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Fantasy Texts from English into Arabic*

*“ The Lord of the Rings: The fellowship of the Ring by
J.R.R Tolkien. ”*

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Dedication

This dissertation is dedicated to my father, Mahmoud HEZBRI, who taught me that even the largest task can be accomplished if it is done one step at a time. Thanks for your constant support, unconditional help, uncounted sacrifices and continuous encouragement.

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Finally, I hope this modest work will rise to meet the level of the anticipated expectations.

List of Symbols and Abbreviations

*: Our Own Translation.

Adj.: Adjective

(BT): Back Translation

Chap.: Chapter.

E.g.: Example

(SC): The Source Culture.

(SL): The Source Language.

(ST): The Source Text.

(TC): The Target Culture.

(TL): The Target Language.

(TLC): The Target Language Culture.

(TT): The Target Text.

Vs. :Versus

WWII: The World War II.

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الملخص العربي		
Abstract		
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Introduction

Introduction

After centuries of its contribution and participation in translating thousands of English, French, Persian and Greek books by which many new genres, like Shakespeare's and Moliere's drama (الفاخوري, 1962), Grimm brother's children literature, Edgar Alan Poe's short stories and Agatha Kristi's and Conan Doyle's crime fiction...etc, have been introduced to Arabic literary canon. However, the Arabic translation is receding recently, and only few selected books are translated into the Arabic reader including Dan Brown Science Fiction and Paulo Coelho's works. And due to the fact that the literary translation and particularly the fiction translation is the most predominant translated genre in the world (Venuti, 1995). The fact that only few fiction novels are translated into Arabic, as only 10.000 books has been translated into Arabic since three decades from 1970 to 2000 which presents the same number of the translated books into the Spanish per a year (الصواف, 2015). Which opens an endless series of questions about the reasons behind the current receding of Arabic translation generally and Fantasy translated texts particularly. Furthermore, unlike in the past the quality of the recently translated books is poor and considered as part of "translationese" (Ghazala, 2008). Therefore, this research has been conducted for investigating the reasons behind this declining of the Ar. literary translation via investigating the loss and gain issue in translation studies.

This dissertation is an attempt to investigate the phenomena of loss and gain in translating the English fantasy narration into Arabic. It will seek to interrogate to what extent the discrepancies and differences between (TL) and (SL) will affect the rate of these phenomena. Additionally, it will argue that these differences are not to be considered as unbreakable barriers, the loss is not to be considered as a flaw and the significance of both gain and the translator competency in enriching and strengthening the (TT). Via displaying a comparative analytical investigation to the linguistic and extralinguistic differences and to the English fantasy narration components, this study come to establish awareness among the literary translator about these phenomena and its likely occurred eras along with suggesting some technical solutions to reduce the former and increase the latter.

The difficulties in rendering texts, from one language to another, rise from the discrepancies of their origins and their linguistic divergent systems that create linguistic and extralinguistic barriers against the process of producing an equivalent (TT). Equivalence and equivalent effect cannot be achieved in translation because the text loses some of its characteristics while

translating it between the asymmetrical (SL) and (TL) linguistic communities. Thus, a comprehensible adequate translation cannot be achieved; unless, by betraying the original via decoding then encoding the message of the (ST) in ways that conforms to the (TL) both linguistic system and extralinguistic conventions. Additionally, these difficulties vary according to the translated text type, as it is highly expected in the expressive texts and low in the informative texts.

Namely, the literary text is the most affected one, as these lost characteristics, which originates from the translator inability in overcoming these discrepancies, weakens its function and aesthetic values. However, the human desire to explore and learn about other people's conventions, customs, languages and culture make building an independent discipline with universal principals and rules the main goal of the translation theories. Eventually, these theories seek methods and strategies to overcome these difficulties; in order to, enhance the quality of the translated text and decrease its flaws by focusing on the main issues and the problems that hinder the translator in rendering a complete identical version of (TT). Accordingly, theorists proposes strategies and techniques to overwhelm these difficulties via overcoming the differences between the linguistic speech communities which contributes in making the translation one of the most important mean of cultural and scientific exchange in the world.

Yet, since texts are not only group of words that join together in sentences and paragraphs that linguistically related but also collection of human experiences, the translation fails in producing an equivalent (TTs). Because its main objective was producing an identical grammatical and syntactical copy of the (ST) (i.e. the linguistic perspective of the (ST) is the main concern in the translation process). Consequently, the translated texts lost their meanings, values, functions and aesthetic aspects which make most of the theorists give up on what Newmark so-called "A perfect translation" ,particularly, in translating the highly expressive literary texts who considers them as untranslatable texts.

As the time goes by, the translation releases itself from the applied linguistics bounds by giving away the old methods and static linguistic procedures of translation, and by applying the findings of the others linguistic disciplines; like, sociolinguistics, discourse analysis along with the communicative theories. As result, the translators focus not only on the (TT) linguistic aspects, but also pay attention to its indented effect, background, purpose, content. Accordingly, the translation flourishes and overcome most of those difficulties including the

literary texts dilemma, as it turns to be a communicative purposeful activity rather than a purely linguistic discipline. Eventually, the amount of lost elements the (TT) suffer have been reduced, and the contribution in enriching and ameliorating the quality of the (TT), in way that itself become a masterpiece in the (TL), have been noticed

Due to the fact that literary texts are written to meet the original readers' expectations and needs; the author, usually, forms his piece in stylistic and linguistic mold that enables him/her in conveying the message in way that rises to meet these expectations and accords with their background and desires. Therefore, translating the text into different (TL) Arab readers, who have a complete different background and expectations, is not only a matter of producing a copied version of the (ST) but a matter of decoding and encoding its segments in way that accords with the (TL) readers' repertoire without disturbing or betraying the original by any mean. Furthermore, the divergent between Arabic and English systems increase the discrepancies between them which put one more problem in the face of the translator who is suppose to keep the same stylistic devices along with their function. Thus, producing an identical complete translated version of an English literary text into Arabic is not possible, as some of its elements and characteristics will be weakened and erased either in the process of translation or in (TT). However, the fact of the Arabic translation role in rendering an endless number of books from different languages including English denies the impossibility of the translation among the languages of different origins. Yet, when dealing with literary translation it is not only the linguistic discrepancies between the (TL) and (SL) which hinder the translation process but many other extralinguistic factors.

Rational:

First and for most, the major reason behind conducting this research is to identify the causes about the inability of the Ar. literary translation to match the others literary translations in the world. And the second reason behind this research is to evaluate and asses one of the fewer fantasy works- The Lords of the Ring- that has been translated into Arabic. Which suffers considerable amount of linguistic and aesthetic loss and it considers as a dull literary work compared with its original. Apparently, that the translator was ignorant to the tools and the keys that may enable him in overcoming the differences between English and Arabic without distorting or wreaking the original values. Moreover, there appears no attempt from his part in adding some extra values in order to compensate on the loss that he creates in the first place.

As result, a dull and lifeless story has been introduced to the Arabic reader that lacks the literary perspectives and functions.

Statement of the Problem:

Because literary texts reflect the whole society experience and their ways of living, that is direct to this particular society in the first place, rendering them into different society with different conventions will produce an inevitable loss. Which will reduces the value of the text; while, gaining some extra values is just an illusion.

Literature Review:

Basing on the assumption that the meaning of the message is the property of the linguistic structure of the original, Some theorists claim that the translation is just “an attempt at solving impossible task” (Baker, 1998, p. 273) where the translator is either “clinging too closely to the original at the expense of the taste and language” (ibid,p.274) of her/his or clinging too closely to her/his specificity on the expense of the original. Therefore, they assume that the loss is an avoidable outcome in the process of translation, and every translation entails loss of some kind. Because there is no way in conveying the same message of the (ST) into (TT); let alone, its impact if both (TL) and (SL) do not originate from the same language Family (As-Safi, 2011). However, they assume that it is only possible if the tow languages are living the same experience. Additionally, they go further in classifying the highly expressive texts as untranslatable texts. Thus, according to these theories producing a complete replica of English (ST) in Arabic (TT) is impossible because they do not belong to the same language family. And they live different facts from one another. Additionally, they go further in claiming that the gain is just an illusion which cannot be met in the process of translation (Sallis, 2002). But the history says the contrary, as the Arabs did translate from not only the languages which belong to the Semitic family tree, but also the Indo-European languages family tree. And, it proved its efficiency all the time. Furthermore, even if (TL) and (SL) are belonging to the same family the many version of one work in one language proves that even in within the same origins’ languages a complete replica cannot be achieved. Thus, even though the fact that loss and gain are controlled with the speech communities language system and their human living experience; it is the translator efficiency, decisions and choices which determine the amount of the lost or the earned characteristics in (TT).

The Research Question and Sub-questions:

Is it possible to produce a complete replica of the (ST) which meets both the (TL) and the readers conventions, without betraying the original by losing some of its values or distorting its identity, at the same time, adding an extra values to the (TT) message and function, in literary translation?

Subsequently, the following sub- questions are raised:

1. Is the loss related to the exigencies of the (TL), or is it just an associated phenomenon in the process of the translation?
2. Or, is it imposed by the linguistic discrepancies between (TL) and (SL), and the required changes while rendering from one linguistic system to another?
3. Is the gain a conscious decision in the part of the translator, or is it just a side-effect of her/his translation decisions?

Hypothesis dissertation:

In order to answer these questions, the following sets of working hypotheses are formulated to answer these questions:

1. Producing replica of the original literary text is not possible because:
 - a. Encoding the (ST) message according to the (TL) exigencies contributes in erasing some of its elements and characteristics.
 - b. The discrepancies between English and Arabic linguistic systems create unbreakable barriers against the process of rendering the text.
 - c. The religion and cultural differences between the persevered Islamic religion and the Christianity increase the loss in the translation, as the translator will have no solution but to eliminate them from the Arabic version;
 - d. The nature of Arabic language as sole standard used verity in writing which will lead to absence of the verities of tongues and dialects of the (ST) in (TT);
 - e. The Arab reader lack of knowledge and reading efficiency is the reason behind the loss for the translator ought to compensate on the reader

knowledge lacuna by providing long illustrative and explicative sentences to convey the (ST) intended message.

2. Yes it is possible because both the dynamic nature of Arabic and literary texts leave the translator with multi-options to adopt her/his methods to overcome these differences.
3. Since the translator is writer her/himself; the gain is the reflection of her/his creative writing abilities.

Methodology:

In attempt to both direct the literary translator attention to the phenomena of loss and gain along with suggesting solutions to help him in reducing the former and enhance the latter without betraying the original. This research is conducted to present an analytical complete study about the loss and gain in translation of the fantasy fiction from English into Arabic. The focus will be on extracting and introducing the differences between Arabic and English language linguistic and extralinguistic systems, defining the different causes and the effects of both gain and loss phenomena on the process of translation and proposing solutions methods and strategies to deal with both. Also, displaying to the some translation theories that deals with the literary texts, particularly, will be included in order to look for some special methods and strategies to deal with such type of texts which may decrease the loss and increase the gain. This study is an attempt to establish awareness between the translators who have been ignorant of these phenomena because there is no single theory about it dependently; although, it is an integral part in every translation process. This dissertation is an attempt to shed the light on the fact of the loss and gain in translation from English into Arabic in translation of “The Fellowship of the Ring”. This paper is divided into theoretical and practical parts: two chapters in the former and third one in the later.

In the first chapter a general and complete overview about the loss and gain in translation phenomena has been provided where an investigation about the nature, reasons, effects, and resolutions about these phenomena has been introduced together with an illustrative examples and explanation to each title.

Similarly, an analytical study about the English fiction fantasy literature has been held in the second chapter by providing an overview about the English fiction fantasy including definitions, characteristics and components, as well as; emphasizing the main difficulties that hinder the translator in translating this type of texts and proposing some solutions in order to

overcome these difficulties together with illustrative examples. Both, chapters' examples are taken from well-known novels and shorts stories of both English and Arabic.

And, by applying the findings of the theoretical part a critical analysis study to the Arabic translated version of the “The Lord of the Rings: The Fellowship of the Ring” by J.R.R Tolkien, is held in the second part of this dissertation. By analysing some translated patterns then comparing it with its (ST) counterparts in order to learn to what extent the translator succeed in rendering the characteristics of (ST) in (TT). Mainly, the focus will be on extracting the loss and gain aspects within the (TT). And, for concluding this dissertation a conclusion to sum up all the discussed points in the three chapters; in addition, to some recommendations to deal with loss and gain when translating literary English fantasy texts Arabic will be proposed.

Part One:

The Theoretical Part.

Chapter I.

Loss and Gain in Translation from English into Arabic.

I.1. Introduction:

Despite their differences, translation theories have been seeking the same goal which is: providing the translator with translating techniques and strategies that enable him/her to produce a fluent (TT). A (TT) that suits both the linguistic and the cultural conventions of (TL), and it carries the flavor of the (ST). However, this is not an easy task to be fulfilled with discrepancies between Arabic and English as two asymmetrical languages that originate from different language families. On this basic, the translator will be forced to sacrifice some of the (ST) features in order to produce readable and comprehensible (TT). Consequently, the (TT) suffers different kinds of loss to achieve such text which places the translator faithfulness in question. However, a high competent translator, who has superb control of his/her first language, s/he will take advantage of these asymmetrical linguistic discrepancies by not only overcoming it but also investing it in strengthening and enriching his/her translations instead. Notably, the phenomena of loss and gain are debated implicitly in every translation that aims at achieving an equivalence and equivalent effect of the (ST), yet up until now there is no independent theory of loss and gain (Basnett, 2005).

Apparently, there are missing elements from any (ST) in its (TT) either on its abstract or concrete level which refers to with loss, yet there can be notice extra values in it also. The lack of the (ST) elements or the loss in translation occurs due to the linguistic and extralinguistic differences between the (SL) and (TL) mainly. These linguistic discrepancies hinder the process of the translation because each language has its ways in arranging their signs in writing and speech which creates barriers against expressing the same concepts in different system. Additionally, this loss can touch the semantic level of the text due to the absence some of the (SL) bound concepts in the (TL), as their connotative and referential meaning are either absence or different in (TL). Also, the loss occurs due to the extralinguistic discrepancies, including the cultural and religious discrepancies between these languages which hinder the translating process. Assumedly, the extralinguistic factors are the major reason behind the incapability of producing a complete replica of the (ST). Because rendering them into the different (TL) culture and religion considered as impertinence to its crests and conventions. Therefore, the translator ought to eliminate most of these elements and adopt them into the (TT) eventually. Last and not least, the amount of loss is the translator responsibility in the first place because it is his/her choices which produce the final version of the (TT), and the less the loss occurs the more values the text earns. Still, although a complete replica of the (ST) is not achievable positive and extra gained values can be tackled in (TT).

Evidently, the many versions in one language of one work proves the possibility of the gain in translation, as each version has an extra value on its analogue, and even (ST). Thus strengthening the aesthetic function and values of the (ST) in (TT) is reachable in different languages. Both loss and gain are interrelated phenomena in the process of the translation and dealing with them needs an awareness and acknowledgement of the target and the source language in addition to the strategies, methods and techniques to reduce the former and enhance the latter.

In the purpose of shedding light on these issues and proposing solutions to deal with these phenomena; a theoretical comparative study between English and Arabic will be held in this chapter by displaying the main linguistic and extralinguistic differences of both languages and identifying both phenomena thoroughly.

I.2. The Concept of Translation Theory:

Translation theory has been locked for decades between the “Sourcerers” and “Targeteers” (E.Landers) sterile debate (Munday, 2011). Basing on Schleiermacher view of moving the reader towards the writer in translation process (Ibid), Sourcerers claim that faithful translation means producing (TT) that resembles the (ST), exactly, by applying specific translation methods like ‘literal’ and ‘word-for-word’ in translating it. Because following and imitating (ST) closely will preserve all of its elements and transmits them into (TT). Additionally, they argue that the core of translation is to manifest (SL) peculiarities which contributes in enriching (TL) literary canon and produces tolerance and acceptance among speech communities (Venuti, 1995). By contrast, Targeteers claim that translators’ primer focus is to produce an understandable cohesive text which conforms to both the linguistic and cultural aspects of (TL) by rendering and molding the message of the (ST) into the (TL) repertoire. However, none of these theories could achieve perfect translation which leads into the emergence of new theories that sought more systematic procedures in translation (Munday, 2011).

