regional and social dialects, writers or more precisely novelists tend to use the voices of real-life and ordinary people despite the challenge it creates as dialects are hard to be read (compared with a language). In this point, (Sánchez, 1999, p. 198) argues that the literary dialect can be used not only to highlight the regional or social origin of the character, but also to reflect cultural differences and ethnicity, such as the representation of black characters or English characters in American novels.

#### **4. Translation and Literature**

Considering Drama as part of literature, literary works has shown a large contribution in the works of translation the same way as in the course of translation studies.

##### **4.1. Translating Dialects in Drama**

Translating the vernacular style has always been considered in terms of two main variables, mainly in performance and the degree of cultural adaptation. Mark Twain, for example, has criticized the French translator of his tale *The Jumping Frog* for using standard French, without understanding the importance and the implications of the use of vernacular, he stated that "Benzon has not translated the story at all: he has simply mixed it all up; it is no more like the Jumping Frog when he gets through with it than I am like a meridian of longitude (to be removed). In other words, to translate into a standard language, the translator cannot capture the eccentricity of vernacular speech, its function as an alternative, a non-normative deviation from the norm. Reflecting on this concept of deviation, inescapable in any discussion of dialect literature, one must take into account the considerable variation in meaning that the term dialect

undergoes in Anglophone areas, where in effect it is abnormal, a departure from a well-defined linguistic standard, so that even a local or regional pronunciation can be regarded as a form of dialect.

Dialects then are considered merely as different from the language spoken in ordinary conversations. Translation of any dialect, as a result, must show its touch of uniqueness and diversity even if solutions may take different forms. Considered as a communication between cultures, translation is not only an exchange of words. Rather, it provides readers with an image on how others think and behave. The use of conversational language as dialects can be a challenge for translators in writing literature. Situation, setting and time are some, to mention among many, of elements in which any language can be used. Any communicative effect resulting from what mentioned is a necessity for any translator who is facing problems in rendering any variation of a language. In theatre, for instance, image along with text and performance are three core components to be taken into consideration in order to keep the appropriate effect to be conveyed to the intended audience. Culture is another factor to be considered in the translation of dialects. Catford (1965) gives the example of replacing the southern British Cockney Dialect with the northern French Parigot Dialect, in relation not to the location but to the social implication. This is in all means of expressions a challenging task for the translator, yet a resolved one referring to the different strategies provided by translation scholars.

## **Conclusion**

To understand linguistically the concepts related to translating dialects from English into Arabic, two languages from different backgrounds, a description is made to distinguish between those terms as language varieties, dialect and accent along with the various types of dialects. The relationship of language and translation, especially when it comes to translating dialects that are used in multiple settings and time based on specific purposes is clarified in this chapter such as the translation of Drama as elaborated above.

## **CHAPTER TWO**

### **Issues and Strategies of Translating Dialects**

Translating literature has been a challenge and a question of impossibility. Translation by then is not absolute, not fully satisfactory. By all means, translators are the first to fall in errors when translating this type of texts which may lead them to fall in translation traps; i.e. “translation errors”.

To represent many factors among which is the region, the use of language varieties in works of literature may be one serious issue translators face moving from the source language into the target language. In novels, for example, the use of dialects is a challenging task as it carries many issues that the translators may face. Some scholars have suggested a number of strategies for translating dialects included in literary works; J. C. Catford, B. Hatim and I. Mason, M. Sánchez and others. Strategies and procedures suggested by them are to be considered by translators of literature, especially works that include dialects where many factors are imbedded.

### **1. Issues in Translating Dialects**

The translator's awareness of cultural backgrounds and context of the SL text must be at a higher level in order to achieve the final purpose; i.e. communication. However, obstacles such as translating literary dialects have always been challenging translators and confusing the task as Sánchez states "in the sense of being a too difficult — task. First of all, the translator has to deal with two languages, not just one; secondly, the translator must understand the writer very well" (Sánchez, 1999, p.303).

Some scholars dealt with this obstacle and have paid attention to translating dialects in general; nevertheless, scholars came to a decision that there is no clear-cut solution to such a problematic task. As a result, it is related to the translator's understanding of cultural



backgrounds, the varieties of the SL and TL as well as the goal of cultural dominion and the writer's intentions behind the use of a specific variety in the ST.

Hatim and Mason (1990) tackled the difficulties related to the translation of dialects. They start by noting the complexity of dynamics of geographical variations and the importance of referring to these variations and other types of dialects as "the notion of a 'continuum' with inevitable overlaps" for the sake of a better understanding. They added that dealing with the translation of dialects is not always related only to the linguistic aspects when it comes to differentiating a regional dialect, but also the contribution of the political and cultural considerations to set these lines (pp. 40-43). Sánchez (1999) highlights the great difficulty in translating regional dialects and become practically impossible when the literary piece contains regional or local.

Translators argue that the ideological, social and political implications of SL and TL dialects must be recognized by the translators, as an essential knowledge for them, to avoid such hazardous misconceptions created from a potential negative attitude carried by the readers.

Catford (1965) is in the same line as Hatim and Mason (1990). He believes that the translation should be mindful of the meaning of geography, that is concerned more with human geography than just a mere location and geographical boundaries; considered as one issue that results from choosing procedures that might create an impact on the target readers (p. 87). That's why it is highly recommended to be careful. According to Catford (1965), during the process of choosing an appropriate TL geographical dialect, a translator probably will stand against the problem of finding a suitable dialect that will adjust not to only geographical sense but also to the human criterion as he poses an example of Translating Cockney (a south-eastern dialect) into French. Here, most translators would select an equivalent TL dialect, which normally would be

Parigot (a northern dialect), where the translator's criterion is not the geographical location but one that is related to social and human implications. Hence, the markers of the SL dialect probably are formally different from the TL dialect that eventually will create unwanted messages.

It is a fact that all languages variations still have a "common core" as for example grammatical, lexical and phonological forms. However, every variety has its own special markers and it is regarded as marked dialects whereas dialects as standard ones that lack little markers in its written forms are normally, particularly to translation, to consider these last as "unmarked dialects". It is, then, an issue to find a suitable equivalent marked target language (TL) dialect.

Moreover, the intended impact of a certain dialect is also to be taken into consideration. During the process of selecting a proper procedure or more likely to find an appropriate equivalent dialect, some issues will appear eventually. Hatim and Mason (1990) affirm that to achieve a dialectal equivalence in translation would be a flexible task for someone who has indeed translated for the stage yet they state that rendering ST dialect by TL Standard has the disadvantage of losing the special effect intended in the ST while rendering dialect by dialect runs the risk of creating unintended effects" which means rather ways it will result from an unwanted impact on the target readers (B. Hatim and I. Mason, 1990, 41).

When it comes to translating the temporal dialects, translators such as Catford, (1965), Hatim and Mason (1990) and Fawcett (1997) have noticed that many issues appear. Fawcett has mentioned what is called "the temporally marked aspect of language that influences translation"; where he mentioned two of them. In other words, when translating Temporal Dialects, the translator would face two main influences on his/her translation. The first one is the requirement

to translate a new version while there are ready versions but related to a specific period of time (not with the current state of that language), the second one is to preserve the classical touch that is close to a certain period of time to be a better portrayal of the language of the original (Fawcett, 1997). Catford (1965) argues that when it comes to temporal dialects, 'état de langue' problems may appear during the process of translation; as a matter of fact, they arise only when archaic varieties are used in the ST (pp. 88-89). A point already discussed by Hatim and Mason (1990) well, adding that "A contemporary état de langue of the SL may normally be regarded as unmarked, only archaic varieties being marked. In spoken-spoken translation, both SL and TL texts are normally 'contemporary' and 'unmarked' dialects in the time dimension" (B. Hatim and I. Mason, 1990, pp. 41-42).

Accordingly, the two scholars discussed the issue of the archaic language used in the ST where there is a composition of new idioms and slang that the general public may not or never be aware of, as Fawcett (1997) that such words (slangs) may appear in the dictionary after being used or taken up in newspapers. He gives the example of words as a 'twoccer' for somebody who drives recklessly a car which has been 'taken without [the] owner's consent' and phrases as 'to do a creep' for a specific kind of house burglary. However, others never appear in the dictionary or haven't yet been copied. Furthermore, he considers that there is a relation between slangs and pastime where a slang from past or a previous period of time can cause a problem of finding its meaning; as he added, "In some cases, certain types of slang may be used largely by younger people as an expression of group belonging or to express trendiness. In any event, it can create problems in translation" (Fawcett, 1997, pp. 117-118).

Hatim and Mason (1990), like Fawcett (1997), also think that translating texts from modern times can create a problem. They elaborate their view by stating that " Translators of

texts from earlier times encounter considerable problems to do with the use of either archaic language or the modern idiom in their target text" (Hatim and Mason, 1990, pp.41-42); and they maintain that translating literary texts can cause an issue of preserving the intended sense, the referential meaning and the aesthetic effects.

Above all, one of the common issues that translators encounter, since languages vary from different cultural backgrounds, is identifying the ST dialect, but knowing it only is not a dead-end for this issue as Fawcett (1997) argues that "Knowing the slang is only half the battle, however, because you then have to decide whether the target language has anything comparable" (p. 118); assuming that languages share the same forms of dialects (as it is acceptable to subtitle each one by another however the purpose and density of use differ from one language/ culture into another). In addition to types of dialects being inaccessible, the actual intention, purpose and effect of dialects differ between languages.

In the way of translating dialects, social dialects can also pose a problem. The attempts made by translators are commonly attached with the problems of comprehensibility with ideological, political and social implications (Hatim and Mason, 1990). Fawcett (1997) regards that ideological considerations influence the process of translating social dialects due to the disapproval of using anything but a standard dialect by the ideology of the TT culture. Furthermore, he states

Neither of these tasks is as easy as it sounds, since the translator may have had no exposure to different varieties of the foreign source language, while in the native target language translators may be able to recognize varieties, but may not be able to produce them (Fawcett, 1997, p. 76).

## 2. Translators' errors when Translating Dialects in Drama Literature

Translation nowadays is noted as a sort of skill of transferring messages from one language into another. These errors don't seem to be ignorable since translation deals with the way to bring the identical message from one language and to create these messages into the identical meaning in another language. Form may differ but the message itself cannot be changed. Some errors are familiar but others might not be to some translators because of different cultural backgrounds, as they regularly occur when one is dealing with dialectal works due to the incomplete knowledge of the SL rules. Regarding these errors, there are solutions on a way to overcome them.

One of the common errors that, at some levels, encounter translators during translating TL dialect equivalent is untranslatability. This last is well asserted by Catford as "Translation fails—or untranslatability occurs—when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text" (Catford, 1965, p. 94); which means that the TL lacks a relevant feature to satisfy the needs of reaching the absolute meaning of the SL eventually. Hence, in the act of translating dialects, he further highlights the importance of opting for the suitable register in the TL and untranslatability occurs when the TL doesn't acquire an equivalent register.