I.2.1. Equivalence and Equivalent Effect in Translation Theory:

Because there is no fully identical among languages either on their symbols or the way they organize words within a sentences no complete equivalence can be achieved, and the only thing translators are trying to do is to make the same impact. On this basis, **Nida**, in his book “Toward a Science of Translation” (1964), displays new perspectives of translation by

presenting two alternative grades to translation formal and dynamic equivalence which combined various translation methods and strategies translator can resort to meet his/her goals. Formal and dynamic equivalence is build on the principal of equivalent effect where the first priority of translators is the intended effect of (ST) message then comes the content and the form in the second place and their degrees varied according to the nature of the message, author intention, translator proxy and the intended audience. Namely, formal equivalence focuses on both the content and the form of the message; he assimilates it with gloss translation that aims at producing literally and culturally as close as the form and content of the original allowed. On contrast, dynamic equivalence aims at naturalizing the message by accommodating it with the target culture's behavioral mode. Eventually, many theorists follow the path of Nida in the equivalent effect principals by introducing more divisions to translation grades like, grammatical equivalence, textual equivalence, and pragmatic equivalence (Baker, 1992)

I.2.2.Functional Translation Theories:

Affected by the equivalence translation grades and the German functionalist communicative approaches, new theories like Skopos, text-type and translation action theories have emerged in the 1970's and 1980's after giving away the static linguistic typologies of translation (Munday, 2011) and resorting to more scientific and methodological procedures which help translator in making his/her decision on the bases of reason rather than intuitions or feelings (Venuti, 1995). Unlike the pre-theories, these theories see translation as purposeful activity with communicative purposes that aims at producing (TT) with the same function as (ST).

To start with, Katharina Reiss' **text typology theory** concludes that it is the original text type which imposes the way in which translator should translate, as s/he uses plain prose method with informative texts , identifying method with expressive texts, adapting method with operative texts and supplementary method with audio-visual texts (As-Safi, 2011). Apparently, deducing the type of (ST) by extracting the characteristics of both the used language and nature of the message gives translator clear and complete image about it which helps him in replication of its function in (TT).

Translation action theory; on the other hand, was proposed by Holz-Mänttari basing on the notion of communication and translation action; it aims at "providing a model and guidelines to wide range of translation situation" (Munday, 2011, p. 77). This theory sees translation as product-oriented and purpose-driven human interaction and considers translating as communicative process that its role change according to the (ST) author, translator and (TT) receiver. And it is the task of translator to decide which genre or form that is functionally

appropriate in the target culture to make an intercultural transfer by his translational action (As-Safi, 2011). Eventually, by bearing in mind the genre, author and (TT) receivers; as well as, the cultural aspects in the process of translation will decrease the possibility of losing both characteristics and effect of the (ST) in (TT).

Lastly, Hans Vermeer **Skopos theory** strengthens the both previous theories by providing translator with blank card to translate (TT) dynamically according to the (ST) requirements. He states that there is no only one translation to a given text because translation methods translation varies according to the client and the receiver of (TT). Since, the translated text directed to specific culture for serving and meeting particular purposes translator is obliged to naturalize his text with what suits the TL culture (Munday, 2011). As matter of fact, Skopos theory can be considered as tool of enriching and reducing loss in translation.

On the whole, these theories consider translation as communicative process with intended purposes of serving (TC) conventions that aims at rendering a complete human experience to the others communities.

I.3. The Concept of Translation Loss:

Translation loss refers to “the incomplete replication of the ST in TT” (Dickins, Hervey, & Higgins, 2002, p. 21) when translator fails to render the entire culturally relevant and linguistic features of the (TT). Similarly, Dr. Goui said in translation studies lecture on December 09th, 2013, that “الخسارة هي فقدان حقيقة معينة موجودة في النص الأصل وجوبا واضطرارا” (i.e. losing certain truth of the original text either by choice or force). Generally, the asymmetrical origins, characteristics and living experiences among languages are the main reason behind translation loss; likewise, discrepancies between Arabic, as Semitic language and English as Indo-European language causes a very common, varied and sometimes inevitable translation loss (As-Safi, 2011). Additionally, the degree of loss varies according to the translated text type as it is rare in the informative texts, likely to happen with expressive texts and highly expected with the sacred texts. It happens as result of the linguistic differences among languages on all the level of language: Morphological, syntactical, rhetorical/ stylistic, textual (As-Safi, 2011) and phonological level (Higgins et al., 2002). Eventually, the different living experience of the (SL) and (TL) increases the lexical gap between them therefore many losses are likely to happen. Still, it is impossible for the translator to replicate entirely the message of the (ST) into (TT) because all types of translation entail “loss of information”, “addition”, and “skewing of information” (Dil, 1975); therefore, translator should focus on reducing the loss instead of avoiding it .

I.3.1.Types of translation loss:

According to Prof. As-Safi translation loss are categorized into avertable and inevitable loss:

I.3.1.1. Avertable Translation Loss:

This type of loss is attributed to the translator's deficiency and failure in finding the correct and accurate equivalent term in the (TL). (As-Safi, 2011)

Example:

ST. "The way to dusty death. Out, our brief candle!

Life's but a walking shadow , a poor player

That struts and frets his hour upon the stage

And then is heard no more." (Ghazala, 2008,p.316)

TT.

" ابعدي ياشعلة الوجود القصيرة المدى، ابعدي، و ما الحياة إلا بطل ثائر، و فنان مسكين يزهو و يعزف على المسرح،
ثم لا يسمع عنه بعد ذلك الحين." (ibid)

The previous example shows different sort of mistakes in (TT). At first, the translator fails in producing the correct equivalence to both walking shadow and player by translating the former as "بطل ثائر" instead of "ظل سائر" and the latter as "فنان" instead of "ممثل"; as well as, the addition of the verb "يعزف" which does not exist in the (ST). Next, the loss of the prosodic features of (ST) including rhymes and sound effect that weakens its aesthetic and destroys its expressive function and genre. In short, the avertable loss in (TT) is the result of translator's ignorance and incompetency. (ibid)

I.3.1.2. Inevitable Translation Loss:

Unlike the former, this type of loss is attributed to the linguistic divergent systems of (SL) and (TL). (As-Safi, 2011)

I.3.2. Causes of Translation Loss:

People see world and express themselves through the way their languages arrange, produce or articulate their units because according to Sapir-Whorf linguistic relativity theory language

determines people intellectual and shapes their way of thinking. Thus various and numerous speaking, linguistic, individual and cultural differences will take place among different speech communities (Armstrong, 2005). Consequently, the rate of loss increases, and it is the role of translator to create neutral position of all these differences either by introducing them to one another, or reducing and excluding their possibilities by imprinting them within the (TL) culture canons, taboos, ideologies or codes. On these bases, one can categorize the reasons of translation loss into four main categories:

I.3.2.1. The Linguistic Differences between English and Arabic:

Because English and Arabic belong to different language families the possibilities of loss can be occur on all language levels morphology, syntax and phonology ,or textual levels stylistic/rhetoric, texture and semantic.

Firstly, the difference between Arabic and English internal structure and forming rules enhances the rate of the *morphological loss*. Unlike English, Arabic morphology is rich with various functional morphemes like the duality and feminine suffixes and infix morphemes which does not exist in English (Reima Al-Jurf, p. 2).Accordingly, the absence of the feminine form and duality in English can be confusing to translators, and the failure of extracting the intentional meaning can create a serious morphological loss leading to producing a wrong or an inadequate translation. For instance, when translating the following sentence: ‘the students are sitting down’, translator has six possibilities to render it in Arabic as it can be: الطالبان جالسان، الطالبتان جالستان، الطالبتين جالستين، الطالبتان جالستان، الطلاب جالسون و الطالبات جالسات. and it is only the context which will decide which one is correct. Contrastively, if the original is in Arabic "الطالبتان جالستان" translator has only one option which is the two girl students are sitting down. Here "الطالبتان" must be translated as (the two girls) necessarily because translating it only into (students) will create semantic loss, as neither gender nor number can be determined in this case. Briefly, the absences of the previous mentioned morphological features in one of the languages may cause serious semantic loss especially in case of holy texts and it is the role of translator to find relevant alternatives in (TL) to compensate this type of loss in (TT).

Similarly, Arabic and English syntax are separated from one another because each one of them combines and arranges the words within sentences according to its way, and the failing in overcoming these differences will cause an inevitable *syntactical loss*. Probably tenses are one of the most difficult syntactical dilemmas confronting the translator either in translating

from English into Arabic or vice versa since English has twelve tenses and moods of time reference; while, Arabic has only three (McCarus, Mory, & Snider, 1969). For example, translator had no choice but to render present progressive into simple present in Ar.(TT). Additionally, the asymmetrical in part of speech, especially the case of Arabic cognate object which does not exist in English, can be tough to deal with without resorting to some alternatives like using different noun or adding adverb of manner.(As-Safi, 2011)

By contrast, *phonological loss* do not affect the intended message both writer or translator wants to convey because each language has its own way of articulating and producing phonemes, even if they belong to the same language family. Still, the possibility of loss on this level is high and can affect the impact of the original; especially, if the message is part of rhythmic, prosodic features or rhetorical features of texts like poetry, jokes or songs. The failing in meeting the prosodic and the phonemic features of the original will produce a text with weak auditory appealing effect on the reader and hearers. (James, Sandor, & Ian, 2002)

Example:

ST.	TT.
<p>“SID: That’s right. She has nice eyes. JOE: How can ice be nice? It’s too cold. SID: Not ice, you fool! Eyes: E-Y-E-S.” (Hancock, 2003, p. 17)</p>	<p>سيد: عيني حفيدتي جميلتين. جو: كيف للجليد أن يكون جميلا؟ فهو شديد البرودة. سيد: ليس الجليد أيها الأبله بل عينيها ع-ي-ن-ي-ه-ا*.</p>

Table I.3.2. 1. An example of the phonological loss

Notably, in the first example a complete loss occurs as the (TT) do not reflect both the meaning and the sound-effect of (ST). Because the original has rhythmic aspects among the words: eyes, ice and nice which cannot be meet by their synonyms: عينان، جليد وحسن ; Moreover, the element of humor that the homonymy (eyes and ice) is not in (TT) as "عين و جليد" do not sound alike. (ذهبو/ذهب). Although, each language has its own phonology that can be rarely assimilate with another one translator should find neutral solution to avoid loss on this level.

Additionally, losing the aesthetic values of (ST) can be due to the *stylistic/rhetorical loss* where translator fails in rendering either rhetorical or stylistics devices of the original into (TT). Arabic stylistics is by all means different from English because some Arabic stylistic devices like repetition, redundancy and successive use of nominalization are considered as

flaws in English texts. Additionally, English tendency of using vulgar, colloquial, informal language can cause problem while translating into Arabic because Arabic writing is characterized with high formality in choosing words and sentences, and rendering informal units into formal one in (TT) will cause loss. For example, Arabic translator will render both sentences (1) Oberon: “I know not” (kagawa,2010,p. 76) and (2) Megan: “I don’t know” (ibid, p. 222) into " لا ادري " / " لا أعلم " ; the Arabic sentence can never show the different in position and the degree of politeness between the two characters, as the first character is one with high manners and etiquette while the second one is just an average person. Eventually, metaphors, similes, alliterations, anaphora...etc are considered to be challenge to translator; especially, when dealing with literary texts as the less loss in (TT) the more successful translation will be.

Another level which the failing in rendering it precisely will cause considerable loss refers to as *texture loss*. Texture is the defining characteristics of text which grantee that the text hangs together both linguistically and conceptually it realizes in cohesion, coherence and thematisation (Hatim & Mason, 1990). Cohesion and coherence within the text can be seen in the use of conjunctions, referring expressions, substations. Arabic texts do not use the “Wa” as mean of joining the chunks and sequence of the ideas excessively; as well as, not using substations or referring expression do not affect the value of the texts as the writer can repeat the same word in more than one sentence within one paragraph. While English language considers the over use of “And” as dull writing that hard to be understand.

Example:

ST. "يسرني تدفق تيارات الخلق، و طوابير الكارو، و أعرف باب الحوش كصديق قديم. ويجذبني القبر بتركيبه الوقور المنعزل وشاهديه الشامخين، وسره المنطوي، و بإجلال والدي له." (محفوظ، صفحة 19)

TT. “*The stream of people and the queues of the wooden carriages pleased me. The door of grave’s yard was like an old friend to me. The grave attracted me with its dignified and secluded structure, its introverted mystery, its high headstones, and how my father honored it.*”

(Maddah, 2012, p. 38)

Notably, the number of the “ands” has been reduced in (TT) by replacing some of them with different connectors to avoid producing text with dull style. Even though, translator can reduce the number of ‘ands’ in (TT) this is not a blanch card to always modifies them as

sometimes they have a certain aesthetic function that cannot be achieved unless he render them like they are.

Eventually, any loss on the previous levels leads to what so called *semantic loss* which can be categorized *lexical semantic loss* on *textual semantic loss*. to begin with, textual semantic results from the loss of the previous loss levels because any loss on any level will cause loss the meaning of the original. Still, any translation entails loss of semantic content particularly when dealing with idioms, figurative meaning, generative and specific meaning, and special formulas (Nida & Taber, 1982). Next lexical semantic loss refers to the incomplete conveying of the connotative or the referential meaning of words because words acquire their meaning through the frequent use in specific context within particular language (علي, 2007). Therefore, Shrek the *Ogre* English child know is not "الغول" Arab child know and "السحر" connotative meaning is not the same in English, as Arabs consider it as negative thing due to their people voodoo practices while English men depict it in pleasant way due to the reputation of magic in their fairytales and superstition; accordingly, translator must find way to convey that word either to *magic*, *voodoo* or *black magic*. Generally, translator resort to explanatory or gloss translation to compensate on this type of loss.

Example:

ST. "مواسم القرافة تعد من اسعد أيامي البهيجة بنشرع في الاستعداد لها مع العشى بإعداد الفطير و التمر...تتقدما خادمة بسلة الرحمة." (محفوظ، ص 19)

TT. "The grave visiting seasons were one of my happiest days. We got ready for it in the evening by preparing pastry and dates ... while the maid walked ahead of us with the basket of mercy [1]."

(Maddah, 2012, p. 38)

The number (1) next to the 'basket of mercy' is indication to foot notes which translator adds in order to explain the cultural connotation of the concept though the basket of mercy/ "سلة الرحمة" are synonyms. Also, there is a semantic loss in (TT), as pastry does not has the exact referential meaning of "الفطير" in Arab culture ; moreover, the word evening is inadequate time reference to "العشى" because it is too general, and it would be better if translate it with 'night' instead. Lastly, because Arab and English live in completely different environments of asymmetrical conventions and beliefs; the lack of equivalence will take place eventually causing inevitable; uncompensated and common semantic loss (As-Safi, 2011).

I.3.2.2.Cultural Differences between English and Arabic:

The absence of the English cultural concepts counterpart in Arabic creates loss in (TT) because the meaning of these concepts is the property of the speech community. Thus, "For truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function"(Nida,2001). In this context, cultural loss are classified "into four main categories: explicit losses, implicit losses, modified losses, and complete losses" (Al-Masri, 2009, p. 18).

To begin with, **the explicit loss** refers to the loss of the cultural information where translation causes a loss both to the (ST) 'etics' (i.e. the (ST) surface level including the (SL) verbal signs and structures) and 'emics' (i.e. the (ST) deep level including the cultural-specific hidden information). This loss occurs due to the using of the literal translation method in translation, mainly, the idioms and attitude of speaking; where, the linguistic equivalence is sought on the expense of the cultural equivalence which creates problems in decoding the intended meaning of message. (ibid)

On contrast, **the implicit loss** refers to the loss of the information that has been implicitly presented in the (ST) where the translation causes a loss to the (SC) emics'. Subsequently, the implicit loss includes:

"... the following sub-hierarchy of losses: loss of idioms..., loss of social attitudes...loss of social practices... loss of religious-based idioms... loss of life style as reflected in metaphors... loss of culture-bound expressions... "
(Al-Masri, 2009, p. 23)

Because this type of expressions is loaded with cultural aspects and pragmatic values that are rooted to their social and religious context, these two aspects will be lost even by reproducing the expression equivalence and sometimes corrupts their meaning. For instance, by transliterating the cultural-bound expression the EMO (i.e. a young person who likes this music, wears mainly black clothes, and is often nervous, worried, and unhappy (Oxford)) by "إيمو" its meaning was not conveyed to the Arabic receptor therefore, it is misunderstood with the term Satanists:"عبد الشيطان" in the Arabic Gulf till now days. While translator translate this cultural word if it does exist in the (TL) still he must provide footnotes or commentaries, as the (TL) and (SL) have different cultural connotative meaning for avoiding such loss.

Next, **the modified loss** results from replacing the (SC) expression by culturally equivalent (TC) expression. This loss includes the following sub- hierarchy of loss: loss of proverbs, loss of honorifics (i.e. male-female/ male-male addressee forms) and loss of the environmental cultural expression (ibid). For example, the message of the (ST) has been successfully reproduced in the (TT), as by translating the, as by translating the environmental cultural expression “this news warmed my heart” by “هذا الخبر أثلج صدري”. However, there is still a loss of the attitude and mode of thinking of (ST). Likewise, although replacing the English proverb “Between Scylla and Charybids” by the Arabic proverb "كالمستجير من الرمضاء بالنار" (Ghazala, 2008, p. 142) conveys the indeed message the mood of the source was lost in the (TT), as the image of the sea rocks the English proverb convey is different from the hot unpleasant image of the extreme heat and the fire in the Arabic proverb. Still, by producing such loss the translator will avoid a more serious loss by translating such expression literally.

Lastly, **the complete loss** is the loss of figurative verbal signs that may sole be of prime pertinence to the (SL) people, and they occur only to cultural similes and idioms (Al-Masri, 2009). By explicating the Ar.similie " بوابة المتولي " و كأنه يفتح by “record ledger” in the lost do not affect the source message but the similarity between the image and the action. As the “The Metwali Gate” is a famous arc in Egypt that the liberation army had crossed someday, and the Egyption used it to mock the people who themselves big while in fact they are nothing. thus, the English counter part fails in making a similare sarcastic impact, as there is no way they can extract the image unless if they are aware of the facts of this similie (ibid, p.34). Smiliarly in translating of certain idioms that carry some ironical meanings, “ the pragmatic force of the speaker’s uttarence” (ibid, p.35) will be lost.

In sum, avoiding the literal translation methods as much as possible is curcial when dealing with the cultural aspects of the text; in order to, avoid a serious destructive loss . Still, creating fixed alternative universal principales and procedures to deal with the cultural loss is not possible, as these aspects of text is vast anew scope to be limited in one approach, from one hand. And, the loss in the sub-types of each type vary according to the situation and the context of each utterance type, in the other hand. Therefore, after decoding and intrepriting the uttarence adequatly the translator ought to arrange her/his prioprity by deciding and choosing the method that produces less loss in the (TT) and conveys the message of the (ST) completely by seeking an equivalent effect in the first place.

I.3.2.3. Religious Differences between English and Arabic:

Likewise, dealing with *religion bound words* is tougher than dealing with cultural bound one because words of this type are more sensitive and translating them wrongly may touch the sanctuaries and national identity of the (TL). Also, they may even lead to hangman's rope. So, when dealing with them translator should give priority to conveying their meaning precisely by choosing the short cut road by transcribing them along with commentaries and explanation on this basis " *الزكاة* ", becomes "*Zakkat*" not "*Charity*" and " *الوضوء* " becomes "*Wudu*" not "*washing*". Finally, it is recommendable to learn even more about these words and consulting specialists in case of ignorance because the two previous types of words can be sometimes not accepted in both the target culture and religious conventions.

Also, *taboos* including slangs and embarrassing terms like name of dieses, animals, cats and sexual terms (علي، 2007) creates a problem to Arab translator. For instance, slangs in English writing and spoken language are employed to convey a strong feeling and emotions of anger, glee, depression...etc. while in Arabic are considered as sign of disrespect, lack of manners and insults. Consequently, translator best solution is omitting the slang term and adding an alternative term in order to compensate on the effect loss in (TT). As an example the translation of the following sentence "*Damn it! What kind of world is this? Where's the justice ?*" (Mayer, 2007, p. 84) with " *أبين العدالة في هذا العالم* " (الحلبي، 2009، صفحة 107) by omitting the swearing word without compensation loss of effect, the strong feeling of anger in (ST), occurs ending with neutral and emotionless (TT). There is also a case of excessive omission of taboos in Stefan King's works Arabic translation which it is rich source with Taboos and offensive slangs e.g. the 'Cycle of the Werewolf' 9th chapter Arabic translation by A.K. Tewfik (توفيق، p. 63 69).

I.3.2.4. Translator's Deficiency:

Since translation occurs in translator's mind certain personal problems are likely to interfere within the process causing some distortions in the message. Unconsciously, translator's thoughts, tendencies, beliefs and persona affect his decisions, interpreting, analyzing and methods of translating the (ST) producing unconscious loss. Personal problems can be the result of either personal or methodological causes. As its name refers to *personal causes* are related to the translator persona which sometimes seen in his deficiency and incompetence which has been resumed by Nida in the following points:

1. “Too much knowledge about the subject matter;
2. Taking translation for granted;
3. Insecurity about one’s language;
4. A desire to preserve the mystery of language;
5. Wrong theological presupposition.
6. Ignorance of the nature of translation.” (Nida & Taber., 1982, p. 99;104)

Similarly, *the methodological causes* can cause a serious loss in translation because they are the result of the translator’s wrong decisions and choices. For example, the excessive use of strategies like overtranslation, omission, addition will weaken the value of (TT) because overtranslation produces serious morphological loss while omission and addition produces semantic loss.

I.3.3. Strategies to Reduce the Loss in Translation:

Since loss is inevitable, and “Every translation entails a loss by comparison with the original” (Harranth,1998 p. 23) translator main task is reducing loss instead of agonizing over it (Basnett, 2005)by resorting to alternative solutions like compensation. Namely, compensation strategies are group of conscious, careful, free, one-off choice techniques translators resort to make up on the unacceptable loss (i.e. the loss of meaning or effect in the (ST) (Newmark, 1988) in translation(Hervey& Higgins, 2002, p. 268) by adding element elsewhere(Armstrong, 2005)which Nida and Taber limit it solely to idioms. Hervey and Higgins propose (2002) four types of compensation: compensation by merging, compensation by splitting, compensation in kind and compensation in place. To begin with, *compensation by splitting* occurs when the meaning of (ST) word expanded into longer stretch of the (TT). Contrastvily, in *compensation by merging* a longer stretch of (ST) condenced in shorter stretch in (TT). Next, *compensation in kind* occurs where different linguistics forms are employed in (TT) to re-create a similar effect, and it can be achieved by making explicit implicit, denotative by connotative, concret for abstract vice versa. (Dickins, Hervey, & Higgins, 2002). Lastly, where the effect of (ST) is at different place from that in the (TT) *compensation in place* occurs. The following table will show and sum up these strategies via both exemplification and illustration:

Example:

(ST)	(TT)	Type of compensation
Horseman	فارس	by merging.
Easter	عيد الفصح.	by splitting.
(As-Safi, 2011). لنبلوكم.	“Surely we will try you.”(Ibid.)	in kind
“Calm is the morn without sound Calm as to suit a calmer grief” (Ghazala, 2008, p. 309)	”السكون صبح دون ضجيج سكون يوازي الحزن الشديد (Ghazala, 2008, p. 309)	in place

Table I.3.3.2: Loss' Compensation strategies.

There also alternative strategies to reduce the loss which has been proposed by Mona baker including: translation by more general word , a more neutral/less expressive word, cultural substitution ,using a loan word or loan word plus explanation, paraphrase using a related word, paraphrase by using unrelated words, omission or illustration.. (Baker, 1992, pp. 26-42).

I.4. The Concept of Translation Gain:

The notion of gain is appreciated and sought in literary texts, particularly, because literary translation itself is an act of creation. Gain refers to the additional features in (TT) that does not exist in the (ST) and implied values in (TT) (Louise, Michael, & Sándor, 2009), or it is the “matter of expressing the meaning to the greater degree in translation as compared with the original” (Sallis, 2002, p. 89) which can be reached by preserving the meaning of the original and only transposing it into different context (Ibid.). In other words, gain refers to the values that can be profited in the (TT) either by enriching or clarifying the (ST) (Basnett, 2005), and it does not mean adding information to (TT) (Vinay & Darbelnet, 1995). It can be achieved by resorting to certain strategies, like “compensation, domestication, annotation and explication” (As-Safi, 2001, p. 75). However, Gain is rarely feasible and only the competent translator will be able to strengthen the intended effect of the author and appeal the readers' senses effectively.

I.4.1. Types of Gain:

The enrichment and the earned characteristics and values in the process of translation can be noticed either on the (TL) or (TT):

I.4.1.1. Enriching (TL):

Gain in (TL) can be categorized into two forms first type occurs when “translation enlists the foreign text in the maintenance or revision of literary canons in the (TL) culture, inscribing poetry and fiction”(Venuti, 1995, p. 19). Venuti calls for presenting the peculiarities and the differences of (ST) in the (TC) and linguistics; even if, it contradicts with its conventions and nature because it contributes in the development of (TL) literary canon; as well as, reducing distance between communities by introducing the monolingual to (SL) conventions. Arabic literary is the best example to this phenomena, as the Arabic canon developed and flourished via the Modern Literary Renaissance which introduced the Western literary forms to Arab contributing in the appearance of short stories, novels, drama, modern verse, Romanticism...etc. (1962، الفاخوري).The second type of enriching the (TL) can be tackled down into the many neologisms and the English proverbs that become a part of the Arab daily use; like, "كل الطرق تؤدي إلى روما" و " لا تؤجل عمل اليوم إلى الغد "

I.4.1.2. Enriching (TT):

This form of gain based on the assumption that translator can sometimes produce (TT) far better from the (ST) by making it clearer and more legible to the readers. For instance, by making “unexpressed situational element expressed” (Vinay & Darbelnet, 1995, p. 170) the text will be more “self-sufficient” (Ibid) (i.e. rendering explicitly what is implicit in (ST) which creates less dependent (TT) on the situation and the context). Accordingly, the text interpreting and understanding will not dependent on the its original context, but the reader will find in (TT) all the needed elements and hints to interpret the intended message of the text which considers as gain to the (ST) in (TT). This form of gain can be achieved when (SL) words are at high level of abstraction while (TT) has more concrete equivalence; compare the more abstract to "*forgive* " the more concrete to "صفح، عفا، غفر، سامح" (Ibid.).In short, Vinay and Darbelnet stresses the need for gain in translation by creating less dependent (TT) which will reduce semantics loss eventually.

Additionally, enriching the (ST) can occur on the level of the aesthetic function, intended effect and stylistic features of the (ST) which has been referred to previously as “plus values”.

And Shakespeare's plays translations by (خليل مطران) are the best illustration to this phenomena who via employing the Arabic figurative language devices metonymies, metaphors, similes...etc, he strengthens the aesthetic perspectives of the plays.

Examples:

ST. 1. "Who chooseth me shall gain what many men desire." (Shakspear, 2005, p. 45)

ST. 2. "Who chooseth me shall get as much as he deserves." (ibid)

ST. 3. "Who chooseth me must give and hazard all he hath." (ibid)

TT.1. "من اصطفاني فقدمنا" تمننت الناس وصلي " (مطران، 2011، ص 52)

TT.2. "من انتقاني فاني" أهل له وهو أهلي". (ibid)

TT.3. "من ابتغاني فاعزز" بما هين لأجلي". (ibid)

Shakespeare employs the anaphoric device the alliteration, by repeating the phrase "who chooseth me" at the beginning of each inscription which Matran substitutes with three different verbs "اصطفاني، انتقاني، ابتغاني". These different words convey varied degrees of meaning to the word "*chooseth*", and they express more clearly the semantics relationship between the casket material and its script. And he compensates on the loss of the sound-effect, which originates from the elimination of the repetition in (TT), by translating with the relevant linguistic of the Arabic Poetry "السجع". Briefly, the translator decisions of both compensating the loss and clearing the (ST) in (TT) strengthens the aesthetic function and effect of the (TT) that meant to be conveyed to the readers of the (ST) by appealing and compelling the (TT) readers senses far better from the original.

I.4.2. Causes of Gain:

Even though, no theory indicates directly the factors that may create and enhance the gain within (TT) it can be deduced from Vinay, Darbelnet and Venuti particularly that gain occurs due to *linguistic causes*, *cultural causes* and *personal causes*. Linguistically speaking, when (TL) and (SL) belong to the same language family the gain is likely to occur because the translator task is easier compared with translation between asymmetrical languages. In this case, the only thing the translator needs to worry about is finding and selecting the closest equivalence in (TL). Additionally, he may find equivalence with stronger impact which contributes in strengthening the effect of the original message on target receptors. Likewise,

the symmetrical cultural features between (SL) and (TL) contribute in reducing the likely loss that may occur due to rendering such cultural-bound expressions in (TT). Also, the (TT) may gain some features that does not exist in the (ST) by rendering these cultural features with stronger equivalent effects. Next, the translator is the determining factor of gain, as her/his efficiency and high competency in the (TL) precisely will give him thousand options to translate each segment of (ST). This can be best illustrated by the comparison between Hasen Amine and Khalil Matran how the difference in the background of each of them will control the rate of gain in (TT).

Example:

ST. *“Therefore, Jew,
Though justice be thy plea, consider this,
That in the course of justice none of us
Should see salvation; we do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy.”* (Shakspear, 2005, p. 91;92)

TT.1. "فيا أيها اليهودي، مهما يكن من استنادك في دعواك إلى العدل، فلا تنس أن الله لو عامل كلاً منا بمحض العدل لما بات إنسان على أدنى رجاء بالمغفرة والنجاة. لهذا نستغفر الله كل يوم في أدعيتنا. وكما نستميحه العفو يجب علينا أن نكون من العافين عن الناس." (مطران، 2011، ص 48)

TT.2. "وحيث أنك أيها اليهودي تطالب بتحقيق العدالة، فإني أريدك إن تتدبر هذه الحقيقة. وهي إننا إن التزمنا بالعدالة وحدها فلن يكتب لأحد منا الخلاص. إننا في دعائنا نطلب لأنفسنا الرحمة و هذا الدعاء ذاته يعلمنا واجب الإشفاق على الآخرين" (أمين، 1998، ص 105)

There is a clear difference between (1) and (2), as the first translation has stronger effect than the second one. Although, the second translation is correct and serve the same function of (ST) compared with the second is poor translation as Matran Arabic background is better than Amine which enables him to reveal the implicitness of the text on the surface without losing any of the aesthetic values of the original. On contrary, the lack of cohesion and prosodic features in (2) weakens its effect.

I.4.3. Strategies to Enhance the Gain:

Gain in translation can be achieved by using strategies like: compensation, domestication, annotation, approximation and compromising and explication. (As-Safi, 2011,)

To begin with, *the compensation and Domestication strategies* are the techniques the translator use to fill the cultural gaps between (TL) and (TT). As the former can be achieved either by compensating on the likely occurred loss in (TT), or by producing a conscious loss on the expense of sever one while, in the latter, by naturalizing the units and features of the original in general (As-Safi, 2011,).

Likewise, the translator may resort to *annotation* for avoiding a sever loss and keeping both the morphological structure of the (ST) in (TT) and the referential meaning of the concept. Simply, by using this strategy the translator explains the word, between brackets, in the text right after transcribing it. Generally, this strategy is used with the cultural-bound words that either may have connotative meaning that cannot be expressed by its Arabic counterpart, or with the non-existed terms in the (TL). By using this strategy the translator will avoid using too much footnotes and gloss translation which helps the reader in understanding the term while reading the text without interruption. (ibid)

Lastly, in order to communicate the original message more effectively translator resorts to strategies like *explication* which will produce clearer text that convey the intended message of the author. Moreover, the gain can be achieved by creating “equilibrium or balance between the SL aesthetic and cultural values which are acceptable or unacceptable in the TL” (ibid,p. 59) through applying *approximation* and *compromise* strategies.

Example:

Example	Translation	Strategy	Explication
1-“Though Nestor swear the jest be laughable.” 2-“by two-headed Janus” (Shakspear, 2005, p. 7)	1-اقسم بإلاه المسرح (جانوس) ذي الوجهين. (عناي، 1988، ص 46) 2-حتى لو اقسام (نسطور) بان النكتة تضحك . (ibid)	1- Annotation. 2-Explication and annotation.	Using brackets along with transcription preserve the phonological and morphological

			effect of (TT).
2-“Ducats.” (Shakspear, 2005, p. 59)	"دينارا" (عناني، 1988، ص 122)	Domestication.	Translating “Ducats” with "دينارا" instead of دوقية.
3- “your footsteps feel from grass to granite” (Ghazala, 2008, p. 294)	"في وقع خطاك على الصلب و إلى العشب" (Ghazala, 2008, p. 294)	Compensation	Using السجع as compensation to alliteration sound-effect.

Table I.4.3.4: Gain strategies illustration.

Eventually, the gain can be sum up in the next four forms:

1. Compromising and compensating the loss;
2. Producing *conscious loss* in the expense of more severe one;
3. Domesticating and rendering (SL) peculiarities into (TL);
4. Strengthening and demonstrating the (ST) in (TT).

I.5.Conclusion

Overcoming the differences between the (TL) and (SL) is the first priority in translating texts from one language to another for producing an equivalent (TT) with the same equivalent effect. However, achieving a complete equivalence between the languages that originates from different language families is impossible because they are living different facts. Consequently, the asymmetrical origins between Arabic as Semantic language and the Indo-European English language are the main reason behind the lost of the (ST) elements and characteristics in (TT). Similarly, earning some extra values can be just an illusion under these circumstances because the first priority of the translator is overcoming these differences, in order to, produce equivalent replica of the (ST) instead of focusing on adding or ameliorating its quality in (TT). Still, the fact every translation entails loss of some sort often and sometimes gains is there.