Sánchez (1999), on the other hand, identifies semantic mistranslation as she prioritizes the importance of understanding a dialect. She exemplifies this with a translator who may misunderstand a word from the Yorkshire Dialect and who is not supposed to change the intended meaning of the original text. In addition, she clarifies that the error raises from the deficiency of familiarity with the SL dialects (Sánchez, 1999, pp. 305-306). On the same line, and since misunderstanding arises from misinterpreting the syntax of the sentence, it may, in

some particular occasions, occur from misreading (due to the mishandling of dialects as well as sociolects). Another error can result from the translation of false friends (*les faux amis*) since they are words, in two or more languages, that may have very similar roots or identical forms, but carry different meanings (at least in some contexts). The translator here will have to learn much about the two languages and the dialects in order to notice false friends.

Accordingly, Fawcett (1997) argues that ambiguity is used by authors to emerge suspense resulting in undesirable side effects regarded as a translation error for translators since the TL may not carry this ambiguity.

## **7. Strategies for Translating Dialects in Drama Literature**

In the process of translating literature where dialects are indicated, translators have deferred in giving procedures and strategies to the problems they face. Strategies suggested by some scholars are as follows:

### **a) Standardization**

As the standard (literary) dialect is regarded as “unmarked” (with no markers and features: varying from phonology, language structures and more) in the ST, it can be translated in the TT by an equivalent unmarked TL dialect, as Catford (1965) suggests. But if there is no such equivalent in the TL, the translator may choose one particular TL dialect, create a new (literary) dialect or look for other expedients. Whereas, when the source text contains other than unmarked dialects as it is the case with novels for example, the translator will look for the relationship between the source and the target texts of the same substance in selecting the equivalent target language dialect.

Sánchez (1999) regards the choice of translating into a standard dialect as the easiest one provided that the original dialect is understood by the translator, depending on the text and the role the dialect plays within it. She also points out to Rosa Rabadan who claims that it is favorable to use the standard variety of the language rather than any other one when the text represents the channel that transmits information.

In the translation of Emily Brontë *Wuthering Heights*, the translator of Al-Markaz Athaqafi Al-Arabi has standardized the dialects used by the author. For example,

(ST) 'There's nobbut t' missis; and shoo'll not oppen 't an ye mak' yer flaysome dins till neeght.'

(TT) (p. 15) أجاب : " لا سوى السيدة ، وهي لن تفتح الباب ، يوجد أحد ولو بقيت تطرقه حتى منتصف الليل ."

(ST) 'Nor-ne me! I'll hae no hend wi't,' muttered the head, vanishing. (p. 12)

(TT) (p. 15) أجاب متمتماً: « كلا ، لا أود أن أتدخل في الأمر ». واختفى وجهه من وراء النافذة.

### b) Neutralization

As Hatim and Mason (1990) referred to the translation of social dialects, neutralizing is the best option for the sake of improving mutual comprehension and avoiding the appearance of patronizing. By neutralization, it is clear that if the SL text has implied a certain social class, the same class should be appearing in the TL text in order to avoid the above mentioned problems. The same strategy has been proposed by them to be used when dealing with regional dialects.

### c) Possible Options Suggested

Temporal dialects, for Catford (1965), (états de langue) as regarded of an unmarked nature should be translated into an unmarked TL dialect in the same time dimension. Words like

“Popinjay” that comes from Middle French (Papegai) is the original name for “Parrot” in Modern English. The French name, in turn, came from Arabic Babagā' / بيبغاء (Merriam Webster, n.d., 1828). Another example is the plant called "حب المسك" who was borrowed from Egypt during the late sixties into the English language (Abelmosk); meaning, ḥabb al-musk musk seed, equivalent to ḥabb seed + al the + musk (Dictionary, n.d.).

However, archaic varieties are considered as “marked” for which translation equivalence requires successful partial phonological translations including alliteration and metre to represent to some extent the “archaic flavor” *état de langue* for the English reader as markers of the SL *état de langue*.

Fawcett in this matter quotes Zimmer who has given an example of a novel written in archaic German where the French translator has attempted to use older forms of spelling and the occasional archaic words to form a dialect that has never existed, but one that is understood for modern readers.

In other words, temporal dialects need to be rendered into new translations prepared for the sake of the modern state of language, despite economic reasons that show that this process is applied only to classic texts (Zimmer, 1981, p. 133). Another way to mark this temporal aspect is to avoid new translations that are related to economic status; i.e. to the original language that is not the desired representation.

In this matter, Hatim and Mason (1990) said that the translator is restricted to opt for equivalents that preserve both the reference and the aesthetic values of that dialect. This means that any literary work involves aesthetic values when readers enjoy going through a novel, which eventually implies pleasurable experience such as sadness, happiness and horror (using



repetition, symbolism and imagery). Whereas, reference refers to time dimension as mentioned by Catford (1965). These two must be highly respected by the translator regarding the translation of temporal dialects.

In an attempt to translate slang, the translator is confronted with the reality of having strong background knowledge about the source text's dialects and its slang, but more importantly with the target language dialects; in addition to having sources about the slangs (Fawcett, 1997). An example of this is the expression "Sbah El Kheir/صباح الخير" used as a joke in the Algerian Dialect does not mean "Good Morning" in English, but "duh" or "you're just catching on now?" which is said to someone who is slow to catch up information. Another illustration of slang use, in Levantine, is the expression "Ya Haraam/يا حرام"; in English, "ohh, poor you/thing" to express sympathy.

Sánchez (1999) adds that when the two dialects (the source and the target) are distant in their backgrounds, the translator tries to find a dialectal variant which is near in connotations to the SL dialect, that results in serving the same functions in the TL. About translating standard and non-standard dialects, Hatim and Mason (1990) have shared the same view as Catford through the human and geographical criterion maintaining that the latter is established functionally. They argued that:

The aim will be to bring out the user's social/linguistic stigma, not necessarily by opting for a regional variety but by modifying the standard itself. The users' status may have to be reflected not primarily through phonological features but through non-standard handling of the grammar or deliberate variation of the lexis in the target language (B. Hatim and I. Mason, 1990, p. 43).

In selecting the TL geographical dialect equivalent, Catford (1965) considers this dialect related to the same part and of the same geography, but “human geography” is considered more than location. The example illustrated by Catford (1965), here, is the translation of the Cockney dialect in English into the Parigot dialect in French which is a good choice for the sake that it represents the social and human status (a dialect of the metropolis) rather than location. In this case, equivalence is not achieved (no equivalence) since the SL markers (phonological) are different from the TL markers (lexical). Hatim and Mason (1990), in this regard, state that the translator should pay attention to the social implications of their decisions. They have illustrated the latter with the example of competent interpreters who are sensitive to the various accents and lexico-grammatical features of the several geographical dialects, considering politics and culture as far as regional dialects are implied.

## **Conclusion**

Moving from the source text into the target text, translators face problems that usually are related to culture in order to communicate the language to their target readers. In this process, errors are raised by literary translators because of the tough task of conveying the right dialect in the right manner between different communities in any drama-related work (mainly, novels). Therefore, these communicators try to suggest and apply as many strategies and procedures as they can to send the appropriate TL meaning, despite the fact that scholars agree that there are no clear-cut or readymade solutions for translation issues leading to a gap, yet a loss in every attempt of translation; also called as being “Lost in Translation”.

## **CHAPTER THREE**

### **Analyzing IHSAN ABBAS'**

### **Translation of Dialects in Moby Dick**

This part is an attempt to analyze the issues and the strategies of Ihsan Abbas' translation of English Dialects in Drama Literature in *Moby Dick* by Herman Melville. We will provide brief information of the author Herman Melville and his novel along with the translator Ihsan Abbas. Furthermore, we will start analyzing the dialects in the translated Arabic version موبي ديك. Eventually, we will conclude this practical part with a discussion of the results we have attained.

### **1. Biography of Herman Melville**

Herman Melville was born in New York City on August 1, 1819, was an American writer; novelist and American Renaissance period. He was a third child in the family descended of a Scottish and Dutch origin; and before the death of his father by one year, the family moved to Lansingburgh. His father, Allan Melville (Around 1838, the family changed the spelling of the last name) who died of a prosperous merchant death in 1832; leaving his family in extreme poverty. His mother Maria Gansevoort who was devoted in her religion and died in 1832.

As a commission merchant and importer of French dry goods, Allan Melville spent a lot of time outside of New York and in Europe. Herman's education was sporadic due to his eyesight that was severely affected by scarlet fever when he was seven and his family was in a poor status especially after the death of the father. While at Lansingburgh, he studied to be a surveyor but had to drop out to support his family.

In 1839, Melville signed for the trade ship *St. Lawrence* to Liverpool. On his return he sought for work in new work city so he traveled in a steamboat on a Mississippi River.

Melville's life changed dramatically in January 1841, when he went on the American whaler *Acushnet* as a crew member. He spent almost five years in the sea as it is mentioned in his novel *Moby Dick* with Ishmael, "a whale-ship was my Yale College and my Harvard."

means he spent his life in the sea instead of an education. In 1847 he got married the daughter of the Chief Justice of the Massachusetts Supreme Court; Elizabeth “Lizzie” Knapp Shaw.

His writing career started by the publication of his first novel named *Typee* in 1846, followed shortly with his second novel. The author's first two works are based on his experiences in the South Seas: *Omoo* is about his adventures in Tahiti while *Typee* is about his life with cannibals. They mainly a fictional adventure which make the audience imagine the real life of a Polynesian man.

His two books, unfortunately, *Mardi* (1849) and *Redburn* (1849) did not succeed in among the public readers, leading Melville to claim that he wrote them to seek money. Other books were considered prosperous and well-known by the audience as *Israel Potter* (1855) and *The Piazza Tales* (1856). However, *Moby-Dick* (1851) and *Pierre* (1852) seemed to be complex and ambiguous to his readers.

He died on September 28, 1891, leaving behind him a great reputation as he was regarded as one of America's finest young authors by the end of the 1840s but by his death he was forgotten until his novel *Moby Dick* was rediscovered by 1920s.

## 2. The Novel of “Moby Dick”

The book's scenes are around the life aboard ship of seamen's a whaler ship "the *Pequod*" and the madness of a man who drives his crew to a tragical death, in an adventure driven by revenge for the white whale *Moby Dick* who took his leg. He was able to produce imaginary settings of a realistic atmosphere of how seamen do, along with the sea expressions that the writer Herman showed in his novel, a confirmation of the author's great knowledge about sea.

It's a long novel of 135 chapters, though some are short where it ends with the death of all the crew due to the captain Ahab's madness except for Ishmael who survives and keeps floating on his friend's Queequeg coffin. This novel is regarded as a language masterpiece for its exotic scenes, nevertheless of its complex vocabulary that highly modern English readers ought to consult a dictionary in order to understand it.

Its popularity around the world as it is the canon of American literature and of the writer's choices of themes, he decided to write them all: race, politics, philosophy, sexuality, religious themes and social classes. Nevertheless, of the cetology, sea, whale and whale boat. Simply a large book that conveys rich information.

Simply a remarkable novel that requires a highly educated person not to only read but understand the hidden intentions of the author's peculiar words and expressions.