Namely, the loss is the incomplete replica of the (ST) into (TT) which occurs due to many reasons, and can be dealt with by different methods and strategies. There are many different factors behind the loss that originate from the differences between the Arabic and English including linguistic, cultural, and religious factors. Additionally, the deficiency of the translator and the interference of his personality in the process of the translation may cause loss also. Therefore, different strategies like compensation by splitting, by merging, in kind and in place, as well as, compromising, explication, paraphrasing ... etc can be used to reduce the loss. Similarly, there are earned features that can be noticed in (TT), yet it differs from the loss in this that the gain occurs due the conscious applying of different strategies like domestication, compensation, annotation and explication which contributes in enriching the (TT). Additionally, rendering the peculiarities, neologisms, and foreign concepts into (TT) contributes in enriching the enriching its (TL) linguistic and literary canons. And in both cases the translator must have well-enough knowledge about the extralinguistic elements of the (TL) and (SL) people especially their culture; in order to, reduce the loss, from one hand, and enhance the gain, from the other hand. Thus, it can be said that: although both loss and gain are the direct results of the asymmetrical characteristics of Arabic and English it is the translator efficiency which will decide the amount of both in (TT).

To conclude with, since mastering both (SL) and (TL) is not enough to produce a perfect translation; establishing a theory of loss and gain is necessity for translator to provide her/him with enough knowledge about the translation mechanism. First, it makes her/him aware of the asymmetrical characteristics of both languages which help her/him predict the area of difficulties that may produce loss. Second, it provides her/him with techniques and strategies to deal with the loss. Third, it makes the translation process more systematic and conscious rather than chance and intuition. It pushes her/him to acquire the target culture and deepens his non-linguistics knowledge which makes her/him more open and tolerant towards the target by overcoming his personal judgment and evaluation. Moreover, his modification and compromising will be providing with solid ground that helps in the evaluation of the (TT). However, the loss is not always flaw as sometimes it is the only way to preserve the original properties in the target. Consequently, loss is never to be considered as negative aspect in translation; particularly, if this loss is translator way to convey and preserve the (ST) in (TT).

Chapter II.

The Difficulties in Translation the Fiction Fantasy from English to Arabic.

II.1.Introduction

Literary translation has been always the mean by which the different people transfer and learn about the other people's literary canon, as it contributes in its development and growth either by providing writers principles of writing of new literary genres or enriching its literary canon with priceless books. For example, Arabs would have never known the drama if not for the translations of the French and English plays. Likewise, the Arabs communications with the eastern world contributes in the appearance of the Modern Arabic novel in the second half of the 19th C. and the Modern poetry after the (WWII) (الفاخوري, 1962).

In General, literary translation refers to the translation of novels, short stories, plays, children literature (Gouadec, 2007) which submits into particular rules and principles. Namely, it has been defined as the reproduction of text that reflects author's intention, but it ought to only "shares the central literary properties of the object-text" (Munday, 2011, p. 426). That is to say, it aims at producing (TT) in its convention that had the same relationship to the objects (TT) have with its cultural conventions. In other words, it is the type of translation which "should reproduce in the (TL) reader the same emotional and psychological reaction produced in the original (SL) reader" (Lander, 2011, p. 49). Although, the literary translation is the dominate translation type recently; in particular fiction, which considers as the most worldwide translated genre (Venuti, 1995) only few books are translated into Arabic including Harry Potter, Twilight Saga and The Lords of the Rings. While books like "The Vampire Diaries by J.L. Smith and "The Iron Fey" Julie Kagawa" are not. Accordingly, the many questions that must be raised here are: what is the reason behind the decline and the recession of the Arabic literary translation compared with others languages generally, and in fiction translation particularly? Is it because of the difficulties of translating this genre which cannot be coped with? Or because of Arab reader who has no a particular interest in fictional works?

In attempt to investigate and reveal the truth about these phenomena, this chapter sheds the light on some of the difficulties which may face translator in translating fiction; along with, suggesting solutions and techniques to deal with the most common issues of literary translation.

II.2. The Concept of Fantasy Fiction:

According to The Encyclopedia Britannica, fiction is literature created from writers' imagination, presented as unrealistic work though it may be based on true story (McCudden,

2012). Briefly, fiction refers to any unrealistic story which employs storytelling techniques like dialogue, narrative or exposition, and combines from invented characters, places, events, and supernatural phenomena originating from the writer's imagination. Modern fiction has two main forms: novel and short story which categorizes into science fiction, fantasy fiction, crime fiction, humorous, historical fiction (Earnshaw, 2007) mystery, horror, detective fiction (Morley, 2007). And the fantasy is the main concern of this research in which an emphasis on its major translating difficulties is investigated.

Namely, fantasy presents an "imaginative fiction dependent for effect on strangeness of setting and of characters" (Britannica, 2012) which originates from folklores, myths, fairy stories or legends that usually shows people in conflict with enormously powerful beings and supernatural forces (Earnshaw, 2007). Often, fantasy writers tend to take "real-life situations and characters and introducing them into a world where unexpected things happen has resonated with readers since the earliest days" (Genre fiction as literature, 2005). Therefore, translating this genre into the Arabic is not only a matter of reproducing a linguistic equivalence in (TT), but a matter of rendering a foreign human experience into it.

III.3. Translating the Fantasy texts:

Because fantasy classifies under the expressive texts category, which hold a communicative purpose within their messages, selecting the appropriate and adequate translation theory in translating it is the first step towards a successful translation. Apparently, the principals of the literary translation theory are not to be applied in translating these texts because it will terminate by a dull and illegible (TT). Similarly, resorting to the free translation methods will erase the aroma and identity of the (ST) in (TT) which will affect the purpose of the (ST) eventually. Accordingly, applying these two theories findings in translating fantasy texts produce various types of loss and reduce the possibility of gain in (TT). Therefore, in order to render the maximum of the fantasy text characteristics and function in (TT) resorting to resorting to those alternative theories which do not consider the text as linguistic chunks only. But they go beyond its surface structure to cover the intended-effects, the author intention, the readers of (TL/SL) and the function of the (ST).

Consequently, by applying the findings of the Action theory the translator focus will not be on one aspect of the (ST), but it will distribute to embody all its linguistic, extralinguistic, explicit and implicit aspects. Therefore, in viewing the translation of fantasy text as product-oriented and purpose-driven activity of human interaction the translator will focus on

transmitting the message of (ST) by taking (ST) producer, (TT) producer and (TT) receivers. Additionally, this theory gives a consideration to producing (TT) that suits the culture of (TL) without disturbing the (ST). (As-Safi, 2011). Next, by taking in consideration expressive function of the (ST) translator shall adopt the standpoint of the author, from one hand, and by using the translation identifying method through the translation process, from the other hand. (See, I.2.1.). And by bearing in mind the claims of the skopos theory the translator defines his objectives and goals from this translating process in the first place. Accordingly, this will give her/him dynamical transposing between the different translation procedures according to the chunk, level and the intended-effect s/he is trying to render. (See, I.2.1)

To conclude with, it is not possible to constrain the methods of translating the fantasy text in universal stable list the translator can resort to each time a difficulty appears in front of her/him. As s/he ought to vary her/his translation methods and procedures according to the purpose of the (ST) in order to achieve similar one in (TT). Consequently, these methods will vary between the literality and the free translation. And, the only solution to overcome the difficulties of rendering this genre is being aware of its characteristics and defining components which will contribute in preparing her/him to the likely area of the difficulties. In brief, while rendering English fantasy into Arabic the translator main focus shall be in rendering both the content and the style of the (ST), as s/he is supposed to produce (TT) by recreating the effect the author was striving to achieve.

I.4. The Literary Translator Qualities:

Translating fiction deals with bilingual, bicultural and social transference, which involves exchange of social experiences of individual in the fictional world with reader within different cognitive environment. And as a part of literature, fiction and fantasy translation undergoes to the same rules and principals of literary translation and must be practiced by literary translator solely. Because *author-cum-translator* or *academic specializing in his author* is the only one who is able to translate such expressive text-type. And whose, often, translates them for her/his own pleasure and recognition rather than of commercial gain reasons (Gouadec, 2007). Because “the dedicated literary translator aims at sharing the final results with (TL) readers for whom the work would otherwise forever remains inaccessible” (Lander, 2011, p. ix), s/he ought to remain invisible in her/his text by not to sign or to ascribe the book copy writes for her/himself (Venuti, 1995). Unlike unliterary translator, literary translator must treat his text from literature reader’s perspective, yet s/he differs from the average (TL)

and (SL) readers in way that s/he reads, decodes, recodes before producing all the extracted-characteristics, the comprehensible-aspects and the interpreted-message in the (TT) (Hatim & Mason, 1990). Briefly the process of translating literary texts has been summed up in Robert Bly eight stages; which was originally created for translating the verse; then, translators generalizes it to comprise prose also (Lander, 2011). The eight stages of translation can be listed in the following eight steps:

1. Reading the book twice in order to understand it;
2. Determining the authorial voice;
3. Writing the first draft with highlighting the difficult concepts and terms;
4. Consulting a native speaker in order to solve what has been vague in the first draft;
5. Writing manuscript before revising it with special emphasis on phraseology, fluency and naturalness;
6. Examining the manuscript with the help of highly literary native speaker in order to rid of any trace of awkwardness;
7. Reading out loud and examining the manuscript line by line with literature specialist;
8. Make final change and produce the (TT). (E.Landers)

Still, even though with these process organizing steps the literary translator may not be able to produce an equivalence and equivalent effect of the (ST) in (TT). As, there are many factors besides to the text language and genre that hinders the translating process, and causing very serious loss to the (ST) characteristics in (TT).

II.5. The Difficulties of Translating the Fantasy:

The difficulties of translating fantasy occur due to the translator failures in overcoming the asymmetrical linguistic and non-linguistic features of (TL) and (SL). Accordingly, the (TT) suffers different types of loss which will weaken its aesthetic aspects and values. Namely, these translating difficulties rise from the distinctive elements and components of the fantasy text including: titles, characters, characterization, setting, allusion, dialogue and stylistic devices translation.

II.5.1. Titles:

Translating a title is an artistic rendering, or what Catford refers to as a *creative transposition* (Catford, 1965) because it“ should sound attractive, allusive, suggestive...and...bear some relation to the original”(Newmark, 1988, p.56). Normally, title should remain unchanged because it is the card identity of the literary work, but “Title change may occur because of the

cultural, linguistic, historical or even geographical disparities between SL and TL” (Lander, 2011, p. 140). Consequently, this change contributing either in producing loss or gain in (TT). To begin with, the loss in translating titles increases in the case of *reader-oriented titles*, or what Newmark (1956) refers to with “*allusive titles*”, which have sort of referential and figurative relationship with the topic. And they function as preparing readers to the following events of the story via employing words and expressions that attracts and manipulates their senses and attention (Caruana, 2009). Usually, these types of titles are *imaginatively kept* in the process of the translation (Newmark, 1956). Accordingly, the translating process will not be limited into seeking equivalence (TT), but it exceeds it at aiming at producing (TT) with similar function in order to achieve an equivalent effect of (ST) in (TT). In which if it is achieved, a gain will occur in (TT).

By contrast, the translator task is easier in rendering *the content-oriented/ descriptive titles* since this titles function is to describe the literary work contents’; including theme, character, setting, or the plot (Newmark, 1956). And this type “*should literally kept*” (ibid, p 57) in the process of the translation. Therefore, the loss is unlikely to occur here since the main focus on producing its content rather than its form via seeking an Arabic title with equivalence message. On this basis, it can be distinguished between four methods in translating titles: literalism, naturalization, transference and shift. Namely, transference is the process of transferring an (SL) word to a TL text by transliterating it (Ordudari, 2007) while naturalization refers to the process of adapting the (SL) word to both the normal pronunciation and morphology of the (TL). Conversely, Shifts / transpositions it involves a change in the grammar from (SL) to (TL) (Newmark, 1988). The two first methods are used for carrying the values of the original into (TT) by respecting its interrelated quality and quantity. While, the next two methods are used to guarantee a strong bias of the (ST) title (Caruana, 2009).

Example:

N°:	Title (SL)	Title (TL)	Method	Loss' type
01	Frankenstein (Shelley, 1818)	فرانكنشتاين. (حسن، 2003)	Literalism	Phonological
02	Othello (Shakespeare, 1968).	عطيل. (مطران، 2011)	Naturalization	Semantic/ phonological

03	The Inferno.(Brown, 2013)	الجحيم. (إدريس، 2013)	Transference	Semantic /implicit
04	The Jenus Murder Case (Wilson, 1984)	الاستحواذ. (رملاوي، 2007)	Shift	Morphological

Table II.4.5.1:Methods of translating titles from in English to Arabic .

Apparently, the phonological loss in the title (N^o:01) is not serious because only the phonic aroma of the original was absent in (TT) which did not effect the message of the text. While it causes a semantic loss in title (N^o:01). Because Othello has no significant of unemployed like the name "عطيل" refers to according to the translator (مطران، 2011) . Similarly, the semantic and implicit loss in the third title is due to the lost of its emics aspects of the expression in translating it by "الجحيم" which means "hell"; yet, the inferno, which means a very large uncontrolled fire "Inferno", (Cambridge Dictionaries), has no religious significance like hell does. The morphological loss the (TT) suffer erases the identity of the original work as the (TT) has no sign either to the content of the story or the (SL) which makes the title loss its original function of informing the reader about a criminal incident. Briefly, translator must bear in mind that a successful translated title occurs when the receptors of the title message in (TL) respond to it in substantially the same manners as the receptors in (SL) (Nida & Taber., 1982).

II.5.2. The Characters :

The degree of loss in translating the characters names vary according to the type of its proper noun. To begin with, the loss is unlikely to occur in translating the fictional *loaded proper names* which has no special denotative meaning like Jacob, Edward and Bella (Mayer, 2007) while it is highly expected in translating *conventional proper nouns*, which have "certain historical or cultural association" (Muhaidat, 2005, p. 163), like the Greek goddess Athena and Artemis. In addition to the referential and connotative names that originate from the writer's imagination. Generally, transliteration is the strategy used to translate proper names (Ordudari, 2007) and the (TT) will suffer no serious loss particularly in the case of first type; unless, if the name is a part of phonic pattern which will make the (TT) suffer sound-effect loss. Contrastively, transliterating the second type will produce a serious semantic loss because Arab reader is ignorant about literary canon and culture repertoire of (SL) which force translator to resort different strategies in order to reduce loss.

Example:

N°	(ST)	(TT)	Method	Loss/Gain
01	Fairy (Myths).	جنية(محمد، 2011)	Adaptation.	Semantic loss
02	Lucifer (Religion)	إبليس.	Adaptation.	Gain.
03	Eanna(Sumer Goddess).	أنا(باقر، 1980)	Transcription + footnotes.	Gain. Semantic plus
04	Underworld.	العالم السفلي(باقر، 1980).	Literal.	Gain.
05	Werewolf(Mayer, 2007).	مستذئب(الحلي، 2009)	Coinage(Deviation).	morphological
06	Vampire (Mayer, 2007).	مصاص دماء (الحلي، 2009).	Literal.	Loss
07	The Never Land (Barrie, 1902) .	نيفر لاند(محمد، 2011)		
08	RubeusHagrid (Rowling, 1997).	روبيوس هاجريد (ابراهيم، 2008).	Transcription	Semantic Loss

Table II.5.3.2: Translation Methods of Characters.

Transcription method causes a semantic loss in the case of “Hagrid” and “NeverLand” as the name “Hagrid” signify the cruelty of the character in e.g. (08) and the Adj. “Never” in the e.g. (07) indicates the eternity of the land. Consequently, an equivalent effect was not achieved in the (TT) because both the connotative and the referential meaning of (07) and (08) were not expressed by their counterparts. By contrast, adding footnotes in e.g. (03) contributes in reducing the loss that originates due to the use of **transcription** translation method. Hence, a mythical creature has been add to the Arabic literary canon. Similarly, translating “underworld” and “vampire” literally produce a semantic loss in the former and morphological loss in the latter. Namely, the underworld in the mind of Arab and English reader are not alike because according to the Islam the underworld is an existing world of Al-jin; on contrast, SL reader sees it as an unrealistic world of darkness of living imaginary creatures. Likewise, a serious loss occurs in e.g. (01) due to the use of the adaptation method

which misleads the Arab reader by matching concept in (SL) with a different one in (TL). Illustratively, the fairies and Al-jin are not the same thing at all, as the former refers to fictional creature while the latter refers to an existing creatures.

II.5.3. The Characterization:

By displaying both the physiological and physical features, the author attempts to provide her/his readers with a complete and alive image about the story characters and setting. , by using description and characterization techniques. Surely, drawing and portraying the fictional characters is not random work because author depicts her/his characters; primarily, to meet the original readers linguistic and cultural repertoire; as well as, their expectations and desires. Thus, translating the characterization is not easy task; mainly, because the reader of (TL) has a different repertoire and expectation which a merely synonyms will not produce an equivalent effect.