### 3. Ihsan Abbas

“Ihsan Abbas” (December 2, 1920 – January 29, 2003) was a Palestinian-born Arabic enthusiast for cultural studies. He was a noted literary critic and one of the foremost scholars of Arabic language and literature during his lifetime. He is considered one of the few writers to analyze the Kharijites along with editing and republishing works of one of the great philosophers of the Islamic school of Al-Zahiri and of Islam generally (Ibn Hazim). Abbas was the winner of the King Faisal International Prize from the King Faisal Foundation in 1980.

He contributed to works of translation, as an intellectual endeavor, taking as an example his exquisite Arabic translation of a collection of historical and cultural essays *Studies on the Civilization of Islam* by H.A.R. Gibb as *Dirásat fi l-adab al-'arabi* (1959), in addition to his work of art in translating one of the well-known American works on literary criticism *Moby Dick*

(1965) by Herman Melville. As a translator, he has accomplished a high level of proficiency in rendering this novel into Arabic as he managed to overcome the complex language of Herman Melville such as the use of sea vocabulary, cultural-specific items, cetological terms, different dialects referring to different cultures and characters' origins from the rich English language of Herman Melville's *Moby Dick* into Arabic.

#### 4. Analysis of Ihsan Abbas' Choices in Translating Dialects in *Moby Dick*

##### Sample 1

EXTRACT	
ST	' <b>Who-e debel</b> you?'—he at last said—'you no <b>speak-e</b> , <i>Moby Dick</i> <b>dam-me, I kill-e</b> ' (pp. 53-54)
TT	أخيراً قال: «أي شيطان أنت؟ لا تتكلم أنت و إلا أقتل». (p. 45)

In the words «who-e» «speak-e» and «kill-e», Herman Melville hasn't chosen this dialect for no purpose, but for the sake of conveying the aesthetic value of the character named "Queequeg".

The speaker is a prince-born tattooed person who abandoned the life of ease in Rokovoko (his island of origin) as he speaks a Polynesian (Pacific) dialect, which exemplifies the use of a geographical dialect. In *Moby Dick* Ishmael is the first character that a reader of *Moby Dick* would find, introducing himself at the beginning as "call me Ishmael" noting that he is the narrator and a young man observant from Manhattan, thus you can notice how detailed his words are due to his desire for a whaling adventure, therefore a story would not be existed without his will to survive at the end of the story, more details about this interesting character are



going to be revealed, such as his independent status and isolation from others that lead us to a first true friendship of his and Queequeg. The Polynesian harpooner Queequeg, a hard worker, tough, a solid seaman in the Pacific Ocean along so many specific characteristics describing Polynesian culture and race through his manners, way of speaking and beliefs. In this chapter the first meeting of two friends is going to begin in a form of a funny scene, Melville has perfectly captured this scene as follows, when Ishmael was searching for a private room to sleep in, he finds himself forced to share a bed with the Polynesian harpooner, who was outside trying to sell a human head he got in the South seas. Anxiously and concerned he was at that moment thinking that Queequeg is a monstrous cannibal who is going to eat him alive when he enters the room.

Furthermore, as Ishmael going to withdraw and as he is nodding off, suddenly surprised by The return of the cannibal, stoned in the dark on The Middle of the bed thinking that he didn't notice him along with the bad thoughts that are running through his head, as if the devil himself in front of him. Meanwhile Queequeg finishing his business of undressing and preparing himself to sleep, Ishmael notice the tattoos drawn over his body, raising up the strange behaviors and the nervous atmosphere of the room making Ishmael uncomfortable, the moment where Ishmael meets Queequeg face is when the harpooner puffs out clouds from his tobacco smoke, and jumps into the bed with him, a sudden loud voice by Ishmael made both of them in a position of awkwardness and astonishment , words of a frightened men as you can notice above “**Who-e debel** you?”—he at last said—“you no **speak-e**, Moby Dick dam-me, **I kill-e**” a wild exclamation and fragments none of them as seem to be as a set of a normal linguistic items , a non-standard form is against the rules of Ishmael standard language seems to introduce the Polynesian dialect.

The quotation above when Queequeg finally makes the first act of communication with Ishmael. Here, the writer Herman Melville, and with his intellectual mind has selected a stranger

word's form resulting in describing not only Queequeg's physical and spiritual characteristics, but also Queequeg's dialect, additionally undoubtedly an anxious mood that Queequeg feels is in adding the vowels “e”.

On translated Arabic version, the translator Ihsan Abbas has rendered these words as follows: 1) “Who-e” into “أَيَّ”، 2) “speak-e” was translated to “تتكلم” and 3) “kill-e” into “أقتل” when searching about the translator choices we have found the meaning in *Al-Mawrid A Modern English-Arabic Dictionary* (Baalbaki, D. R, 1998) as you can notice here :

- 1) “who?, which? , what ? What kind of? , what sort of?”.
- 2) “to speak to ( or with ) , talk to ( or with ) , con verse with , discourse with ; to address”.
- 3) “killing , homicide , manslaughter ; murder , assassination”.

To make sure of the meaning of the words in Arabic we have discovered the following:  
(almaany, n.d.)

مُبَيَّنَةٌ يَعْزَلُ، لا وما يَعْزَلُ عَمَّا اسْتَفْهَامِ حَرْفُ: “أَيَّ”

خاطبه حدّته، فلانّا كَلَّمَ، تُحَدِّثُ، بكلام نطق تكلم مصدر: “تتكلم”

حياته سلب قتله، للقتل عرضه : “أقتل”

Starting from these two definitions of each word the translator has opted for a suitable choice works for the sake of rendering the exact meaning into a standard equivalents, regarding the additional vowels “e” in the words “Who-e”, “speak-e”, "kill-e", the original author intended to add it just to preserve and send a picture of the scene, way of speaking (tone) between Ishmael and Queequeg and the tension happened just for the reader to imagine.

As for the translation of the original word «debel», it was rendered into “شيطان” according to the translator’s understanding of the ST because Queequeg spells «debel» instead of «devil» according to his Polynesian dialect.

In this example, the translator Ihsan Abbas attempted to preserve the inflexible structure of the ST sentence using the standard form of the language. This option has resulted, as a consequence, with unwanted interpretations despite the fact that we can observe, according to B. Hatim and I. Mason, that it is quite more appropriate and accurate if I. Abbas has used Standardization as a strategy maintaining a correct structure that the Arabic language pattern respects.

### Sample 2

EXTRACT	
ST	said Queequeg, ‘what you <b>tink</b> now?—Didn’t our people laugh?’ (p. 106)
TT	قال كويكوج : « تفنكر ماذا ؟ أما ضحك منه قومنا » (p. 90)

It is worth noting that in this chapter, a story of both sides are emerged in the character of Queequeg as the another wrote, a civilized and barbarian attitude is represented here, nevertheless of the cultural diversity as each culture had its own costumes. What leads us to come across the sentence above is when Melville creates a scene in which a close friendship flourish, Queequeg narrates a story when he was in Sag Harbor, someone giving him wheelbarrow, confused how to use it embarrassed but not showing his ignorance in front of people so instead he strapped inside of it his luggage and carries on the wheelbarrow over his

shoulders and crossed the way between the crowd. Moreover another hilarious scene where a captain of a ship ( white sailor) when his ship landed on Rokovoko's harbor thus was invited to his sister's wedding, a bowl of beverage that meant to be circulates around the inviters there to drink after the High Priest dipped his fingers into it with blessings , the captain who was sitting next to the Priest and unaware of the ceremony he thought after noticing he would do the same, so the captain coolly starts to wash his hands in the punchbowl thinking it as a finger-glass, what eventually made the guests laughing at him who were aware for the ceremonial drinking purpose of the bowl.

Considering Queequeg's dialect as Polynesian, the writer has chosen the word «tink» to express «think» (in Standard English) which illustrates the Geographical Dialect of the character. Therefore, the voiceless dental fricative /θ/ as in think and thing does not exist.

In this case, Ihsan Abbas considered to achieve symmetry between the source text dialect and the target text dialect using the Colloquial Arabic of Egypt in the word «تفتكر»; derived from «افتكر» which means to think or remember according to *An Arabic-English Dictionary of the Colloquial Arabic of Egypt* (Spiro, S, 1980). In addition, we find in another dictionary that it refers to “to think, be in the opinion and to think over ” as suggested in *NTC's Gulf Arabic-English Dictionary* (Qafisheh, H. A., Buckwalter, T., & McCarus, E. N, 1997). By relying on *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009), and searching for the word “think ” we see “ يفكر, ينوي, يعتقد, يتصور ” يتفكر. From these results and because of the translator sharp thinking, it lead him to understand and match between the definitions that's why he retained the same language variety along the whole message (standard) and he has carefully changed only the word “tink” (exactly as the author of the original has done) to the extent of achieving understanding between the two languages/ texts also to adjust the

cultural and linguistics consideration between the source dialect Polynesian and the target dialect Colloquial Arabic of Egypt. As a result, the translator has resorted for an equivalent lexical item in the TT language for the purpose of fulfilling a communicative gain between these different environments/ languages so that the impact of the character's tone stays the same when the receiver reads the translated version, by means of showing the scene's realistic events.

Neutralizing (a strategy used by translators that sets either using a dialect or a standard language as equivalents of the ST local/ regional dialect to counterbalance the meaning of the two languages) is obviously the strategy adopted by Ihsan Abbas in this present illustration.

An issue to find an equivalent marked target language dialect is a common one to the most translators when dealing with geographical dialects. Thus, the translator's awareness of cultural backgrounds and context of the source language, along with the awareness about the writer's intentions behind the use of a specific variety in the ST, is a must task that indeed the Palestinian translator Ihsan Abbas characterized with.

### Sample 3

EXTRACT	
ST	'Hallo, YOU sir,' cried the Captain, a gaunt rib of the sea, stalking up to Queequeg, ' <b>what in thunder</b> do you mean by that? Don't you know you might have killed that <b>chap</b> ?' (p. 108)
TT	فصاح القبطان، وهو ضلع عجفاء، فيما هو يمشي في خيلاء نحو كويكوج: "أنت. هناك. بحق الشياطين ماذا تعني بذلك؟ ألا تدري أنك قد تقتل الفتى؟" (p. 92)

As the ST a captain is a character who speaks a standard dialect, in this example, Herman Melville intended to insert the expression “what in thunder” which has a connotative meaning of the Thor (a Norse mythology that represents the God of thunder) because the phrase is well used in western cultures. The reason behind this use is that Queequeg nearly killed the chap since he found out that the young sapling was mimicking behind his back.

Moreover, Note that the expression “in thunder” an expression used by the captain and after a deep research about its meaning in the target language context we discover this “It's a minced oath: a phrase which has the form of a stronger curse, and obviously alludes to a stronger curse (in these cases presumably what in the Hell! and by God!), but carefully avoids violating any strong social taboos.”(ell.stackexchange, n.d.) and in other contexts such an expression is applied by the speaker to either “express violently, commandingly, or angrily, to make a loud noise or threats” (wikiwordy, n.d.).

These all findings are potentials of the chosen option by the writer, in which the scene reflects an anger attitude towards Queequeg, a situation where the captain of the ship has to show strength in front him as Queequeg is a ferocious cannibal with a huge body so the use of such expression is going to results into two possible contexts, the first where it would reflects the captain’s tone angrily, whereas the second is going to resemble in which, indeed, the captain’s hidden intentions to keep a leadership impression, commandingly through the adoption of “in thunder”

Moving from the ST into the TT, and considering Ihsan Abbas is a Muslim Palestinian, he would as the first attempt go for “ بحق الله، بحق السماء، يا إلهي “, but he selected “ بحق الشياطين “ as the best rendition of the captains’ reaction of irritation to Queequeg’s behavior. However if we

took into consideration the meaning of what have the translator opted we find this: "بحق" means in (almaany, n.d.) :

حَقٌّ : كلمة أصلها الاسم (حَقٌّ) في صورة مفرد مذكر وجذرها (حَقَّق) وجذعها (حق) وتحليلها (ب + حق) بمعنى حَقُّ الأمرُ :صَحَّ وثبت وصدق"

While "الشياطين" in the same dictionary we see :

شياطين: كلمة أصلها الاسم (شَيَاطِينُ) في صورة جمع تكسير و جذرها (شيط) و جذعها (شياطين) و شيط من معنى من اشتاط غضبا على فلان .

Whereas, by relying on a useful bilingual dictionary like *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009), one might detect

" رعد, وقع , يتوعد , يصيح , يلفظ متوعدا , يضرب , ينتقد بقسوة , يندب ب "

The similarities between the two especially if one can notice, of course in accordance to our context, the term الشياطين was clearly chosen because it fits the novel's scene as the character's emotions and the great impact of what the author planned to choose.

As for the element "chap" meaning, British colloquial noun for a man, a boy a fellow (Oxford American Dictionary of Current English) and it means a cracked or sore path on the skin caused by exposure to cold (collinsdictionary, n.d.). Either ways it carries the same sense of a young boy who got injured, a brilliant word choice by Herman Melville.

On the source text the word فتى means in *Al-Mawrid A Modern English-Arabic Dictionary* (Baalbaki, D. R, 1998) means: youth, young man, youngster, adolescent, boy.

Whereas, in *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009), after looking for the word "chap", we came across to these: " رجل, غلام, فتى,"

، " الزوج الحبيب، مشتر، زبون، طفل،. Thus The translator and regarding all of these results, has gone for فتى in the target language as a direct equivalent of "chap" in the ST in the sake of showing inequality of the physical strength between the two characters (Queequeg and the chap) so that the reader of this novel will imagine the appearance of both characters a case where Queequeg is physically burlier than the chap.

Consequently, Ihsan Abbas has overcome the problem of comprehensibility with ideological, political and social implications in social dialects as he succeeded in his word choice by deliberating the exact flawless translation to deliver the best atmosphere of the scene a mutual understanding, where eventually the reader will live the real events of the story.

#### Sample 4

EXTRACT	
ST	'What's that about Cods, <b>ma'am</b> ?' said I, with much politeness. (p. 116)
TT	فقلت في أدب جم: "ما شأن البكلاه يا ستي؟" (p. 100)

In this example, Ishmael a person with proper linguistics spelling and his flawless standard language, that reflects his polite attitude when both friends arrived to Nantucket. The landlord of the Spouter-Inn had recommended them to go to his cousin Hosea Hussey who is known with his tasty chowders.

After the hardship of finding the inn, they came across a house which somehow looks the same as Peter Coffin described to them, noticing a woman standing in the porch of the exact inn



they were looking for, freckled with yellow hair and gown, Mr. Hosea Hussey's wife. When both entered a room to have supper Ishmael asked Mrs. Hussey about the meal whether it is cods or not in a polite way.

Here, the author has used "ma'am"; meaning, MADAM- without a name as a form of respectful or polite address to a woman (Merriam Webster, n.d.). When it comes to its connotative meanings, and by checking *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009), we have found أم، زوجة. Therefore, Herman Melville has chosen this specific word for Madam to display the realistic behavior of how a man respects a woman as Ishmael is a grown man, well behaved and an educated person knows the etiquette of talking with a married woman. The author has picked an expression "ma'am" so that the reader gets the real vision of reading the handed novel, as any situation would happened between a young men and a married woman in a real life setting.

Reflecting on the Arabic translated version, we find that the translator Ihsan Abbas has converted the term "ma'am" in the ST into "سَيِّ". the selected term by the translator means سيدة (almany, n.d.). However, when trying to find a meaning in English for the Arabic equivalent, we faced some troubles as the lack of dialect's sources, even though we have eventually detected it as: respectful, admired and the lady of the house. (orum.wordreference, n.d.)

A similar meaning in both languages (target and source languages) besides taking into account the context of both notions, shows an excellent word choice as we know that Mrs.hussey is the landhold of the inn, also a grown woman that a speaker has to address politely.

From what have we found so far, it is worth admitting that the translator seeks at some point to carry the same main idea expressed in the original text (in Egyptian Arabic) by selecting a matched equivalence from the target text into the source text. A personal style is clearly observed in the adaption of various dialects in Ihsan Abbas' translated work as he, in this case, opted for Egyptian.

As a result, and concerning the balance of loads in the unit kept between the ST and the TT ( "ma'am and سني"), it was perfectly suitable, adapting a neutralization strategy to avoid the appearance of patronizing if the translator went for the term "سيدتي" and when the ideological considerations influences the process of translating social dialects, most translators would go for a standard dialect that is linked with the ideology of the target language culture . leading us to note the successful option of Ihsan Abbas.

### Sample 5

EXTRACT	
ST	unfort'nt v'y'ge (p. 118)
TT	رحلته التعيسة (p. 101)

Mrs. Hussey is the landhold of the inn where Ishmael and Queequeg arrive at- (Nantucket). When her husband travelled away, she was the one running the place. In this dialogue, and after sapper, Mrs. Hussey was showing directions of the shortest way to the chamber and she headed to Queequeg demanding him to return his harpoon because she allowed

no harpoon in her chambers. Ishmael asked why and she explained that a desperate man returned from an unfortunate travel of four years and a half, but unluckily found dead.

Here, H. Melville opted for the expression “unfort’nt v’y’ge” as an archaic marked vocabulary that is not found nor exists in any dictionary. Considering the author’s word choice of an archaic words to generate and form non- existed one but understood for modern readers is a great competency.

This, by then, poses an issue where the translator may feel stuck and encounter the problem of the use of archaic dialect in the source text that shows the special grammatical and uses of this type, which is mostly borrowed from Bible.

Even though I. Abbas lacked information about this expression in the source text , he was able to identify the meaning of it by selecting “رحلته التعيسة” because this type of language is an archaic form but readable for modern reader thus understand this expression does not, in some occasions, need a dictionary to grasp the meaning, also the author perhaps have omitted few vowels in the expression as you can see here “unfort’nt v’y’ge” for two cases, one can be to express the unfortunate coincidence that happened with Mrs. Hussey ( the death of that poor men inside his room) leading us to the assumption where she is dreadful of the tragedy . On the other hand, is to present an aesthetic image for the reader to observe.

This is an issue in rendering these kind of words from the source text into the target text of when a translator is able to recognize the source text dialect but the native of the target language dialect might not be able to produce them in his language. A case encountered Ihsan Abbas here as he was able to give the correct meaning by standardization. However, the intended sense wasn’t present along with the aesthetic effect of the two archaic items.

## Sample 6

EXTRACT	
ST	<p>'if ever <b>thou talkest</b> of the marchant service to me again. Marchant service <b>indeed!</b> ...<b>Hast</b> not been a pirate, <b>hast thou?</b>—<b>Didst</b> not <b>rob thy</b> last Captain, <b>didst thou?</b>—<b>Dost</b> not <b>think</b> of murdering the officers when <b>thou gettest</b> to sea?'</p> <p>(pp. 123-124)</p>
TT	<p>"إذا تكلمت الي عن الخدمة التجارية مرة أخرى . ياسلام على الخدمة التجارية ! ...</p> <p>أليس كذلك ؟ لم تكن في حياتك قرصاناً ، هل كنت ؟ لم تسرق آخر قبطان عملت تحت أمرته ، هل سرقتة ؟ لا تفكر في قتل الضباط حين تعمل في البحر ؟ "</p> <p>(p. 106)</p>

As far as we can see in this example, the author has chosen to represent the character's origin in the use of Archaic English in the following examples:

Word	Definition (According to Dictionary, n.d.)
Thou	<p>Archaic except in some elevated or ecclesiastical prose. the second person singular subject pronoun, equivalent to modern you (used to denote the person or thing addressed):</p> <p>Thou shalt not kill.</p>
Hast	<p>verb Archaic. 2nd person singular present indicative of have.</p>
Didst	<p>verb Archaic. 2nd person singular simple past tense of do.</p>
Thy	<p>Pronoun. the possessive case of thou (used as an attributive adjective before a noun beginning with a consonant sound): thy table.</p>

Dost	verb Archaic. second person singular present indicative of do.
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Word	Definition (Wiktionary)
Gettest	Verb. Second-person singular simple present form of get. Etymology: get -est, the archaic second-person singular tense suffix.
Talkest	Etymology: talk -est Verb: talkest (archaic) second-person singular simple present form of talk

Captain Peleg, in this novel, is a name taken from the Bible. He served as the first mate under Captain Ahab on the Pequod before obtaining his own command, and is responsible for all her whalebone embellishment. In this scene as Ishmael was in his journey to find a suitable ship for sailing, the Pequod a ship which caught his sight at the first moment of glance, deciding that this is the ship for him and his friend Queequeg, searching for its captain to sign on it, finding a man brown and Brawny, from his appearance you can clearly understand he is an old seaman, sitting on his chair, seemed that he is on a relaxation position, he asked him whether he is the captain of the Pequod ship responding with a confirmation, the conversation continues to the point where Ishmael mentions merchant service where captain Peleg gets irritated and respond angrily as you can notice on the sentence above.

Herman Melville has captured the religious theme employed in these archaic words which relates directly to Peleg's biblical name. His desire to show the ancient biblical theme and

that captain Peleg is reflected by bible in his way of speaking a delivering words through the use of these archaic items also that captain Peleg is an elderly man who experienced sailing for a long period of time.

Before we discuss the translator's choices we resorted to look in *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009) for the word "thy" we found its meaning as " أنت للمؤنث, أنت للذكر, يخاطبه بهذه " whereas the word "thou" is " خاصتك, ملكك, لك " for the other words one have to search about in the original form as it is written in the table above, therefore on the same dictionary we searched its meaning as follows:

Hast as to have : يملك, يحوز, يشتمل, يحتوي

Didst and dost as to do : ينفذ, يقوم, يفعل

Gettest as to get: ينال, يكسب, يقوز ب , يلتقط ب , يستولى , يجلب , يذهب , يعمل

Talkest as to talk: يقول, يناقش, يتكلم, يتحدث

As for the translator choices in translating the original text, it is considered inappropriate due to his attempts at choosing a style that do not imply the flavor of an old archaic style that needs to be represented as in a Temporal Dialect. Though some research has argued to avoid such texts that involve the use of the archaic forms. As a result, the translator ought to select a standard equivalent target text of the same aesthetic values along with the same time dimension.