Example:

ST. "one was big -muscled like a serious weight lifter, with dark, curly hair. Another was taller, leaner, but still muscular, and honey blond. The last was lanky, less bulky, with untidy, bronze-colored hair."

(Mayer, 2005, p. 10)

TT. "فمن بين الأولاد الثلاثة كان صبي ضخم مفتول العضلات مثل رابع له شعر داكن مجعد. كان الثاني أطول منه و أرشق جسدا لكنه مفتول العضلات حقيقي أيضا و كان شعره أشقر بلون العسل و كان ثالث طويلا نحيلًا له شعر برونزي مشعث" (نبهان، 2009، ص28)

Despite the translator successfulness in producing a linguistically and semantically equivalent (TT), the effect of (TT) in the mind of the Arab reader is different from the English person. Unlike the English reader who pays more attention to the physical appearances the Arab reader has no interest in such aspect of the character and often finding it embarrassing to talk about. Consequently rendering them, as they are, may cause an opposite effect by turning the reader off instead of attracting her/him.

Additionally, the author characterizes the character by using "strategies ...to present and develop the characters in a narrative" (The Open University, 2013)(i.e. writer gives their characters image via choosing certain vocabularies tones and even names). In other words, s/he

associates each character with particular linguistic register that goes along with its personality, behavior and attitudes; for example, serious, carefree, stupid or bully...etc. As result, translator task will be harder because this will give him limited and determined vocabularies that express both the synonym of (TL) word along with the denotative dimension of the character persona (عاصي، 2008). For example to avoid phonological loss, translator must use words with “س” only in order to convey Hard Times’ character lisp which cannot be achieved in the case of “Mutht”, “Thay” and “thithter” ((Dickens, 2005), as their counterparts in Arabic has no "س" phoneme.

II.5.4. The Setting:

Just like the characters, the fictional setting of the story-i.e. “the geographical location and the time in which the story events are set in.”(The Open University, 2013)- is depicted to meet (TL) reader’s expectations by drawing and decorating it with what may stimulate and attain her/his attention. Consequently, the discrepancies between the English and Arabic reader’s environment and architecture complicate the translator task, as s/he must keep the original descriptive elements and at the same time directing the (TL) reader’s attention to its significance for avoiding any semantic loss of the intended effect of (ST).(عاصي، 2008)

The possibility of the cultural loss, particularly the implicit loss, is highly expected in translating the setting. Mainly, if the setting includes elements that reflect the (SL) way of buildings, environment, nature, as the emics values of these references in depicting the fictional setting likely to be lost their efficiency and values in different context. For instance, the Oak wooden crafts in the houses of the English men refer to the luxurious and rich life of their possessor. Similarly, the hanged portrays indicates the French style. Accordingly, their (TL) linguistic equivalence will not carry these referential meaning to the target reader unless with previous knowledge about the (SL) culture. Alternatively, the translator may resort to comments and explication for making the reader aware of its significance.

All in all, though the loss in this aspect of the fantasy cannot be compensated for, and the achieved amount of the equivalent effect depends on the (TT) readers’ background about the (SC). It considers as unique opportunity to introduce the Arabic reader to this breath-taking fictional word; even if, it may be peculiar for her/him sometimes. As, these peculiarities are the main components of this genre.

II.5.5. The Allusions:

The allusion refers to the implied or the indirect references the author includes basing on the assumption that there is a shared body of knowledge between him and her/his reader. Which “conjures up some extra meaning, embodying some quality or characteristic” (Andrew, Sheila, & Penny, 2001, p. vii) to the names of the characters, places, thing or to a part of another text (Britannica, 2012). This reference can be imaginary when it originates from folklore, “classic mythology and Western literature” (ibid). Yet, it can be real if its reference originates from religious manuscripts and historical events. Consequently, three types of illusions can be categorized into three types: Biblical and literary illusions. Mainly, the allusion is employed to strengthen the engagement of the reader within the theme of the story and helping the author in giving examples without resorting to lengthy discourse (YourDictionary, 1996)

Accordingly, the possibility of loss increases when translating the Allusion from English into Arabic because it is built to accord with the (ST) readers’ background in the first place. Consequently, even if the translator renders their etics aspects successfully, loss in their emics aspects is produced in the (TT). Therefore, resorting to compensation strategies is recommended in this case (see, I.3.3.)

Example:

ST.1. “I was surprised his nose was not growing like Pinocchio’s.”

(YourDictionary, 1996)

TT.1. لقد كنت مندهشا بأن أنفه لم ينموا كأنف بينوكيو *

In English literature, Pinocchio is fictional story wooden doll character whose nose grew whenever he told a lie. Accordingly, by referring to the person by “Pinocchio” is the way of the addressee to describe the lies of that person. As result, interpreting the message of this implicit metaphorical comparison is vested to the Arab reader knowledge about Pinocchio; or else, emics or itics loss would occur. As for the former, rendering the image, as it is like in (TT.1.), causes semantic and implicit loss. While rendering it explicitly by explications or compensation in kind would cause an explicit cultural loss for the latter.

II.5.6.The Dialogue:

In its simplest sense, dialogue is the conversations within the story which are employed by the author for many purposes. At first sight translating the dialogue seems an easy work if not the easiest at all, but the difficulties in rendering it may produce a serious inevitable stylistic and rhetorical loss (see, I.3.2.1) causing a destruction to the aesthetic values of the (ST) in (TT). Mainly, there are two difficulties in translating dialogue one relates to its intended function and another relate to its language nature and reference.

To begin with, the difficulties in producing an Arabic dialogue with equivalent function lay behind the construction of the source in way that serves, primarily, to bring the characters into life by revealing their motives and agendas. Consequently, it connects readers with the characters establishing a sort of relationship between them. Also, it gives a very good real sense to the setting and communicates with the story theme (Kempton, 2004). Yet, because the characters and the setting reflects the (TL) living facts (see, II.4.2. & II.4.3.), the translator task in producing a dialogue with both the same function and the equivalent effect is not in the reach of all the translators, as only the highly competent literary translator who is specialized in his author can interpret that much.

The next difficulties relate to the degree of the formality and the informality of the used language variety within the dialogue. Subsequently, the register of the dialogue can be troublesome to the Arab translator who has no choice but to produce a text with standard Arabic . Particularly, if the counterparts in the original are slangs and colloquial verities. Eventually, s/he produces semantic and implicit loss often by resorting to omission strategies. Because slangs are considered as offensive and inappropriate in (TL) (see I.3.2.3.) while colloquialism as low language. For instance, both the emics and the etics aspects in the following sentence “Blame it, I ain’t going to stir him much” (عاصي, 2008) has been lost in the Arb. (TT) "لاتلمني، لن أحركها كثيرا". Notably, the (TT) has no sign of the informality and the back translation will never produce the same (ST) unless with previous knowledge of the character background and speaking habits which usually cannot be detected in the Arabic (TT).

Additionally, The problem increases if the language has some religious references, as a modified loss (see, I.3.2.2.) is likely to occur due to the use of the adaptation method in translating such religious related expressions into the Islamic realm. For example, “Oh

heavens” becomes "يا إلهي". Additionally, the English Authors tendencies in using the Old English in their texts creates dilemma to the translator who has to sacrifice the etics of the Old language on the expense of the legibility of the (TT) (عاصي، 2008). However, some highly Arabic translators who master even the Old Arabic language translate the Old Eng. Consequently, an equivalent effect will be produced in the (TT), as the peculiar and unknown expression that may encounter the Arab reader who will provoke her/him in the same way the English reader does. This rare measure can be traced in the translation of the Shakespeare works by Khalil Matran.

Example:

ST.1. *“Come, thick night, And pall thee in the dunnest smoke of hell, That my keen knife see not the wound it make...”* (Shakspear, 1999, p. 47)

ST.2. "Pale Hecate’s offerings, and wither’d murder, Alarum’d by his sentinel" (ibid, p. 65)

TT.1. "وأنت أيتها الليلة الليلية، أرخي علي من سدولك، وانتزري بكسف من دخان السعير، حتى لا يرى خنجري المسنون موقعه من الطعين" (شكسبير، 2012، ص 16)

TT.2. "... الاغتيال عاري الأشاجع، ضامر التجاليد" (ibid., p. 24)

By using the old Arabic sentence " أرخي علي من سدولك " (جمعة، 2003) as an equivalence to “thick night”, as by imitating the poem of "امرؤ القيس" the translator could preserve both the nature of the Old English expression without distorting the semantic and the aesthetic aspects of (TT). Likewise, by using Quran relted- words: "مسنون" / "السعير" / "بكسف" - in (TT.1.) and "الاشاجع" as an equivalence to the word “dunnest”, “hell” and “keen” he was able to render the rhetorical, stylistic, prosodic and the aesthetic aspects of (ST) in (TT). Similarly, the highly standard Arabic presents in the (TT) by using the words "الاشاجع" and "التجاليد" as an equivalence to the Shakespearean’s high class English language.

To sum up with, the variety of the tongues within the fantasy dialogue is not to be considered as dilemma, as the highly competent translator in (TL) will be able to create neutral translations for filling the gap of the lack of their effect in (TT). Generally, achieving such (TT) is considered as a form of gain in the translation of this text aspect’s is vested with the translator in the first place.

II.5.7. The Stylistic Devices:

In order to give an *aesthetic function* to the fantasy text, the author employs “a language which is created to please the sense by actual or imagined sound and... its metaphors” (Newmark, 1956 p.42). Therefore for achieving an equivalent aesthetic function in (TT), rendering the stylistic features of (ST) is an essential. Because it is the only thing that helps the reader in discerning the message, theme and the author vision of life. (Muhaidat, 2005). Translating the text stylistic devices is not an easy task. First because they reflect the author creativity and vision of life which make it nearly impossible to interpret them the way they meant to be in the original. Second, even if the translator does tackle all of them there will be some which has no counterparts in (TL). Thus, in translating stylistic devices translator ultimate aim must be: creating an equivalent effect and giving the same impression of the original by resorting to variety of strategies in order to reduce the inevitable loss in the process. Basically, literary stylistic devices can be divided into two types: prosodic devices and figurative language which e employed for rhythm, balance and contrast.

The prosodic features of literary text refer to the sound patterns within it including alliteration, onomatopoeia, assonance, meter, intonation and rhyme. It is the phonic not graphic level which translator will be dealing with in this case and his primer goal is to produce the same phonic patter in (SL) in order to achieve an equivalent sound effect (Dickins, Hervey, & Higgins, 2002). In this context Newmark (1956) states that, translating sound-effect is achievable only by transferring the relevant language units. But the fact that Arabic and English asymmetrical phonological features are unlike the translator must be cautious in translating these acoustic features. First, by avoiding what Newmark refers to with “the ugly literal translation” in translating them for not destroying the purpose of the text and, secondly, via resorting to compensation in kind and place strategies (Vinay & Darbelnet, 1995) in order to avoid phonological loss. Additionally, translator may resort to rewording and paraphrasing strategies if the sound-effect reinforces the significance of the theme. Accordingly, s/he will compensate on onomatopoeic, alliterative and rhythmic sound-effects loss, that occurs due to its absence in (TL) (Muhaidat, 2005). By contrast, if the phonic features have no expressive function they can be ignored (Dickins, Hervey, & Higgins, 2002).

Similarly, translator has no choice but to render the original figurative of speech, like metaphors, similes, irony, imagery...etc, into (TT) because they are the formal quality of fiction text. Namely, Figurative of speech is indirect non-literal language (Ghazala, 2008) which

writer employs “for the sake of comparison, emphasis, clarity, or freshness” (Wiehardt). Theorists suggest different techniques and methods for dealing with the expressive texts devices and this will be illustrated in the following table:

Figurative of speech	Methods	Example	
		ST	TT
Irony	Additional cues (Hatim & Mason, 1990).	-“I’ll have to teach you a lesson!” -“O, I’ll be grateful to you” (Ghazala, 2008, p. 267)	"(لزاما علي أن ألقنك درسا". (سوف أكون ممتنا لك)." (Ghazala, 2008, p. 267)
Simile	1. Literally. 2. Rewording and re-expressing. (Muhaidat, 2005). 3. Resorting to equivalent particles. 4. Adding cognitive accusative.	“They were huge dogs, and as fierce-looking as wolves.”(منصر، 2005)	"ظهرت هذه الكلاب و قد صارت كلابا ضخمة ضارية كالذئاب". (منصر، 2005)
Metonymy	1. Avoid literal translation. 2. Paraphrasing and rewording.	I spent the night reading Shakespeare.	أمضيت الليل أقرأ كتاب شكسبير.
Metaphor	1. Non-metaphorical equivalent item(Dickins, Hervey, & Higgins, 2002). 2. Converted into simile (Ibid). 3. Equivalent metaphor in (TL)(Ibid). Paraphrasing and rewording (Muhaidat,	“By hook or by crook” (Ghazala, 2008) “Hunger was pushed out of the tall houses, in the wretched clothing that hung upon poles and lines;	"بأي وسيلة كانت" (ibid) "كان الجوع يطلع رأسه من البيوت العالية، في تلك الملابس الحقيرة و

	2005).	Hunger was patched into them with straw and rag and wood and paper.” (Muhaidat, 2005).	المنشورة على الأعمدة و الحبال و كان الجوع يتمثل هناك في القش و الخرق و الخشب.” (Muhaidat, 2005).
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Table II.5.8.3: Methods of Translating the Figurative language.

Because of the significance of the metaphor as a link between the expressive and the aesthetic function via creating appealing images to the five senses (Newmark, 1956); “it has to preserved intact in translation” (ibid,p.44). In general, the figurative language presents “all the instances of language which make the language user sit up and become especially attentive” (Tomaszczyk & Thelen, 2010, p. 369) that meant to be for (TL) reader in the first place translator will find difficulties in rendering all the metaphoric elements into (TT). As result, various number of loss are likely to occur; especially, the modified and the complete cultural loss in the case of the metaphors and similes (see, I.3.2.2) while the linguistic loss will be less serious. Eventually, in order to overcome these difficulties, s/he may resort to excessive resolutions like sacrificing the image by paraphrasing, rewording, or even, omission. Also, he may use footnotes with simile that holds a cultural reference with unclear association in (ST).

II.6. Techniques to Deal With Fiction Translation Problems:

Lander sees (Lander, 2011) that in order to bridge the gap between (SL) and (TL) in fiction translator may resorts to three strategies in order to cope with reader’s (SLC) *knowledge lacuna*: footnotes, interpolation and omission. To start with, translator may use footnotes as mean of conveying and filling in his reader with the denotative meaning of the cultural bound words; still, using this strategy wrongly or excessively will destroy the fictional intended mimetic effect that creates the illusion in the work, and breaks the sense of continuity. Alternatively, he may resort to interpolations techniques by imparting unknown information to (TT) readers between parentheses, as if it is done carefully this techniques can imperceptible within the text. By using it translator either adds or omits information without disturbing the “demands of mimesis” in TT. Usually, interpolation should be short and the good about them that after using it with one concept once translator will be able to use it

freely in the rest of the text. Lastly, translator can use omission as last resolution by omitting the explanation “leaving the reader to his own devices”(Lander, 2011, p. 95). Namely, footnotes and interpolations are the best means in enriching the Arabic literature canon, as the frequent introducing of new concepts will familiarize the Arab reader with their meaning by time which will make translator let go of these strategies and transliterates the words as they are without any need to provide additional information about it.

To conclude with, introducing the different English fiction text elements into Arabic will both paves the way to the Arab fiction writer by providing him with ready recipes resulting from transliterating mythical and legendary related terms and enriches the Arabic literature. Despite, the variety of difficulties in translating fantasy it is translator decision which will overcome them. As, he knows what is the suitable and unsuitable concept to Arab reader so he keep the former and either adjust or omit the latter without deforming the identity and the values of the original text.

II.7.Conclusion

As it has been illustrated above, there are many difficulties which encounter the literary translator in rendering a fiction fantasy literary work from English into Arabic .These difficulties originate from this genre nature, as its characteristics and elements reflect both the source speech community cultural repertoire and the original readers’ state of mind (i.e. as purposeful communicative texts, fiction writer usually adopt their texts to the way their original readers way of thinking and desires) which may cost the (TT) various types of loss.

These difficulties can be categorized into two groups: general linguistic difficulties and literary difficulties. Like it has been discussed in the first chapter, the linguistic difficulties originates from the divergent system of (SL) and (TL) which can be dealt with by applying certain strategies to reduce loss and others for enhance the gain (See, chap. I).While the literary difficulties refers to the literary related characteristics components’ of the fiction fantasy texts in this context which has been summed up in translating titles, allusions, myths, legendary referential concepts, setting, stylistic devices...etc (See, II.4.). Moreover, the ignorant of the author style and manner of writing can create uneasily loss due to the wrong interpretation of her/his intention; therefore, being specialized in her/his author is as crucial as mastering the both (TL) and (SL). Thus, the translator has no choice but to seek an equivalent effect rather than focusing on one aspect s/he ought to vary her/his methods and strategies according to the (ST) segments characteristics.