Standardization is a strategy made by Ihsan abbas to avoid the difficulties raised from the archaic use, an option serves delivering the same meaning but not preserving the same aesthetic effect.

Moreover, it is worth noting that «indeed» in the Source text has been rendered into *يا سلام* in the TT. The writer used this word to express irony and the laughable situation where Peleg is underestimate Ishmael answer, as it is noticed its meaning as “without any question: TRULY, UNDENIABLY —often used interjectionally to express irony or disbelief or surprise or in reality or all things considered: as a matter of fact” (merriam-webster, n.d.). The word “indeed” means in arabic "أصحيح؟ غريب! عجباً! حقاً، في الواقع , بالفعل" as in *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009).

When it comes for the translator choice " يا سلام " we see " للتعجب و عدم التصديق أو للاستخفاف " (ar.mo3jam, n.d.). Here, I. Abbas succeeded at creating the ironic impact that Herman Melville seeking to deliver the ironic feelings of Peleg towards Ishmael's statement so that the receptor can capture the scene in his mind as if he is living the story and the situation itself.

Sample 7	Extract
ST	‘Bildad,’ cried Captain Peleg, ‘at it again, Bildad, eh? Ye have been studying those Scriptures, now, for the last thirty years, to my certain knowledge. How far ye got, Bildad?’ (p. 130)
TT	صاح فالج: «مرة أخرى تكب عليها يا بلدد؟ مش كده؟» " منذ ثلاثين سنة وأنت تدرس أسفار الكتاب، حسب علمي، أين وصلت يا بلدد؟" (p. 111)

In the Chapter from which this example is extracted (chapter 16), Bildad and Peleg are the chief captains of the Pequod. Ishmael, in this scene, was the subject of a negotiation between

the two captains about the settling of the narrator (Ishmael), his first venture on the whaling ship. Bildad is a religious man, as described in the book, who sits almost all the time reading and studying the Bible. In this scene from the Chapter, Peleg called Bildad (before he asks him about the choice of either accepting the new man “Ishmael” or not) to tell him how far he got with his studies of the Bible after he cries “Bildad” (as written in the ST).

As Captain Peleg was talking with his friend Captain Bildad, we may notice that the Original text’s writer has opted for a standard form that fits the character’s status (Peleg). As an artful work, the use of multiple vocabulary nature is well exposed to the reader of *Moby Dick*.

On one hand, Melville inserted the interjection “eh” (in the same standard statement) which is defined, according to *Merriam Webster, n.d.*, as a word used to ask for confirmation or repetition or to express inquiry —used especially in Canadian English in anticipation of the listener's or reader's agreement. As for *Dictionary, n.d.*, “eh” is an interjection-an interrogative utterance, usually expressing surprise or doubt or seeking confirmation. Referring to these definitions, and placing this word in the context of the captains Peleg and Bildad, one can understand that Peleg was seeking a confirmation from Bildad about this latter’s religious behaviors again “at it again, Bildad, eh?”. We must, then, conclude that “eh” in this context was used for the purpose of showing the close relationship (friendship) between the two captains (Peleg and Bildad), in addition to the call that precedes this interjection “Bildad” calling this character by his name; in addition to stressing on the fact that this interjection projects the real situation of an informal dialogue (inside the whole standard dialect).

Dr. Abbas, on the other hand, has inserted for an equivalent standard dialect of speech the ST, but he emerged a non-standard lexical item in form of the whole unit of language “مش كده” in the TT, as an equivalent to the ST “eh”. The item “مش كده”, after searching its meaning in a



bilingual (Arabic-English) dictionary entitled *An Arabic-English Dictionary of the Colloquial Arabic of Egypt* (Spiro, S, 1980), one will find that it has the meaning of: thus, so. However, any TL receiver occasionally might suggest that it should be rendered either into “اه” as an equivalent ST interjection or into “أليس كذلك” (two lexical items) in a standard dialect.

Moving between the ST and the TT, as well as comparing the meanings of the Arabic and English words, it must be observed that there is a success of adjustment of the same load as the one existed in the ST dialect (even though the unit is not preserved) in the way that the translator opted for an equivalent Arabic (Egyptian) Dialect that gives the exact meaning of the interjection used in the original text (confirmation, in this case).

Consequently, the decision of the language communicator Ihsan Abbas is regarded as appropriate due to the fact that he could send the exact feeling intended by the speaker (Peleg). This rendition creates, by all means, a strong communication between the ST and the TT keeping both the meaning and the aesthetic effect of the ST language.

### Sample 8

EXTRACT	
ST	<b>ALL RAMADAN</b> (p. 139)
TT	<b>الصوم</b> (p.117)

It is worth noting that the example above “Ramadan” is a title of Chapter 17 from the novel, where the author has clearly used a single word to summarize the whole concept of this

chapter, yet the numerous interpretations can vary. If an Arabic readers come across it, they can capture the feeling of Ramadan as a month of fasting. As the chapter contains series of scenes where the religious theme is obviously observed, as Queequeg is fasting, known as a sort of lent (form of Ramadan). When Ishmael (his friend) went out to sign for the Peqoud ship and when he returns to the room, he finds his mate still fasting for the whole day. However, the chamber's door is bolted and what made things worse is the fact that Queequeg isn't responding; a complicated situation that made both Ishmael and the landlady worried and concerned especially when the harpoon is inside the room and how dangerous it can be on the life of his mate. As the scene carries on, Ishmael resorts to break the lock of the room to find his friend self-collected, peacefully sitting in the middle of the room squatting and holding Yojo on the top of his head, stoned with no sign of life even after various attempts calling him by Ishmael.

By relying on multiple dictionaries and starting by *The Oxford American Dictionary of Current English* (Abate, F. R. & Oxford University Press, 1999), one might detect the meaning of “Ramadhan” as the ninth month of the Muslim year, during which strict fasting is observed from sunrise to sunset. In *Oxford American Wordpower Dictionary* (Oxford University Press & Oxford University Press, 1998), we find out that it is “the ninth month of the Muslim year, when Muslims do not eat or drink anything between the time when the sun rises and the time when it sets”, whereas when searching in a good bilingual dictionary we have found that “Ramadan” means “رمضان شهر الصيام في الإسلام” in *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009). Noticing these definitions along with the understanding of the scenes, and assuming the hidden intentions; we resorted to the fact that the title “Ramadan” is not a religious month related to Muslims but Ishmael's expression (the

narrator) about the idea of Religious fasting because Queequeg was performing his own tribal customs.

On the way around, the translator Ihsan Abbas has opted for translating the chapter's title “Ramadan” into “الصوم” despite the fact that a general transferring of the lexical term “Ramdan” would have been “رمضان” in Arabic. If we search about the term “رمضان” in well-known dictionaries, the first result found in *A Dictionary of Modern Written Arabic* (Wehr, H., & Cowan, M. J, 1976) as “Ramadan, the ninth month of the Muslim calendar, the month of fasting”, but for the word “الصوم” we find “fasting during the month Ramadan, one of the five principal duties of the Muslim”. Additionally, we have discovered that the meaning, in Arabic, of the word “الصوم” this definition:

الإمساك في شهر رمضان و الامتناع عن الطعام و الشراب من الفجر الصادق حتى شروق الشمس

For the word “رمضان” we find “الشهر التاسع من السنة القمرية، و هو شهر الصوم” (almaany, n.d.). Therefore, we clearly notice the matching results from it as if “fasting” is a main action in the month of Ramadan; a month where Muslims actually practice fasting as a religious action. Here, the translator tried to deliver the general idea of what the chapter is all about in order to simplify and to grasp the reader’s intention to the intended meaning. His choice for the word “الصوم” emphasizes his brilliant capacity of delivering the exact main idea instead of conducting a literal translation “رمضان”, as it would be an unsuccessful option for two reasons. The first is that it will push the reader’s mind away from the main idea of the chapter and make the reader believes that the chapter is related directly to the Muslim's religious month. The second one is that Ramadan is a person's nickname or what people are calling him with. These two reasons are controlled by the author's intentions unless he meant the religious month of Muslims, but the real intentions of Melville were, as explained above, related to Queequeg's tribal customs (a pagan

religion). Ihsan Abbas' option has indeed transferred the term appropriately and successfully due to his potential at putting the reader in the same imaginary settings of the original text.

### Sample 9

EXTRACT	
ST	'Wood-house!' cried I, 'which way to it? Run for <b>God's sake</b> , and fetch something to pry open the door—the axe!—the axe! he's had a stroke; depend upon it!' (p. 141)
TT	صرخت: "مستودع الخشب! أين الطريق إليه؟ كرمال الله اركضوا، أحضروا شيئاً نكسر به الباب، الفأس! الفأس! أصابته نوبة يقينا!" (p. 118)

In this Chapter (Chapter 17) "ALL RAMADAN", and as it was explained above in the example preceding this one, the whole chapter was turning around Ishmael and his friend Queequeg who was locked for the whole day alone in a room. In this scene, Ishmael was frightened and concerned about his friend "Queequeg" who was, actually, fine but in a religious trance, which continues until dawn. Reading this dialogue between Ishmael along with the shipmen and the landlady, Ishmael was in an anxious mood trying to find a solution on how to get to the room where his friend was sitting. The punctuation used by Herman Melville, here, demonstrated the loud shout done by Ishmael "Wood- house!" as he cried, "the axe! the axe!" as a way to ask for something with which he can break the door of the room with. The hurry, yet frustrated state of Ishmael was well illustrated by the author in the use of the above mentioned words and punctuation. Additionally, the writer has inserted the expression « For God's sake ». In a search for the meaning of it, according to *Wiktionary.org*, it means: Interjection, an exclamation of anger, surprise, or impatience. For example, "For God's sake, don't scare me

like that!”. According to Collinsdictionary, n.d., the same expression is used in order to express annoyance or impatience, or to add force to a question or request. The expressions 'for God's sake' and 'for Christ's sake' could cause offence. [Informal, feelings].

On one side, we can primarily understand that the author has chosen to use this expression to refer to the character's feeling of strongly asking for help as well as worrying about his friend Queequeg, as he tried to break the room's door asking desperately both the landlord and landlady to fetch for something he could be able to break the door with.

On the other side, the translator has chosen “كرمال الله” (used in Lebanese and Levantine Arabic Dialect) as a suitable equivalent for the above mentioned expression. “كرمال” from North Levantine Arabic (Syrian) meaning “for the sake of” (Wiktionary.org), and by adding الله, it accordingly generates the meaning of “In honor of Allah”. Comparing the ST expression with the TT one, Ihsan abbas' Arabic expression differentiates from the English author's dialectal style where he implies a Dialectal Domestication as a strategy instead of using “لوجه الله، حبا في” (standard dialect) that do not carry the same loads of meaning that is carried in the TT expression كرمال الله. In other words, the translator opted for this equivalent despite the fact that he could choose other options because he considered that the Arabic receiver will auto-recognize and distinguish this dialect from any other variety of language, in addition to the strong impact it makes when reading.

Any translator of any literary text, that encounters dialects during the process of translation, will face the issue of preserving the intended sense along with the aesthetic effect, but, in this case I. Abbas has successfully accomplished it in portraying the scene into the real life ground by sending the same emotions carried by the ST character (Ishmael).