Although the fiction fantasy text has different linguistic and cultural factors which hinder and controlled the work of the translator while translating his text, the loss (TT) suffers is not due of these differences only but also the translator and the target receptors responsibility. That is to say, because the translator is translating to readers with needs, expectations, attitudes and intellect that must be taken in consideration, s/he ought to mold and adapt his text in way that do not contradicted with them. However, the Arab readers hold a fair share of the responsibility too as their preservation and their hostility toward the western culture and convention will leave the translator with small-scale to work on. Moreover, their lack of knowledge of myths will not allow them to understand the allusion. Thus, the first priority of the translator is to patch the bridge between the two cultures by presenting his text in way that can be accepted to the Arab reader, at the same time, he remains faithful to the (ST).

Despite, the many difficulties that may encounter the Arab literary fiction fantasy translator and no matter how many the loss the text will suffer introducing and exploring this genre to the Arab reader will be sort of gain in both the Arabic literature and readers repertoire of knowledge. As, the peculiarities rising from translating the fiction stylistics features contribute in enriching the linguistic repertoire of it. Additionally, the frequent use of the new structures and images will encourage (TL) writers in using them in their own works.

Part Two:

The Practical Part.

Chapter III:

Analysis of Loss and Gain in the Arabic Translated Version “The Lord of the Rings: The Fellowship of the Ring”

”ملك الخواتم: رفقة الخاتم ج1.”

III. Introduction

Since loss is an integral part in the process of translation whereas gain is rare and only in the reach of the highly cultivated translator who does not only master (SL) and (TL), but also, who is specialized in his author. And, with the fact of the asymmetrical characteristics of Ar. and En. linguistic systems and literary canon; as well as, their cultural, religious and conventions discrepancies; an investigation to the one of the most rich source of the various En. Fantasy characteristics and elements translated Ar. version will be held in the second part of this dissertation. This chapter presents the practical study of the dissertation where an attempt to investigate the fact and the efficiency of literary translation from En. into Ar. is held through discussing and analyzing a published translation of Tolkien's novel *The Lords of the Rings: The Fellowship of the Ring*.

By applying the findings of the tow previous chapters an evaluation and critical analysis will be held in the coming lines for both emphasizing the positive areas and extracting the weaknesses of the (TT) along with suggesting alternatives solutions to improve it. From one hand, the main concern of this study will be in looking for the serious loss (TT) suffer in the process in order to show how does this loss weakened the author intended effects and the work aesthetic values? And to what extent the translator used strategies and techniques helps in reducing the inevitable loss in the final product? How does this fiction fantasy epic masterpiece contribute in the Ar. language and literally canon, on the other hand?

For shedding the light on these questions and more the coming lines of this study will go deeply in the pages of the novel to examine the translated book via comparing it with the original and evaluating its effectiveness to the Ar. writing.

III.1. Methodology

In attempt to examine the Ar. translation of the novel of fantasy "The Fellowship of the Ring", a comparative analysis between the (ST) and the (TT) is held in this chapter. Subsequently, some patterns are investigated and compared with the (ST) in order to determine to what extent the translator succeed in rendering its components and aesthetic effects. The comparison is based on the proposed (BT) of the (TT) patterns which are compared with their (TT) counterparts; in order to, measure the differences between (ST) and (TT). As result, the amount of loss and gain is extracted and assed for determining to what extent the translator manage to overcome the differences between (SL) and (TL) and her/his

efficiency in the translating process. Additionally, an analysis to the translation methods, strategies and the translator decisions in translating these patterns are illustrated, assessed and evaluated. The patterns are chosen to conform to the areas of fantasy translation difficulties which have been discussed in the second chapter including the titles, characters, characterization, proper nouns, allusion, the dialogue, literary devices, figurative language, ballads, poems and songs of the (ST) in (TT). Furthermore, alternative translation measures and methods are proposed for ameliorating the weak or the wrong translated patterns. In general, the analysis focuses on the level of the single units of words and concepts that appears to combine fair share of the translator deficient points'; in addition to, an emphases on the cohesion and coherent aspects within the (TT) as whole. Additionally, the way of the translator in dealing with the religious symbolism, cultural and social-related concepts within the (ST) are negotiated. In general, a general comments and views will be provided about the translated version either in matter of forms or contents via playing the reader role for assessing the effectiveness of the (TT) as a written literary work in Ar. and as an equal translated version of an En. novel.

III.2. Corpus:

Because J.R.R. Tolkien's "The Lord of the Rings" is one amongst the most important source of the 20th and 21stcentaury fantasy literary masterpieces, and it remains for long time the tradition by which many works were written like (Shore, 2012). In addition to its linguistic verities, cultural aspects, religious symbolism and mythical folklores makes it combined most of the fictional fantasy writing characteristics. Hence, this corpus will reflect the content of this dissertation by providing a full study about this literary genre via covering not only this book but also extended to embody other fantasy written works.

III.2.1. The Author's Biography:

"The Fellowship of the Ring" is the first book of the epic fictional fantasy novel The "Lord of the Rings". It was written by the English philologist and Oxford professor John Ronald Reuel Tolkien and published in 1954. J.R.R Tolkien was born on January 3th, 1892 in South Africa where he spent the earliest childhood before moving to England at the age of three to live there. And, after his father death, he moved to live with his grandparents; before, losing his mother at the age of eleven. To Tolkien, his mother was a teacher who taught him everything he knew including Latin, En. and religion; therefore, he chooses to follow her path when she converted into the Roman Catholicism. Accordingly, these knowledge and religious believes

were presented in all his written work later on. His books were also inspired from his experience in the (WWII) and career. On Sep. 2nd, 1973 Tolkien start his career as an En. Studies, En. and literature professor in Oxford University. In the mean time Tolkien wrote many books including “The Hobbit”, “The Silmarillion”, “Middle-earth” and “The Lord of the Rings Epic”, and like it was mentioned earlier, all of his works reflect faire share of his life and religion. And, in this dissertation an attempt to analyze the Ar. translated version of the first volume of his the Ring epic novel will be provide.

III.2.2. Summary:

The Ring Epic novel describes the Great War of the Ring struggle between good and evil in Middle-earth where fictional creatures and races including men are fighting the Dark Lord for their freedom and trying to destroy his source of power the One Ring. The story events are traces back to the time of the forging of the great rings that distributes among the three races of men, dwarves and Elves who were deceived; for a master ring to control all others was forged in the fires of Mount Doom by the dark lord Sauron. And by the power of this Ring the lands of Middle Earth fell to the power of Sauron. Eventually, alliance of Men and Elves fight against him and snatch his Ring. Yet, the evil Ring was not destroyed, and for 2500 years it passed out of all knowledge deep in the mount caves. Until, the day it was founded by Bilbo Baggins. Who took it to his home unaware of its nature.

The fellowship of the Ring opens with Bilbo 111th birthday party when he left the Shire secretly leaving behind all his fortune including his ring ,who gives up on it only at the determined urging of his old man friend Gandalf the Wizard, to his hire and cousin Frodo Baggins. Gandalf asked Frodo to keep the ring a secret as he suspects that the ring is the legendary one ring. After learning about the ring, he taught Frodo about the past of that evil ring. After discussing the matter they decided that the Ring must be taken away from the Shire because Frodo is chased by Sauron’s servants. Therefore, Frodo left the Shire with his Hobbits friends Pippin and Sam heading towards the inn of Bree where they were suppose to meet Gandalf to lead them into the Elves land for trying to seek way to destroy the Ring. But Gandalf did not make it there and the four Hobbits were attacked by the Black Raiders who would have killed them without the interference of Aragon and saving their lives and introducing himself as a friend of Gandalf. And by his help they go to the Elves kingdom. There, at the kingdom of Elves, Rivendell, Frodo met Gandalf who, with the help of the Rivendell’s king, organized meeting between the three races of Men, Elves and Dwarves.

This meeting was aiming at electing one brave warrior to take the Ring into the Land of Mordor and destroy it in the fire of Mount Doom. Yet, because the three races were not immune to the manipulating power of the Ring none of them volunteer to fulfill this quest. Token by the love of his world and loyalty, Frodo volunteers to do this deadly quest and his friends including the three Hobbits, Aragorn and Gandalf in addition to Elf named Legolas, a Dwarf named Gimli, and a Man from the south named Boromir volunteer to accompany him in this hazardous journey. In their way to Mount Doom, The fellowship of the Ring faced too many hazards and lost Gandalf and Boromir in the course of it. Affected by the death of his best friend and godfather, Frodo's mind became confused and uncertain of the whole thing; therefore, he decided to carry the quest alone. And, the first book finished by breaking the fellowship.

III.2.3.About the Arabic Translated Version:

The Fellowship of the Ring translation was first published in the January the 1st, 2009 by Nahdet Miser For Printing, Publishing and Distribution followed by the second and the third volume some time later on. It was translated by the Egyptian translator Farj Allah Said Mohamed محمد فرج الله "سعد محمد", who seemed new in the field as no information has been found about him, under the supervision of Dalia Mohamed Ibrahim "داليا محمد إبراهيم".

III.3. Corpus Analysis:

An analytical comparative study will be applied on the following patterns in order to asse and measure the amount of loss and gain in the (TT).

III.3.1. The Aspect of Loss in (TT).

The following patterns present samples of the occurred loss in the Ar. version:

III.3.1.1. Pattern 01: Translating The Novel's Title:

ST. The Lord of the Rings: The Fellowship of the Ring.(Tolkien, 1954)

TT. سيد الخواتم-رفقة الخاتم.

BT. The Master of the Rings: With the Ring.*

The Master of the Rings: The Company of the Ring.*

The Lord of the Rings: The Fellowship of the Ring.*

Although the (TT) presents the formal equivalence of the (ST) lack of precision and clearness appears by (BT). Notably, the title of the book can be divided into two parts: reader-oriented title, The Lord of the Rings, and content-oriented subtitle, The Fellowship of the Ring; therefore, it should be treated differently by applying different translation methods with each part (see II.4.1.). Because the latter function is to introduce and sum up the content of the story; applying the literal translation method produced an equivalent Ar. title with same equivalent effect of (ST). However, the use of the word "رفقة" shows a lack of adequacy, as it can be read as "with" which may mislead the reader from the content of the novel instead; especially, in the first case which by all means has no relation with the content of the novel. Thus, in order to avoid such vagueness; the subtitle could be translated into "عصبة الخاتم" instead. Contrastively, the loss in the former is more serious as not only a semantic loss was produced but also a loss of effect. Similarly, this loss originates from the inadequate (ST) counterpart in (TT) of the word Lord, as according to Cambridge Dictionaries lord is a name for God and its Ar. synonym is لورد. لورد, and it is also a British title. Evidently, this appears in the French edition title -LE SEIGNEUR DES ANNEUX: LA COMMUNAUTE DE L'ANNEAU (Tolkien, 2005)- by choosing Seigneur instead of Maître: "سيد" (" Lord" Seigneur La Rouse dictionary). Briefly, because the Ar. word "سيد" is neutral general word and has weak sense of authoritative unlike the word Lord which presents a strong effect of power and predominance. And for that a serious loss of effect is presented in (TT) in addition to loss of meaning, and the book at first sight looks too neutral and non-interesting. Accordingly, this loss would be reduced if the title was translated by applying the literality; the element of thrilling and attraction will be kept in the (TT).

III.3.1.2. Pattern02: Translating Some of the Chapters' Titles .

Ch. N°:	(ST)	(TT)	(BT)
06	The old forest .	الغابة العجوز	The hag Forest .*
10	Strider.	ستر ايدر	Strider.*

Table III.3.1.1: samples of the translated chapters' titles.

Conversely, the translator fails in producing the correct equivalent (TT) title (Ch.06), as the mistranslation of the word old by "عجوز" produced a semantic avvertible loss . Wrongly, the word "عجوز" indicates lifeless aged forest which is the opposite of the sixth chapter content's, as Tolkien's "Old Forest" describes the mysterious and the queerness of the forest in which many unnatural and terrifying things may happen to all who dare through it. And, since this is

descriptive title it shall be literally kept (see, II.4.1.) in order to avoid any loss. Similarly, transcribing the tenth chapter instead of translating it causes an avertable loss because the translator treats it as a loaded-proper name (see, I.4.2) who carry no particular indication. Strider is conventional proper noun (see, I.4.2), that servers as coded or nicked name to the warrior Aragorn, who was well-known by it among the people of Bree, which reflects the way of his walking and appearance. Because Strider is driven from the verb “to stride” that refers to the way soldier walk in long and steady steps it was translated in the adopted movie of the novel by "محارب" (اشرف, 2001) and with “Grand-pas” (Tolkien J. , 2005) in the French version. Notably, unlike the first translation the second and the third ones are imaginatively kept (see, 4.1.) by which an equivalent effect has been achieved in translating the 10th title. Eventually, this proves that the translator tendency in literal translation turns him a blind to even the translatable words.

III.3.1.3. Pattern03: Translating of the Allusion and Names.

(ST)	(TT)	(BT)
Elf.	الجن	Jinn.*
Goblins.	الغيلان	Ogres.*
Trolls.	العفاريت	Afreet.*
Dwarfs.	الأقزام	Dwarves*
Orcs	الاوركيون	Orcs.*
Hobbits	الهوبيتيون	Hobbits.*
Middle-Earth.	الأرض الوسطى	The middle earth.*

Table III.3.3.2 .Samples of the Loss in the translated names and races.

Because most of the character names are loaded proper nouns, like Frodo/"فروودو", Aragorn/"أراغورن", Tom Bombadil / "توم بومباديل" ...etc, they were successfully rendered into Ar. by using the transcription method, often. By contrast, many problems are raised in translating the setting names because most of them are conventional-proper nouns originating from Old En. and Anglo-Saxon literature. Accordingly, an implicit loss occurs in translating the expression Middle Earth, which originates from the Old English name of the earth “Midden-erde”, and Mordor, which means a murder in Old English, (Harvey, 2003). As result, translating Middle-Earth by "الأرض الوسطى" is misleading and depicting a complete different notion in the Arab reader mind, as Tolkien’s Middle-Earth is the name of the world

of the novel and not the middle position in the land. While, transcribing the second word by "موردور" make no significance to what that land may look like.

Likewise, the translation of the different races of the novel created explicit, implicit, modified and semantic loss when the translator adapts them by well-known Ar. races. Applying the adaptation method with the three first examples produce a serious explicit, modified (see, I.3.2.2) and semantic loss (see, 3.2.1) because both the etics and emics aspects of these expressions has been absent in (TT) producing an equivalence with different meaning. Namely, adapting the Elves, Goblins and Trolls by an Ar. well known races produces a modified cultural loss, as it takes the story races from the imaginative level to the reality. For instance, in Ar. "الجن" and "العفاريت" are not the storyteller creation but the God's existing creatures just like the human race. Likewise translating the word goblin that refers to a fictional small ugly harmful creature (Cambridge) by "الغول", which is a witch from the Jinn ("لسان العرب" dictionary), is inadequate choice from the part of the translator. On contrast, transcribing and transliterating the three next fictional races is correct choice made by the translator because he does not only kept the sense of the original but also avoid a morphological and semantic loss, as he need not to support it with footnotes as the description in the preceding lines of the story will provide a full image about them. Despite, the certain loss the (TT) suffers due to the translator inadequate translation method it could be avoided by choosing the safest strategy which is the transliteration because the details will be provided as the story goes on eventually.

III.3.1.4. Pattern 04 : Translating of the Songs .

ST. "Hey dol! Merrydol! ring a dong dillo!

Ring a dong! hop along! Fallal the willow!" (Tolkien , 1954, p. 159)

TT. "هيا تعالي يا دول السعيدة اقرعي الجرس"

اقفروا جميعا و تعلقوا بأشجار الصفصاف" (محمد، 2009، ص.147)

BT. Comon! Come happy doll ring the bell.

Hop all ! hang in willow!*

The above table present samples of the speaking habits of the Character of Tom Bombadil, as he sings his speech all the time. Notably, a phonological loss along with semantic loss has been produced in the (TT) that was not compensated for in both the first and the second patterns unlike the third sample where it was somehow compensate for.

To begin with, the phonological loss in the pattern N°: 01 originates from the elimination of the repetition of the word “dol” in the first line of the song and the phrase “ring a dong” in the (ST). Additionally, the uncompensated original alliteration that originates from the repetition of the “D” consonant many times in the first line; as well as, the repetition of the vowel “O” in the whole song weaken the auditory appealing function of the final product (see, I.3.2.1). Lastly, the absence of the rhyme between the words (Dilo/ Willow, الجرس/ الصفصاف) erases the poetic nature of the (TT). Apparently, the translator did not attempt in producing a text with an equivalent function in the (TL), but he emphasized on producing the meaning of the intended message of the (ST) by translating the text literary. Consequently, the uncompensated phonological loss in the (TT) produces stylistic/rhetorical loss (see, I.3.2.1) that weakened the aesthetic values and the musical effect of the lyrical poem that meant to be sung in the (ST). Ironically, the semantic loss in this pattern originates from rendering a meaningful (TT) because the song work as meaningless and nonsense humming songs that characterizes the way Tom’s speaking which appears clearly in the (BT).

As matter of fact the translator efficiency is under the question as his inability to classify these poems according to their priority proves that. For instance, it appears that there is less effort in rendering the pattern N°:02, which sum up all the plot of the novel by indicating the incidents that happened in the past, and giving an insights to the coming events in the story, than in rendering another less important ballads, songs and poems (III. 4.2.2. Pattern), by keeping both its form and content in the (TT).

III.3.1.5. Pattern 05 : Translating of the poems .

ST. “One Ring to rule them all, One Ring to find them,

“One Ring to bring them all and in darkness bind them”(Tolkien, 1954, p. 70)

TT. " وخاتم يحكمها جميعا، و خاتم يجدها جميعا "

خاتم يجلبها جميعا، و في الظلمة يوحدھا. " (محمد، 2009، ص62)

BT. And Ring to rule them all, and ring to find all of them

Ring bring them all, and in darkness brig them.*

Apparently, the aesthetic function of the poem was not produced in (TT). As result, the acoustic and the sound-effects of the (ST) was lost in the process of translation causing not only a loss on the phonological level of the (TT) but also a semantic and texture loss. Notably, the unnecessarily omission of the word “One” in the (TT) produces an avertable semantic loss. Consequently, this semantic loss was the reason behind the failure of the translator in producing an equivalent effect of the intended message of the (ST) in (TT). As, there are nine other rings within the novel, and the one Ring refers to Sauron’s ring, which author names it by “The One Ring” in order to distinguish it from the others. Also, the lack of cohesion and coherent was obvious in this poem, which produces a serious texture loss. It seems that, the addition to the coordinator “Wa” in (TT) does more harm to the text instead of good because this addition turns the first line into dependent clause. Syntactically speaking, this dependent clause creates a gap in the structure of the (TT) which weaken its stylistic and aesthetic function.

Additionally, the translator failure in rendering to the sound-effects of the (ST) adds fuel to the fire, as this failure ruins the aesthetic and the expressive function of the text completely. As result, a (TT) with weak auditory appealing effect has been introduced to the Ar. reader. The loss of the sound-effects occurs due to the disability of the translating in rendering the rhetorical devices into (TT), in the first place. In addition to the fact that, he did not compensate for the non-translated acoustic and prosodic features of (ST) including the consonance, assonance, rhyme, alliteration and repetition. Illustratively, the translator disability in rendering the alliterations from the (ST) into (TT) is due to his focus on producing the equivalence of the words without any effort to be selective in these equivalences: (ring/rule vs. خاتم / يحكم) (bind/bring vs. يجلب/يوجد). Next, by translating the assonance (find/bind vs. يجد/يوجد) creates phonological loss, as the Ar. equivalences do not carry the acoustic characteristics of the existing vowel sound (ai) between the words bind and find. Las but not least, although rendering the repetition did not produce equivalent effect in (TT) it contributes in evading more phonological and semantic loss by stressing on the point of the Ring significance.

To sum up with, despite that fact of the untranslatability of the poetry the translator could, at least, reduce the loss. By varying his translation methods according to the translated line, in

the first place, by being selective in choosing his words (see, II.) and by resorting to compensation strategies (see, I.) .

III.3.1.6. Pattern 06: Translating the Imagery:

ST. *“In a chair, at the far side of the room facing the outer door, sat a woman. Her long yellow hair rippled down her shoulders; her gown was green, green as young reeds, shot with silver like beads of dew; and her belt was of gold, shaped like a chain of flag-lilies set with the pale-blue eyes of forget-me-nots. About her feet in wide vessels of green and brown earthenware, white water-lilies were floating, so that she seemed to be enthroned in the midst of a pool.”*

(Tolkien, 1954, p. 164)

TT.

“في مقعد، في الجانب البعيد من الغرفة، كانت تجلس امرأة في مواجهة الباب الخارجي. كان شعرها الأصفر الطويل يتدلى كتفها، كانت ترتدي ثوبا أخضر، أخضر مثل أعواد القصب، و عليه قطرات من الندى مثل الفضة، و كان حزامها من الذهب و له شكل سلسلة من الزنايق مرصع بعيون زرقاء باهتة من نبات أذن الفأر (1). أما حول قدميها في أوان واسعة من الفخار الأخضر و البني، فكانت تطفوا زنايق الماء.”

(محمد، 2009، ص 152)

BT. In chair, in the far side of the room, there was woman sitting facing the outside door her yellow long hair on her shoulder she was wearing a green dress green like stick of cane and on it the raindrop like silver and her belt from the gold shaping like chain of lilies decorated with blue eyes of forget me not and around her feet in large earthenware of green and brown .*

Linguistically speaking, the translator renders the above example correctly and the back translated text shows that the full equivalence of the words has been produced in (TT). However, because this presents an imaginary reflecting a creative and vivid image produced by the author that serve in appealing and moving the reader senses by portraying the magnificence creature sitting in the in the front of the four hobbits the Ar. text seems dull and

lifeless. Notably, the translator tendency in rendering the text literary weakens the intended effect of the author, as he is only focusing on producing an equivalence of the (ST) instead of its equivalent effect.

III.3.1.7. Pattern 07: Translating the Dialogue.

ST. *“I don't see why the likes o' thee*

Without axin' leave should go makin' free

With the shank or the shin o' my father's kin;

So hand the old bone over!

Rover! Trover!” (Tolkien, 1954, p. 271)

TT.

"لا أفهم لماذا يسمح أمثالك لأنفسهم

دون إذن أن يتصرفوا بحرية

في ساق أو جلد أقارب والدي

و عليه أعطني العظمة القديمة

أيها القرصان أيها السارق "

(اشرف، 2001، ص 252)

BT. I do not understand why the likes of you allow themselves

Without permission to act deliberately

With the leg and the skin of my father's cousins

Then give the old bone back

You pirate! You thief ! *

Apparently, the (TT) presents the (ST) message equivalence since the (BT) produced the same meaning of the (ST). However, the loss of the etics aspects of the (ST) in (TT) is serious because the translator could not shows the old fashioned En. manner of writing and speaking of the character. Here, the words “thee”/ “axin”/ “kin” are an old En. one, and their Ar. counterparts "كاف المخاطب"/ "يسأل"/ "جلد", and the (BT) will never produce this old fashioned words unless with pre-knowledge of the (ST). Similarly, a phonological and morphological loss, as for the former, this loss occurs due to the disability in rendering the acoustic and sound-effect of the (ST) into (TT). While for the latter, the loss occurs due to distortion of the poetic mold of the (ST).

III.3.1.8. Pattern 08: Avertable Loss Samples’.

ST. *"though I had a bad cold at the time, I remember, and could only say 'thag you very buch'. I now repeat it more correctly: Thank you very much for coming to my little party."* (Tolkien, 1954, p. 44)

TT.

" كنت مصاب بدور برد حادا وقتها... ولم أستطع سوى أن أقول [thag
[you very buch] شكرا جزيلا. أما الآن فأنتي أكررها بشكل أكثر صوابا:
أشكركم شكرا جزيلا على مجيئكم لحفلي المتواضعة الصغيرة"
(محمد، 2009، ص 38)

BT. Though I had cold at that time... and I couldn't say but [thag you very buch] thank you very much. But now I repeat it more correctly: Thank you very much for coming to my humble little party.*

The avertable loss in the above example did not only break the flow of the reader's attention; but also, produces unnecessarily semantic loss. Because the monolingual reader will not be able to realize what the interpolation stands for; whereas, the bilingual reader whom reading a translated novel in Ar. is not looking for an En. explanation, as s/he can access it any time they want. Obviously, it is the misuse of this technique which provide such loss, and the translator could easily avoid the loss of effect and meaning by translating the sentence that indicates the characters disability of uttering the sentence properly by deforming the Ar. utterance counterpart as the following: "تكررا ذزيلا". Additionally, the use of the word "بدور" is confusing and the collocation of the word 'cold' in Ar. is "نزلة" برد". The misuse of the interpolation strategy (see, II.5) appears in many occasions within the (TT) for example the translator misuses it in the following sentences (p.37) :

E.g. راحوا يصيحون « G for Grand » [حرف جي إختصار لكلمة Grand -عظيم]

The above translation provides more serious loss of effect and meaning and shows the translator weakness in his mother tongue, as he is supposed to find an alternative in his tongue which provides the same effect not to copy the original language.

The three previous samples are few examples of the semantic and morphological loss (see, I.3.2. 1.) that happen both due to the translator deficiency in both choosing the strategy of translation, and the weakness in his (SL) knowledge. And providing such inadequate Ar. counterparts did not only mislead the reader, but also affects badly on the aesthetic values of the final product.

III.3.1.9. Pattern 09: Texture Loss Sample (01).

ST. “An exclamation of dismay came from the empty boat. A paddle swirled and the boat put about. Frodo was just in time to grasp Sam by the hair as he came up, bubbling and struggling. Fear was staring in his round brown eyes.”

(Tolkien, 1954, p. 523)

TT. " وجاءت صرخة رعب من القارب الخالي، و دار مجداف سريعا و غير القارب اتجاهه. وصل فرودو في الوقت المناسب و امسك سام من صغر رأسه."

(محمد، 2009، ص 490)

BT. A scream of horror came from the empty boat, and the paddle turns quickly and the boat changes its direction. And Frodo reached Sam’s hair.*

The texture loss in the above example is clear resulting from the absence of cohesion and coherence in the (TT). Similarly, this kind of loss can be seen in the whole text which originates mainly from the literally and word-for-word translation method that does not match with Tolkien tendency in using short sentences in portraying the actions, settings and characters. Moreover, it may produce a semantic loss and false meaning like what occur in due to the mistranslating of the phrase of Gandalf “Fly! You fools!”(Tolkien, 1954, p. 363)by(400 ص، محمد، 2009، ص 400) instead of "أسرعوا أيها الحمقى" "أيها الحمقى! طيروا" (محمد، 2009، ص 400). Also, it could be considered as an implicit loss resulting from the disability of the translator in reading between the lines. Thus, for avoiding such loss and producing a cohesive, comprehensible and readable text; the translation should be focus in rendering the content of (ST) primary by seeking a dynamic equivalence via applying communicative translation methods. Instead of focusing on rendering the images literally which will cause a serious loss of effect by producing an cohesive and dull (TT).

III.3.1.10. Pattern 10: Texture Loss Sample (02).

ST.“He used to say there was only one Road; that it was like a great river: its springs were at every doorstep, and every path was its tributary.”

(Tolkien, 1954, p. 100)

TT. "لقد اعتاد كثيرا ان يقول كان هناك طريق واحد؛ و انه كان مثل نهر كبير: كانت ينابيعه عند كل عتبة باب، و كان كل مسار من مساراته رافدا من روافده."

(محمد، 2009، ص91)

BT. He used to say there was one road and it is like great river; its springs at every doorstep. And, each path of its road tributary.*

Tolkien tendency in using similes and metaphors more than any other stylistics devices imposes an extra burden on the translator who is supposed to produce an equivalent effect along with preserving the original comparison components in the process. For instance, the above example by using comparing the road with the flowing river which carries travelers along with his current Tolkien refers to the content of the plot, as like the sailing in the great river the road Frodo and his company were taking into unknown and dangerous places. Furthermore, the road serves as a metaphor, as the road represents the passing of time and the ages that time sweeps into the past, just as the road sweeps travelers off into the distant horizon. The road also represents the interconnectedness of all things, the fact that even the smallest footpath in the Shire leads, through many merges and branches, to the most distant and sinister places in Middle-earth. Though the Shire itself may be a place of comfort and familiarity, the road serves as a subtle yet constant reminder that the unknown outside world is present, and merely a journey away.

III.3.2. The Aspects of Gain in (TT):

The following patterns present samples of the gained features in the (TT) and (TL).

III.3.2.1. Pattern 11: Translating of the Chapters' Titles.

Ch. N°:	(ST)	(TT)	(BT)
11	Knife in The Dark.	سكين في الظلام	A Knife in The Dark.*
03	Three Are Company.	الثلاثة صحبة	Three are Company.*
02	The shadow of the past.”	شبح الماضي	The ghost of the past.*

Table III.4.2.1: samples of the gained features in the translated chapters' titles.

Because most of the chapters' titles are content-oriented there was no loss of any kind while rendering them into Arabic. For instance, by applying the literally translation method, like in the eleventh chapter title, and the compensation strategies, the translator produces the adequate equivalence of (ST) often. likewise, and in order to avoid a semantic loss in translating the second chapter title he combines both the shift method (see II.4.1) and compensation in kind strategy (see I.3.3). Notably, the translator avoids a semantic loss by using the word "شبح" as an equivalent to the word "shadow" which implies that the events and the characters of the story are in situation which something dark is about to happen implicitly which is expressed by the word شبح explicitly. Similarly, translating the verbal sentence of the title (N°:03) by nominal phrase helps in preserving the same meaning of the (ST) into then (TT).

III. 4.2.2. Pattern 12: Translating of the Allusion and Names.

(ST)	(TT)	(BT)
Undehill	اندر هيل	Anderhill*
Appealdore	آبل دور	Appledoor*
Mount Doom.	جبل الهلاك	The Mountain of Destruction. *

Table III.4.2.2 .Samples of the Gained Features in the translated names and races.

While, the literally translation of the expression Mount doom by "جبل الهلاك" was great choice on the part of the translator who avoids an implicit loss by rendering its emics features of the (SL) producing an equivalent effect via keeping the destructive concept of the mount .Likewise, transliterating and the transcribing in addition in supporting them with footnotes; some conventional names like (Appealdore/"آبل دور") and (Underhill/"اندر هيل") enable him to convey both their meaning mitigation the loss by sacrificing with their etics instead of their emics aspects. Thus, an implicit cultural and semantic loss has been avoided and an the intended message of (ST) has been reproduced in the (TT).

III.3.2.2. Pattern 13: Translating of the Songs/Ballads.

ST. "The Road goes ever on and on

Down from the door, where it began.

Now far ahead the Road has gone,

And I must follow, if I can,"(Tolkien, 1954, p. 51)

TT.

" الطريق يسير إلى الأبد "

من عند الباب حيثما إبتدأ

و الان بعيدا الطريق قد مضى

و يجب علي أن أتبعه ان استطع." (محمد، 2009.ص 90)

BT. Road goes on forever

From the door where it began

And now far road has gone

And I have to follow it, if I can*

Unlike, in many of the weak versions of the translated verses and lyrical poetry that have been produced in (TT) the translator succeeds in producing the (ST) aesthetic function in this pattern. Apparently, he manages to reduce the loss that expected to occur due to the translation process, somehow. Here, it can be said that the translator avoid what Newmark called " ugly literal translation" and resort to "beautiful free translation". Accordingly, by translating the (ST) segments with relevant linguistic units of the Ar. poetry including the rhyme. Generally, the translator did not focus on forcing the En. poem characteristics into (TT), but he just compensates on them by molding them into the Ar. poems form. As result, he reproduces the aesthetic function in the (TT) and creating (TT) with same appealing function and the aesthetic values of the original. Eventually, by achieving the purpose of the (ST) in (TT) the translator produces a form of gain into it (see, I.4.1.2.).

III.3.2.3. Pattern 14: Translating the Metaphorical Features of (ST).

ST. "little fingers of fire licked against the dry scrod rind of the ancient tree." (Tolkien , 1954, p. 158)

TT. " و راحت أصابع صغيرة من النار تلتق في لحاء الشجرة العجوز الجاف المئثم "

(محمد ف.، 2009، ص 147)

BT. Little fingers of fire went licking in the furrow dry rind of the old tree.*

By depicting the flames of the fire with the fingers and their way of burning against the dray rind of the tree like a licking tongue, the author created a vivid and fascinating metaphorical strong image in portraying the scene. Likewise, the (TT) produces the equivalent effect of the (ST) because the metaphorical image has been rendered successfully into the Ar. text. Notably, the translator decision in translating the original metaphor with an equivalent one, despite its peculiar image (i.e assimilating the flames with fingers which were assimilated by tongue), produces a sort of gain that enrich the (TL) (see, I.4.1.1) and (TT)(see,I.4.1.2.).

III.3.2.4. Pattern15: Translating the Similes of (ST).

ST. "Behind them the great cracks gaped wide to receive them."

(Tolkien, 1954, p. 156).