## Sample 10

EXTRACT	
ST	<b>ALL ASTIR</b> (p. 159)
TT	كل شيء على قدم و ساق (p. 131)

Checking the meaning of the ST word “Astir” (as in the title of Chapter 20) in a good dictionary, such as The Oxford American Dictionary of Current English, one can find lexical items like “in motion, awake and out of bed or excited. In *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009), the equivalents of the adjective “astir” in Arabic are: في حركة، في اهتياج أو هرج و مرج، خارج الفراش ، مغادر فراشه أو سريره، مستيقظ. Following these definitions, we may notice that the two monolingual and bilingual dictionaries have nearly given the same connotative meanings to the word “Astir”.

Herman Melville, here, intended to entitle the Chapter “ALL ASTIR” for the sake of covering up and giving a hint about what this Chapter is about. In fact, it is about the Pequod’s crew who were preparing to get ready for the next trip, by reason of making his reader (of the English version) capture the view of what the chapter can tell. The crew, in this case, must be in a state of a lively and energetic power to start the new adventure.

Moving into the TT, as part of Ihsan Abbas’ creativity in selecting a clear imaginary situation in the reader of the Arabic text, he came up with the Arabic idiomatic expression “على قدم و ساق” which means: in full swing, afoot, on foot, under way, in progress, in process, according to *Al-Mawrid A Modern English-Arabic Dictionary* (Baalbaki, D. R, 1998). Whereas,

it means: alertness to become fully effective, be in full progress, and be in full swing as in *A Dictionary of Modern Written Arabic* (Wehr, H., & Cowan, M. J, 1976).

Moving between the ST and the TT, Ihsan Abbas, has well demonstrated his creativity in an attempt of capturing the first hint of the chapter by using the Arabic idiomatic expression which makes us understand well (by comparing the definitions of the English and the Arabic titles) that the whole image of the chapter is clearly, perhaps better, preserved. Doing so, he is eventually succeeding (better than the ST) in providing both the meaning and the aesthetic value of the Arabic language, taking into consideration the powerful meaning that this Arabic collocation provides, in order to make readers live inside the vivid setting of the Pequod.

### Sample 11

EXTRACT	
ST	DAGGOO (SPRINGING). <b>Swallow thine</b> , mannikin! White skin, <b>white liver!</b> (p. 276)
TT	دغه (واثبا): سگر بوزك، يا قزم. بشرة بيضاء وقلب منخوب. (p. 226)

Daggoo is an African man working in the whaling ship, imprisoned along with other African men on slave ships bound for America. He was dominated by white men in the crew and treated badly. In this discussion, Daggoo was being mocked at and this led to a notion of a dispute between him and a Spanish sailor. “Springing” is the adjective used here to describe the action and the status of Daggoo, obviously showing how angry he was towards such behaviors of the Spanish sailor. H. Melville has used expressions like “swallow thine”, “swallow” not to mean

the action of swallowing, but to mean “shut” as it is collocated with “thine” which means “yours” according to Wiktionary.org. The quarrel begins with these two words without forgetting the use of “mannikin”; meaning, a little man: Dwarf according to the dictionary of Merriam-webster, n.d.

The equivalent used by the translator Ihsan Abbas, here, is « سكر بوزك » in Egyptian Arabic to mean : « shut /سكر , بوز/Muqadimat Al-fam – originally Persian» (Mua’jam Adakhil fi Ala’amyia Al-misriya).

In addition to this, Dggoo intended to insult back the Spanish sailor to express the color of his skin, saying “white skin”, the same expression was translated into Arabic into “بشرة بيضاء” clearly using denotative meanings of the two words “ skin/بشرة , white/بيضاء”. This, as we may observe, illustrates well the way the two characters were mocking at each other using words/expressions with negative connotations.

The other expression used in the ST “White liver” means “lacking courage” (Dictionary, n.d.). Following the the TT, the translator selected “قلب منحوب”; meaning, from “Rajouloun Nakhbon” which means “Jaban”(Al- Ma’ani, n.d.), “coward” in English. The translator, here, modulated “liver” with “heart” in Arabic (قلب) because when it comes to the Arabic culture, the heart is the source of all emotions; in contrast with the liver which is expressed according to the ST culture. The situation that pushed the translator to make such a choice is, in fact, to send the right interpretation, yet feelings of the ST character (DOGGOO) since this latter was resentful from the Spanish man’s suppression, especially when he stated: “thy race is the undeniable dark side of mankind—devilish dark at that. No offence” before the example in the extract; An Ethno-centric insult. Comparing the effect that is achieved in the ST and TT, any reader can notice the difference in nuance between Arabic and English, but options for tackling the issue of lacking



the exact meaning intended in the original text differ from one translator into another. In fact, the issue most translators possibly fall in is to achieve a proper equivalent concerning geographical variations, not only a mere location but with social and human implications. Therefore, they usually go for a standardization strategy, while Ihsan Abbas has accomplished to convey the appropriate meaning by using neutralization instead. By neutralization, this translator is seeking, all along his translation, the goal of making his readers not only understand, but live the scene.

### Sample 12

EXTRACT	
ST	ALL. <b>A row! a row! a row!</b> (p. 276)
TT	الجميع: <b>خناقة! عركه! خناقة!</b> (p. 226)

This scene comes exactly after the one mentioned before it. The row has lunched between Daggoo and the Spanish sailor. The crew, here, were all shouting out loud and this is obviously illustrated by the repetition of the word “row” by Herman Melville, despite the fact that his novel is a culturally diverse work, well-known of the various characters’ origins. In other words, the author could suggest other words instead of repeating, but this came with a purpose indeed of the crowd surrounding the two sides of the row.

The translation should carefully show the writer’s intentions behind the original message, in this case, and reflect it on the target text.

Ihsan Abbas has clearly understood Melville’s intention behind the repetition of the word “row” as there is a crowd yelling in this scene because of the quarrel between the Spanish sailor

and Daggoo. Here, the translator intended selecting two different Egyptian Arabic words for “row” so that he can adjust with the author in his hidden intentions. Both the two words “خناقة” and « عركة » mean dispute, quarrel, row and fight as in *An Arabic-English Dictionary of the Colloquial Arabic of Egypt* (Spiro, S, 1980). In addition, “row” means شجار، صخب، يتشاجر، يوبخ in Arabic, according to *Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary* (Baalbaki, M., & Baalbaki, R, 2009).

Comparing the two texts (and the meanings of the same word expressed, once in two languages and the other time expressed differently within the same language), we can suggest that the translator wanted to show the numerous crowd behind the scene along with the different origins of men working in the whaling ship.

Indeed, the researcher has successfully translated the ST standard dialect into a non-standard TT dialect (Egyptian Arabic), as an option for translating standard dialects suggested by Ihsan Abbas. Most translators would avoid such rendition since the original intention is usually blurred because of the fact that it may hide some other indirect intentions when it comes to works of Drama.

### Sample 13

EXTRACT	
ST	‘Fellow- <b>critters</b> : I’s ordered here to say dat you must stop <b>dat dam noise</b> dare. <b>You hear?</b> Stop dat dam <b>smackin’ ob de</b> lips! <b>Massa</b> Stubb say dat you can fill your dam <b>bellies up to de hatchings</b> , but <b>by Gor!</b> you must stop dat <b>dam racket!</b> ’ (pp. 452-453)
TT	" اكواني المكلوقات : انا مأمور ان أقول إنه توقفوا ديك الدوشه الملون هناك سمنتوا ؟ اوقفوا ديك طق طق الملنون من الشفتين ، سي اسطب يقول انكوا تقدرنا تملأوا كروش ملنونة بتاء كوا حتى فم الكروش . لكن وربينا لازم توقفوا ديك الدوشه الملنون " (pp. 358-359)

The character in the ST is called Fleece. He is an old black Afro-American cook with bad knees. Stubb is the second mate aboard the Pequod ship who orders Fleece to cook a whale stick for him. In this dialogue, Fleece was ordered by Stubb to go and ask sharks to stop their noise. This cook speaks the Afro-American (Geographical) dialect as he spells “critters” instead of “creatures”, “dat, de” instead of “that, the”, “ob” instead of “of”, “dam” instead of “damn” and “Gor” instead of “God”. In this case, social and human implications, not only linguistic considerations, of the origin of Fleece were well illustrated by the author of the text in the use of the Eye-Dialect. “racket” in the ST means a disturbance (The Oxford American Dictionary of Current English). It is another example that gives the reader a hint about how the sharks are disturbing with their noise.

Ihsan Abbas, on the other hand, has noticed that Fleece is regarded as of a lower social class, for he has chosen an Arabic dialect spoken by Sudan’s countryside. Nevertheless, people there are black and the translator lived there, which means that he interacted enough with these people’s language and environment.

In the words « المكلوقات, إكواني », there is a replacement in the spelling. The letter خ is substituted (according to the Sudanese Dialect) by the letter ك ; and ع with ء in the words « الملنون, سمنتوا, يتاءكوا ». Whereas, الدوشه means a loud noise. The word « smackin’ » which is the sound of the sharks’ fins smacking on the surface of the water (eye-dialect) was translated into « طفطق » as a marked dialect showing the exact sound of the action of smacking. « Massa », used in representation of Southern Black speech, especially in the era of slavery master (Dictionary, n.d.), as it was rendered into « سي » which means « سيد » mirroring the same social class.

From this departure, it can be observed that it is such a challenging issue to create an impact on the target reader by choosing an unsuitable procedure such as standardization in major

cases. Ihsan Abbas, however, has overcome this problem not only through the use of phonological features to translate eye-dialect, for example, but through non-standard handling of the Grammar or deliberate variations of the TT language through a dialect that is well understood by the Arabic reader (Sudanese Dialect).

#### Sample 14

EXTRACT	
ST	'Cook,' cried Stubb, collaring him, 'I won't have that swearing. Talk to 'em <b>gentlemanly</b> .' (p. 453)
TT	فصاح اسطب وهو يشد على رقبته: "أيها الطباخ لا أحب ان أسمع تلك الشتائم تحدث إليها حسب الأصول" (p. 359)

Stubb is with a higher social class, according to the novel, than Fleece. By observation of Melville's ST, we find that he used a sociolect that is represented in a standard dialect. This demonstrates the level of language that is more prestigious than that of the Afro-American cook Fleece. The way of talking along with the treatment of Stubb with Fleece is somehow racist, not amusing. This is why the author has used a word like "gentlemanly" to show how inferior Stubb treats Fleece.

The researcher is supposed to render the same image of the two contrasted characters' level of the social class through dialects. At any rate, if the latest is not achieved, a problem of comprehension related to ideology, politics and social implications will be raised.

"Gentlemanly" in *The Oxford American Dictionary of Current English* (Abate, F. R. & Oxford University Press, 1999) is an adjective; meaning, like a gentleman in looks or appearance. In *Oxford ESL Dictionary for Students of American English* (Hornby, A. S, 1961), it means of or

like a gentleman; gentlemanly: appearance. Putting this word in this context, we notice that Stubb has the intentions that Fleece is not of the same class as him as he does not know how to properly talk to others, this is why Herman Melville uses this adverb.

Luckily, Ihsan Abbas has neutralized the lexical item “gentlemanly” in the ST into “على حسب الاصول” in the TT. This expression means "وفقا للقواعد المتبعة" according to almaany, n.d. Accordingly, and comparing the expression used by I. Abbas with the adverb used by the author, we may conclude that there is a strong match between the two languages that a reader of the Arabic text will find clear and will get the negative feeling as well as the impact that this character makes on the cook Fleece.

This rendition demonstrates Ihsan Abbas’ capability and appropriate use of language correspondence moving from the ST into the TT.

### Sample 15

EXTRACT	
ST	Faintly smacking his withered lips over it for a moment, the old negro muttered, ‘ <b>Best cooked ‘teak I eber taste; joosy, berry joosy.’</b> (p. 455)
TT	فوضع الزنجي العجوز قطعة اللحم بين شفثيه لحظة و تلمسها ثم تمتم: "أحسن شريحة دقتها في هياتي. طرية، رخصة جدًا" (p. 361)

The author, in this example, has illustrated the regional (geographical) dialect of the Afro-American character “Fleece” (in the ST). In this discussion, H. Melville was stressing on the fact that this man has never tasted such food before; this is very clear from the use of the

adjective “withered” which means to become dry and sapless (Merriam Webster, n.d.), and which shows the status of the Afro-American poor class. Anyone that carries on reading Fleece’s dialogue will find words as “teak” to refer to steak; “eber”, “berry” to mean “ever” and “very” respectively; “joosy” to mean “juicy”. The writer, here, uses these words to create a scene for the reader’s mind on the action of chewing done by Fleece while muttering. In addition, any ST reader may assume that either the speaker is speaking with an Afro-American dialect or it is the action of speaking while chewing the steak.

Ihsan Abbas opted for Sudanese dialect in the words “أهسن، هياتي” (instead of حياتي and أحسن) because people from Sudan do not have the letter ح existing when spelling Arabic words, especially in Darfour, and they switch it instead with the letter ه (mufakerhur.org). Here, the translator has chosen these words because he aimed at delivering either the exact intention of the ST speaker (Fleece) or the way he spells words in his dialect. However, repeating the words « joosy » demonstrates the use of a literary device that makes an influence on the receiver of the TT for the sake of showing the character’s hidden feelings of the tasty steak. This is why I. Abbas has rendered the repeated word “joosy” into two different words “طرية” and « جدارخصة ». The second means طري اللحم: طري السعرة and أمر سهل as well as لين. Whereas, طرية means صَارَ لَيْبًا غَضًّا طَرِيًّا. Here, this difference in the nuance of the two words has created a plentiful rendition that makes the Arabic reader gets the full imaginary situation about the link between the character and the scene. Eventually, Ihsan Abbas’ choices, in this example, lead him to an effective delivery.

### Discussion of the Results

It is a necessity to highlight that Ihsan Abbas, the translator of this analyzed chosen work, has a high intellectual level in producing literally works, generally, and works of Drama particularly. The method that he dealt with in translating one of the works of Herman Melville "Moby Dick" was successful despite the deep and complex language used by this author. This masterpiece as it demonstrates that Modern Arabic is efficient of handling sea vocabulary, cetological terms, cultural specific items, dialects and the creation of ready equivalents that the Arabic language lacks of others' cultures. According to his insights, I. Abbas has opted for notions from an exotic language, that do not exist in the target language, but a deficiency for the translator.

The use of dialects in Moby Dick was clearly illustrated differently from one character to the other. As it is observed from our analysis, the translator has managed to preserve the essence of the dialects used in the novel. Every choice made by him was in accordance with a suitable strategy. Counting on a descriptive analytical approach of the options made by Ihsan Abbas in translating Moby Dick, a few strategies are noticed during the process of translating the Afro-American dialect (the eye-dialect), archaic dialect, standard dialect, Polynesian dialect and the African dialect. Thus, the translator encountered the issue of finding a ready equivalent for the archaic items that the target language lacks in addition to preserving the same aesthetic effect of it. The other issue concerns the distorted structure of Arabic in an attempt to imitate the English structure. While, in fact, the translator has exquisitely managed to overcome the challenging language of the novel such as finding an equivalent marked target language dialect when dealing with temporal dialects. As for social dialects, a problem of comprehensibility of ideological, political and social implications has been a hard task to achieve. He rendered geographical

dialects into vernacular equivalents in the TT along with some procedures such as modulation and other options like transferring a standard dialect into a non-standard one.

Moreover, the two strategies suggested by B. Hatim and I. Mason that the researcher Ihsan Abbas has implied in his translation are either Standardization or Neutralization or sometimes both of them, along with several options.

Translating literary texts, especially works of Drama that include dialects, is regarded as a task most translators escape from due to deficiency in finding dictionaries of dialects along with other rationales, taking as an example the translator's understanding of the cultural backgrounds and varieties of the SL and TL, the goal of cultural dominion and the writer's intentions behind the use of a specific variety in the ST.



## **Conclusion**

In an attempt to analyze the translation of *Moby Dick* done by Ihsan Abbas, we have chosen fifteen samples from various chapters from the novel to be analyzed following the model of Basil Hatim and Ian Mason issues and strategies of translating Dialects in Drama Literature in the novel. He opted for the strategy of Neutralization when treating social and temporal dialects in addition to Standardization when dealing with geographical dialects. In some particular occasions, he has selected both of these strategies along with some options suggested by other researchers and others of his personal choice and style. He supplied his translation of some notions using footnotes.

## General Conclusion

This study aims at shedding light on the issues that encounter translators in the process of moving from source language into target language, precisely on translating English Dialects in Drama literature. Our research covers all the concepts related to dialects, starting from language and down to types of Arabic and English dialects as well as translation of Drama in particular; in addition to the various issues that one may face along with suggested strategies by scholars, leading us to our focus on this dissertation, an analysis of issues of an Arabic translated version by Ihsan Abbas of the novel *Moby Dick* written by Herman Melville.

After the analysis and checking the findings of this research study, we have eventually reached to the outcome that the hypotheses of the questions respond with the results. However, another strategy is adapted by Ihsan Abbas rather than counting only Standardization.

From the results of the analysis, we find that the suggested strategies made by the two scholars are limited, to some point, to cover all the issues, a case where Ihsan Abbas opted for other options made by other researchers. We also can notice that the translator rendered social and temporal dialects using the strategy of Neutralization, in respecting and acknowledging the human, linguistic and political considerations, noting that he has selected the strategy of Standardization when it comes to the archaic dialects, a situation that shows his ability to understand archaic dialects however a ready equivalent doesn't exist in the target language. Whereas, in some cases the translator Ihsan Abbas have opted some other suggested options.

The translation of dialects requires a higher mastery of both languages, cultures, and the context in which the translator is capable of delivering exquisite meanings that serve the audience understanding. In our analysis, we were going through several steps; we attempted to

read the original text and understand the context, plot, characters and the intentions of the writer along with the translated version in which we have analyzed the strategy used by the translator.

Despite the fact that this work requires a highly and effective understanding, we tried to find possible resources to count on and we eventually draw our results upon what Ihsan Abbas have made to fulfil the meaning. Although, and in accordance with statements of various researchers, they assert that there are no clear-cut solutions to the issues of translating dialects (especially when it comes to distant languages like English and Arabic) a loss in translation exists.

The present study shows that there are a number of constraints that narrow the scope of the translation of Dialects in works of literature. Possibly, the main challenges arose from the serious lack of dictionaries of dialects along with previous research made on this subject.

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الجمهورية الجزائرية الديمقراطية الشعبية  
وزارة التعليم العالي والبحث العلمي

جامعة قاصدي مرباح ورقلة

كلية الآداب و اللغات

كلية اللغة الإنجليزية و آدابها



مذكرة تخرج ماستر أكاديمي

ميدان: الآداب و اللغات

تخصص: ترجمة

**مشاكل ترجمة اللهجات الإنجليزية في أعمال الأدب الدرامي إلى العربية  
رواية موبي ديك أنموذجًا**

من إعداد:

بركال دهايا- سعودي صفاء

تقييم اللجنة المكونة من

جامعة قاصدي مرباح ورقلة	رئيسا	الأستاذ بن الشيخ يوسف
جامعة قاصدي مرباح ورقلة	مشرفا	الأستاذة مسلوب دليلة
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السنة الدراسية:

2022/2021

## ملخص البحث

تعتبر اللغة كمحرك بحث عالمي يحتوي على مجموعة من الرموز المكتوبة والمنطوقة تستعمل للتواصل بين الأشخاص كأعضاء المجتمع الواحد. فالبشر بطبيعتهم خلقوا لكي يتواصلوا عن طريق اللغة، فهذه الأخيرة في تطور ملحوظ عبر الأزمنة، ومن هذا المنبر نستطيع القول إن اللغة في حد ذاتها تختلف عن الأخرى في خصائصها المتعلقة بكل من الهوية والطبقة الاجتماعية والثقافة والقواعد النحوية و الإملائية فتنتج تنوع لغوي في العالم. بما أن كل لغة تتميز بالتنوع الثقافي في المنطقة الواحدة فتوجد العديد من الاختلافات في نفس اللغة هي نظرية حتمية تتحكم بها عوامل عدة، وبالتالي هذا ما أدى إلى ظهور اللهجات متباينة. ولكي يتحقق الفهم المتبادل بين الشعوب أنت الترجمة لتملأ الفجوة بين اللغة و الثقافة في العالم أجمع. اللهجات بحد ذاتها تستعمل في الحياة اليومية وكذا في العديد من المجالات كما في الأعمال الأدبية التي تنعكس أحداثها على أرض الواقع. من هذا المنطلق أصبحت الترجمة مفتاحا لنقل ثقافة الآخر و خاصة في الأونة الأخيرة عندما أصبح الغريب يمتلكه الفضول لمعرفة ثقافة الشعوب الأخرى خاصة من خلال الأعمال الأدبية كالمسرحيات و الأفلام و الروايات.

تعدّ ترجمة اللهجات من أصعب العمليات التي يقوم بها المترجم الذي يواجه العديد من الإشكاليات في طريقه لنقل المعنى المكافئ بين اللغة المصدر و الهدف. تندرج تحت هذه الإشكاليات عنوان مشاكل ترجمة اللهجات الإنجليزية في الأعمال الأدبية إلى اللغة العربية. و تظهر هذه المشاكل خصوصا في الروايات التي تحتوي على اللهجات نظرا لطبيعتها المبهمة و ضرورة توضيحها لجمهور اللغة الهدف. و يعدّ هذا الموضوع نقطة نقاش بين الباحثين لأنه يفتقر إلى حلول تتمثل في مجموعة من الإستراتيجيات المقترحة الواجبة إتباعها.

### إشكالية البحث:

تثير ترجمة اللهجات الغموض بين المترجمين و لهذا السبب تركز هذه الدراسة الانتباه على العقبات الموجودة في عملية ترجمة اللهجات الإنجليزية في الأعمال الأدبية إلى اللغة العربية من طرف المترجم الذي يقف عاجزا أمامها.

### أهداف البحث:

تسعى هذه الدراسة إلى تحديد المشاكل في ترجمة عملية ترجمة اللهجات الإنجليزية في الأعمال الأدبية إلى اللغة العربية و تقديم مجموعة الإستراتيجيات المقترحة من طرف الباحثين.

### تساؤلات البحث:

1. إلى ما تؤدي ترجمة اللهجة غير الفصيحة في النص الهدف؟

2. ما هي الاستراتيجيات التي يستعملها لترجمة اللهجات.

### الفرضيات:

1. تؤدي ترجمة اللهجة غير الفصيحة في اللغة الأصل إلى أثر غير مرغوب فيه مثل الفهم الخاطئ لقصد الكاتب.

2. يستخدم المترجم استراتيجيات التنميط فقط.

**المنهج:**

المنهج الذي تم إتباعه خلال هذه الدراسة هو التحليل الوصفي أين تم تحليل النسخة المترجمة من رواية موبي ديك للمترجم و الباحث الفلسطيني إحسان عباس.

**خطة البحث:**

يتكون هذا البحث من قسمين أساسيين (جزء نظري و جزء تطبيقي) يجمعان ثلاثة فصول.

الجزء الأول (النظري):

الفصل الأول: يتمحور حول ترجمة اللهجات في الأعمال الأدبية.

الفصل الثاني: مخصص لتحديد جميع مشاكل اللهجات الإنجليزية في الأعمال إلى اللغة العربية إضافة إلى مختلف الإستراتيجيات المنتهجة من طرف الباحثين لمواجهة عقبات مماثلة من خلال جمع مجموعة الأدلة المطروحة من طرفهم.

الجزء الثاني (التطبيقي):

الفصل الثالث: تم فيه تحليل خمس عشرة عينة من رواية موبي ديك لهيرمن ميلفل المترجمة من طرف إحسان عباس.

## الجزء النظري:

### الفصل الأول: ترجمة اللهجات في الأعمال الأدبية

#### تفرّعات اللغة:

هو مصطلح يعبر عن تفرع اللهجات من اللغة الواحدة حيث أن اللهجة تحتوى تحت اللغة و بالتالي لهجات جديدة تتم تحت ظل اللغة الواحدة.

#### اللغة و اللهجة:

تنشأ حالة مستعصية عند التفرقة بين اللغة و اللهجة من قبل الباحثين فقد اتفق البعض و اختلف الآخر في رسم التعريف الخاص بكل من المفهومين. و قيل في هذا الشأن أن كل لهجة هي لغة و لكن اللغة ليست بلهجة إضافة إلى أن اللهجة تفتقر إلى البريستيج الذي تمتلكه اللغة، و بهذا أفاد هادسن بأن الجدل حول اللغة و اللهجة معضلة غير منتهية.

#### أنواع اللهجات العربية و الإنجليزية:

اللهجات الإنجليزية: تنقسم اللهجات الإنجليزية إلى أربع فئات:

-اللهجة الإجتماعية: يتحدثها كل فرد من الوسط الإجتماعي و يتم التحكم بيت الاختلافات الإجتماعية عوامل عدة منها الوظيفة و مكان الإقامة و التعليم و الدين و الخلفيات الثقافية.

-اللهجة الجغرافية (الإقليمية): و هي اللهجة التي لا ترتبط فقط بالرقعة الجغرافية بل بالتداعيات الإنسانية و اللغوية.

-اللهجة الزمنية: و هي فرع يستعمل خلال حقبة زمنية معينة.

-اللهجة الفصيحة: و يتكلمها الفئة المثقفة من الناس.

-اللهجات العربية:

تنقسم حسب بدوي إلى خمس مستويات:

1. فصحة التراث.

2. فصحة العصر.

3. أموية المثقفين.

4. أموية المتنورين.

5. أمية العاميين.

كما قسمها كايس فيرستج إلى ثلاثة أنواع:

1. العربية التراثية.

2. العربية الفصحى المعاصرة.

3. تفرعات اللغة العربية (مثل اللهجة الجزائرية، المغربية، التونسية، المصرية و الشامية).

### اللهجة حيز الإستعمال:

تستعمل اللهجات في مجالات عدة حسب الغاية إما كتابيا عن طريق الروايات و الكتب و كتابة السيناريوهات أو لفظيا عن طريق تمثيل المسرحيات و الأفلام.

### الترجمة و الأدب:

تنجزأ الدراما من فرع علم الأدب و بالتالي ترجمة الأعمال الأدبية التي تحوي لهجات في أي لغة كانت هي عملية نقل للتعريف بلغة العمل الأدبي نحو لغة المتلقي.

### الفصل الثاني: مشاكل و استراتيجيات ترجمة اللهجات

#### مشاكل ترجمة اللهجات:

تتمحور مشاكل ترجمة اللهجات في إيصال المعنى المناسب الحقيقي الذي يقصده كاتب النص الأصل إضافة إلى الحفاظ على الصورة الجمالية للغة المصدر. فالكثير من المشاكل متعلقة بتفرعات اللغة (لهجات اللغة الواحدة) و افتقار المترجم لإيجاد المصادر حول تفرعات اللغة مثل القواميس و كذلك قدرته الشخصية في استيعاب ثقافة و لغة النص المصدر.

#### أخطاء ترجمة اللهجات الإنجليزية في الأعمال الأدبية إلى العربية:

عدم قابلية الترجمة/ Untranslatability

سوء الفهم/ Misunderstanding

#### استراتيجيات ترجمة اللهجات الإنجليزية في الأعمال الدرامية في الأدب إلى العربية:

-التنميط: تستعمل في نقل اللهجة الملحوظة النقل إلى لهجة فصيحة.

بخصائص مثل التراكيب القديمة و الكلمات النادرة أين يلجأ المترجم إلى إستخدام هذه الإستراتيجية.

-التوحيد: الحيادية في اللهجة باستخدام مقابلات تحافظ على الفهم المتبادل و النفر من الرعاية.

كما توجد اقتراحات أخرى لمشاكل مختلفة غير المذكورة أعلاه.

### الجزء التطبيقي:



### الفصل الثالث: تحليل النسخة المترجمة إلى العربية لموبي ديك

#### مقدمة:

قمنا في هذا الجزء العملي بتحليل مجموعة عينات من الرواية المترجمة من الإنجليزية إلى العربية من طرف الباحث إحسان عباس بغرض استقصاء المشاكل التي دفعت المترجم إلى استخدام استراتيجيات معينة في ترجمة اللهجات الإنجليزية.

#### المنهجية والعينة:

قمنا برصد عينات هذا الفصل عن طريق إسقاط الجزء النظري على النسخة المترجمة إلى العربية و اعتماد منهج التحليل الوصفي لاكتشاف المشاكل و الاستراتيجيات المعتمدة و نذكر منها أربع أمثلة:

#### المثال الأول:

EXTRACT	
ST	‘Who-e debel you?’—he at last said—‘you no speak-e, Moby Dick dam-me, I kill-e’ (pp. 53-54)
TT	أخيراً قال : « أيشيطان أنت؟ لا تتكلم أنت و إلا أقتل ». (p. 45)

في هذا المثال حاول المترجم إحسان عباس بالحفاظ على تركيبة النص الأصلي الذي تميز باستعمال لهجة قديمة فاستخدم لغة فصيحة، و ذلك اعتمادا على استراتيجية تهدف إلى نقل لهجة النص المصدر إلى لغة فصيحة. و بهذا حقق المترجم الفهم المتبادل بين اللغتين.

#### المثال الثاني:

EXTRACT	
ST	said Queequeg, ‘what you <b>tink</b> now?—Didn’t our people laugh?’ (p. 106)
TT	قال كويكوج : « تفكر ماذا ؟ أما ضحك منه قومنا” (p. 90)

هنا يصدّ المترجم مشكلة إيجاد مكافئ اللهجة الملحوظة في النص الأصل عند ترجمة اللهجة الإقليمية فحافظ على المعنى الإيحائي المراد إيصاله من قبل الكاتب للقارئ بشكل يتناسب و فهمه للهجة المصرية. استعمل في هذه الحالة استراتيجية الحيادية لتقريب القارئ إلى الحدث.

المثال الثالث:

EXTRACT	
ST	‘Wood-house!’ cried I, ‘which way to it? Run for <b>God’s sake</b> , and fetch something to pry open the door—the axe!—the axe! he’s had a stroke; depend upon it!’  (p. 141)
TT	صرخت: "مستودع الخشب! أين الطريق اليه؟ كرمال الله اركضوا، أحضروا شيئاً نكسر به الباب، الفأس! الفأس! أصابته نوبة يقينا!"  (p. 118)

اقترح المترجم في هذا المثال إجراء التقريب على عبارة النص الأصلي ليحافظ على نفس شحنات المعنى المحمولة، فقد تغلب على مشكلة الحفاظ على المعنى المقصود مع التأثير الجمالي.

المثال الرابع:

EXTRACT	
ST	‘if ever <b>thou talkest</b> of the marchant service to me again. Marchant service <b>indeed!</b> ... <b>Hast</b> not been a pirate, <b>hast thou?</b> — <b>Didst</b> not rob thy last Captain, <b>didst thou?</b> — <b>Dost</b> not <b>think</b> of murdering the officers when <b>thou gettest</b> to sea?’  (pp. 123-124)
TT	"إذا تكلمت الي عن الخدمة التجارية مرة أخرى . ياسلام على الخدمة التجارية ! ...  أليس كذلك ؟ لم تكن في حياتك قرصاناً ، هل كنت ؟ لم تسرق آخر قبطان عملت تحت أمرته ، هل سرقتة ؟ لا تفكر في قتل الضباط حين تعمل في البحر ؟ "

(p. 106)

في هذه العينة نلاحظ أن الكاتب قد استعمل اللهجة القديمة التي قابلها المترجم باللهجة العربية الفصيحة ليقرب المشاهد إلى ذهن القارئ الهدف ليستطيع التخيل و الشعور بالسلوك الإستهزائي الذي قام به بليخ، في حين أن المترجم لم يستطع أن يوجد مكافئاً لكلمات النص الأصل بنفس القيم الجمالية و البعد الزمني.

#### مناقشة النتائج:

نجح المترجم إحسان عباس نسبياً في نقل معنى مكافئ للنص الأصلي خاصة في موازنة اللهجتين و المصطلحات اللغوية و الثقافية من مختلف اللهجات التي من شأنها تقريب المعنى لذهن القارئ المتلقي، و ذلك عند استخدامه لإستراتيجية النقل إلى اللهجة الفصيحة إضافة إلى الحيادية و أحيانا يقوم باستعمال خيارات أخرى مقترحة من عنده.

#### الخاتمة:

في محاولة لتحليل النسخة المترجمة إلى العربية لرواية "موبي ديك" التي قام بها الدكتور إحسان عباس، بالرغم من بحثنا عن المشاكل التي يمكن أن يقع فيها المترجم وجدنا أن إحسان عباس قد وقق في اختياراته المتعلقة بالاستراتيجيات المتبعة خلال ترجمة اللهجات المختلفة في مدونة البحث.