TT. "كانت الشقوق العظيمة وراءهما مفتوحة على اتساعها مثل الأفواه الفاغرة لتستقبلهما" (محمد ف.، 2009، ص 144)

BT. Behind them, the great cracks were widely open like openmouthed to receive them.*

The above pattern shows the author way in using the figurative language and stylistic devices in portraying and rendering them into the mind of his readers to appeal and manipulate their visual senses and make them engage within the events of the novel effectively. By replacing the personification (the great cracks gaped) by the simile مثل الأفواه الفاغرة the translator did not only render the image of the way the cracks looked like, but also added an extra aesthetic value by using the simile strengthen the (TT) stylistic features (see, II.4.5).

III.3.2.5. Pattern 16 : Translating the Dialogue .

ST. "Annon edhellen, edro hi ammen!"

Fennas nogothrim, lasto beth lammen!" (Tolkien, 1954, p. 397)

TT. "أنون إدهلين، إدرو هي أمين."

فيناس نوجرثيم، لاستوبيث لامين" (اشرف، 2001، ص 372)

BT. Annon edhlin, edro hi amineen!

Finas nojertheem, lastubiith lameen.*

The above example presents one of the Elvish invented language that has been used in the text along with other tongues and symbols. Notably, applying the transcription literary translation method contributes in rendering both the etics and emics aspects of the (ST) in (TT); in addition to, producing a similar effect in the mind of the Ar. reader. Evidently, the (BT) produces an equivalence text to the (ST). As result, by avoiding such loss the translator transmits the spirit of the original in his final (TT) which can be considered as gain to the Ar. (TT) which uses only the standard Ar. language.

III.3.2.6. Pattern 17: Texture Gain Sample.

ST. *“Many that live deserve death. And some that die deserve life. Can you give it to them? Then do not be too eager to deal out death in judgment. For even the very wise cannot see all ends.”*

(Tolkien, 1954, p. 82)

TT. "الكثيرون ممن يعيشون يستحقون الموت. و بعض أولئك الذين يموتون يستحقون الحياة. هل يمكن أن تعطيم إياها ؟ في هذه الحال، لا تكن متلهفا أكثر من اللازم على إعطاء الموت في الحكم. لأنه حتى الحكماء غاية الحكمة لا يمكنهم أن يروا كل النهايات. " (محمد، 2009، ص 73)

BT. Many from who live deserve death and some of that live deserve life. Can you give it to them? In this case, do not be eager more than needed on giving death in judgment because even the wise, extreme wise, cannot see all the ends. *

By rendering this pattern successfully the translator helps in preserving the moral values of the memorial saying of Gandalf. Because the author motive behind this utterance is creating a lasting wisdom, and he put it in attractive and effective linguistic and aesthetic mold to serve this purpose. Equally, the produced dynamic equivalence (see, I.2.1) of (TT) performs the same function of its (TT), as the translator achieved a similar equivalent effect by rendering both its form and content which has been clearly in the (BT). This successful translated pattern could be considered as a gain to the literary canon to the Ar. language which gains new well-saying.

III.4. Conclusion:

The difficulties in translating Tolkien's the ring epic raises from both his language and style in writing. As for the former, the variety of tongues used within the novel creates a dilemma to the Ar. translator who has no choice but to use the one standard Ar. tongue which can be tackled down in the translation of the novel where the translator could not show the differences between the characters different way of speaking. For the latter, the author tendency in using short sentences makes it hard for the translator to deal with it. Although, the complexity of The Fellowship of the Ring; the translation Ar. version has some positive area as well as a negative one.

Despite the ability of the translator in rendering all of the linguistics components of the original text a weak version of (TT) have been introduced to the Ar. reader resulting from the absence of the equivalent effect of the (ST) which occurs for various reasons. To begin with, focusing on rendering the words instead of the general meaning they carry produces Ar. incorrect sentences that do not match with their En. counterpart. Next, applying the word-for-word and literally translation method makes the final product lacks the element of cohesion, and many texture loss has been tackled in various places within the text. Moreover, the misuse of compensation strategies and the excessive use of them turns the story into a dictionary and kills the element of thrill and mystery that leave no chance for the reader to work with their own imagination and minds into both depicting or analyzing the situation.

Contrastively, the faithfulness to the content and the form is one of the positive points in the Ar. version, as the Ar. reader has been introduced to every single thing within the original. Moreover, the rendering of the images and portrays has been also successfully rendered into (TT). The rendering of most of the literary stylistic devices particularly the similes and metaphors has been successfully into Arabic.

Briefly, the main reason behind the deficiency of the translation was methodologically due to applying the old linguistics translation methods. Thus, for overcoming the differences between Arabic and English. in translating Tolkien's book applying the communicative translation theories, mainly action translation theory and the text type theory will be the best choice. As, focusing on producing a functionally communicative text to the reader by applying the findings of the action translation theory along with the text type suggested methods in translating the expressive text will grantee rending the linguistic, the function and the aesthetic values of the original .

Conclusion

Conclusion

Despite the fact that the discrepancies between Ar. and En. linguistic systems' enhance the loss and reduce the gain in translation, the flexibility of Ar. language enables it in expressing itself in many ways. This gives the translator extra options and choices to cope with these asymmetrical linguistic characteristics between both. However, the cultural and religious discrepancies between both may cause more harm to the text than the previous factors. As coping with these extralinguistic characteristics is harder than the linguistic one, and the translator had no choice but to eliminate these elements from the (TT). As a result s/he ought to betray the (ST) in order to minimize the loss. Therefore, an awareness of the phenomenon of loss and gain in translation should be established among literary translators who, in addition to mastering bilingual knowledge, must also possess certain qualifications along with bicultural and bicultural knowledge.

The translation loss refers to any absences of the (ST) linguistics and extralinguistic elements in the (TT) which can be tackled on its both deep and surface structure. Namely, the loss in the (TT) surface structure refers to the morphological, grammatical, syntactic, stylistic, rhetorical and semantic lost elements. While the deep structure loss refers to the lost of the implicit characteristics of the (ST) that could not be produced in (TT). These implicit characteristics include the message intended effect, the author intention and the connotative meaning of the different expressions.

The loss occurs due to the asymmetrical linguistic discrepancies of En. and Ar., their asymmetrical living institutions and the text type. Consequently, these asymmetrical linguistic characteristics creates problem in producing the equivalence counterpart in (TT) which leads to the appearance of the untranslatability dilemma. Likewise, the different living experience of Arabs and En. culture, traditions, practices and religious memberships create more difficulties in the rendering process. Accordingly, the loss in the literary expressive texts is more serious than in the other text types because these texts are the reflection of the (TL) living institution. As result the translator tends to sacrifice some of these aspects, as they do not accord with the living institution of (TL). And due to these measure both linguistic morphological and cultural explicit, implicit or complete loss would occur. Similarly, the religious symbols and hints, that reflect both the author and the original receivers' religious membership, cannot be rendered in the (TT), as they considered mean of preaching and corrupting of morals, ethics and religion of the Islamic preserved religion. As result, loss of

the religion aspects within the (TL) would be produced due to the elimination of most of these elements. Since it is always the translator decisions that controls the amount of loss; her/his efficiency and methods consider as another factor to the translation loss.

However these differences can be overcome and dealt with by learning and being aware of them as separate criteria that must be taken in count while translating any text. As, it would keep the translator mind alert not only to the (ST) sequence of words, but also its implicit, explicit, function and purpose. As a result, an equal focus on all the (TT) aspects would be produced in the process of the translation. And this makes her/him predict the loss that occurs or may occur in addition to its type and nature since her/his choices and decisions would be based on not an intuition and luck but on scientific statistics and analysis. Additionally, such study would provide her/him with compensating and compromising strategies in order to decrease the loss within the text; in addition to, techniques like paraphrasing, explication and footnoting. Therefore, learning about the loss and gain will not only make the translator aware of the areas in which the loss may happen, but also it will provide him with strategies and methods that help in overcoming the differences between (TL) and (SL) and reducing the loss eventually by compensating and compromising on it.

Eventually, reducing the loss in the translation is considered as a form of gain itself. By definition, the gain in translation is not a betrayal to the original by adding non-existent elements into the target but it is in fact occurs on the abstract level of the text which can be categorized into three forms. First, it takes the form of the extra values the target text possesses after the translating process which can be seen in its aesthetic and function aspects. The competent translator will always find a way not only in conveying the aesthetic values of the (ST) in a way that accords with the (TL) and presents the equivalence of the (SL), but also he will seek a way to strengthen and enhance their impact in a way that compels the reader more and more. Next, enriching the target language is the second form of the gain which perhaps the first aim behind the process of the translation itself, as for long time the translation role was exchanging the knowledge and expertise between the different speech communities. It is the translator's task to introduce new genres, concepts and words into the literary canon of (TL) for contributing in its development and growth. Also, introducing and making the target readers aware of the source customs, cultures and religions will provide an acceptance among them and eventually bring the gap and buried their differences by making them an open-minded to whatever and whoever differs from them. And as was mentioned earlier, overcoming some type of loss can be considered as gain to the text for not losing too much. Also, unlike what

has been claimed before the gain is not an illusion and every competent translator can reach it. As matter of fact, there even a methods and strategies that can be applied in order to enhance the translation gain including compensation, explication, annotations...etc. Therefore, an establishment of an awareness of the gain theory principals and significance will encourage inputting his/her own touch in the translated text without touching or distorting its identity. Moreover, s/he will be encouraged to render new styles and forms that will contribute in the development of the Ar. literary canon.

In brief, producing a theory in loss and gain will make the translation process more accurate, as it gives both insights to both systems of (TL) and (SL) and makes the translator aware of the cultural aspects of the texts in translating it. Additionally, because the loss is an avoidable inevitability in every translation, and the asymmetrical characteristics are stable fact among languages it is the translator efficiency that will help in overcoming and compensating on both. Furthermore, it is recommended that, since the discrepancies between En. and Ar. are fact that cannot be changed, the translation theories must focus on produce an alternatives and substitutions to fill the linguistic and the cultural gap between both and cope with their differences ; instead of, attempting to seek impossible universal solutions to overcome these discrepancies. Likewise, in the case of the loss and gain phenomena the translator should be encouraged in seeking the whole picture of the expressions instead of holding on to the vague isolated words which will reflect on the (ST) either on the semantic or the cohesive level producing a dull text. Moreover, s/he focuses on learning about both the target and the source conventions, traditions, ethics, religion, living style and the way they expressed themselves which enable her/him to create neutral fact and language that convey all the components of (SL) without eliminating any of the (ST) characteristics in way that accord with the (TL). Also, concerning the literary translation should be specialized in his/her author because it is the only way to interpret and understand the intended message of the text in order to convey it accurately. As matter of fact, in translating the En. fantasy into Ar. the translator is obliged to convey the complete cultural and religious components of the text in the first place, as most of the fantasy works are inspired from the folklore and the bible stories, rather than its linguistic aspects because the cultural aspects of the fictional writing is the predominate element in portraying and developing the plot and the theme of the story; even though, if these aspects contradict with the Ar. cultural conventions. And, in order to not touch the values the target translator could resort to the allegorical and symbolism in rendering these aspects instead of eliminating them, and by putting them in Ar. literary mold; an extra esthetic and expressive

values will be added to (TT), eventually. The translator must also acquire the old Ar. and try to invent some variety of his own when it comes to distinguish between the varieties of the different tongues in the novel. However, these invented variety shall not contradict with the Ar. high standard language attitude, and it can be only by ascribing a certain language usage to a certain personality. Concerning the slangs the translator shall not ignore them simply but s/he is obliged to find alternatives to compensate on their absence in the target.

To conclude with, since the literary texts are not only a sequence of words and sentences, but a complete human experience of human's thoughts and attitudes a bicultural in addition to bilingual should be provided among to the literary translator in order to find a neutral way to adapt and overcome these differences without disturbing the (TT) or betraying the (ST). Mastering both (TL) and (SL) help the translator in producing an equivalent effect along with preserving the aesthetic values of the (ST). Moreover, mastering the (TC) and (SC) will help her/him in rendering the sense of (ST) more accurately and correctly. However, the only problem that may face him/her with the mythological and legendary that most of the fictional stories are originating from and the personal style of the author which will be needed to be investigated and studied for successfully interpreting and understanding it. And even though, the loss is more likely to happen than the gain while translating literary text from En. into Ar. it is up to the translator efficiency and skills in dealing with any sort of difficulties that may hinder the process of translation or the incomplete replication of the (ST) into (TT). As, the dynamism of the Ar. language allow the multiplicity of choices to be employed in overcoming most of the linguistic differences among both En. and Ar. and the translator need to be clever in his translation decisions.

Appendixes

Appendixes

English- Arabic Glossary

English	Arabic
Adaptation	التطبيع/ التكيف
Allusion	تلميح
Alliteration	سجع
Annotation	تعليق
Avertable loss	خسارة مجتنبه
Assonance	سجع الأصوات (الصوائت)
Back translation	ترجمة رجعية/ ترجمة عكسية
Characters	الشخصيات
Characterization	الوصف
conscious loss	خسارة شعورية/ مدركة/ متعمدة.
Coinage	نقش/سك.
Compensation	تعويض
Compensation by merging	تعويض بالدمج
Compensation by splitting	تعويض بالتشطير
Compensation in kind	تعويض بالنوع
Compensation in place	تعويض بالمكان
Complete loss.	خسارة كلية
Compromising strategies	إستراتيجيات التسوية
Consonance	سجع الصوامت.
Content- oriented title	عنوان موجه لمحتوى محتوى
Cultural equivalent	مكافئ ثقافي.
Dialogue	الحوار الروائي
Domestication	التدجين
Dynamic equivalence	التكافؤ الديناميكي
Emics	ايميكس
Equivalent	مكافئ.
Equivalent effect	أثر مكافئ
Explication	إستراتيجية الإيضاح
Explicit loss	خسارة ظاهرية.
Etics	ايتيكس (المبنى / الشكل)
Fantasy	الخيال الحر/الفانتازيا
Figurative language	لغة مجازية.
Formal equivalence	التكافؤ الشكلي
Idiom	تعبير اصطلاحية
Imagery	المجاز
Impact	أثر
Implicit loss	خسارة ضمنية

Interpretation	تأويل/تفسير
Inevitable loss	خسارة مجتنبية
Interpolation	إقحام
Irony	تهكم/سخرية
Knowledge lacuna	الفجوة المعرفية
Literal translation	الترجمة الحرفية
Literary translation	الترجمة الأدبية
Loaded proper noun	اسم علم محمل
Gain	الربح
Gloss translation	الترجمة التفسيرية
Metaphor	استعارة
Metonymy	كناية
Modified Loss	خسارة معدلة
Naturalization	التطبيع
Onomatopoeia	محاكاة الصوت للمعنى
Phonological loss	خسارة صوتية
Plot	حبكة
Reader-oriented title	عنوان موجه للقارئ
Rhetorical loss	الخسارة البلاغية
Rhyme	القافية
Rhythm	إيقاع
Semantic loss	خسارة دلالية
Shift	الانزياح
Semitic language	لغة سامية
Setting	المكان الروائي
Simile	تشبيه
Skopos theory	نظرية الهدف
Source language	اللغة المصدر
Sourcerers	أهل المصدر
Supernatural	خارقة طبيعية
Stylistic loss	الخسارة الأسلوبية
Syntactical loss	خسارة نحوية
Target language	اللغة الهدف
Targeteers	أهل الهدف
Text type theory	نظرية أنواع النصوص
Texture loss	خسارة بنيوية
Transcription	رسم اللفظ/نسخ لفظي
Translation action theory	نظرية الفعل الترجمي
Translationese	ترجمات تجارية
Transfer	نقل

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المُلخَص العَرَبِي

المقدمة

منذ القدم كان الهدف الأسمى للمترجم هو الحصول على نص يتوفر على جميع عناصر النص المترجم عنه. شكلا و مضمونا ، و لذلك فقد سعى العلماء و منظرو الترجمة لخلق نظريات تجعل تحقيق ذلك ممكنا. و لكن في ظل الاختلافات و التباينات القائمة بين اللغات، لم يكن تحقيق ذلك بالأمر السهل. بحيث لا بد من أن يحدث ضياع لبعض عناصر هذا النص خلال عملية النقل سواء من ناحية الشكل أو المضمون، والذي يصطلح عليه بالخسارة «Loss». و من جهة أخرى قد يتمكن المترجم من إضفاء بعض الميزات الجديدة للنص المترجم فيعتبر ذلك شيئا ايجابيا و ربحا في الترجمة «Gain».

انطلاقا من هذه المشكلة جاءت هذه الدراسة بهدف البحث و إلقاء الضوء على احد أهم ظواهر الترجمة التي تعد السبب المباشر خلف عجز الترجمة عن إنتاج نص مطابق للأصل. وذلك بالرغم من أهميتها و اتصالها المباشر بكل عملية نقل لنص ما من لغة إلى أخرى. فلننته إلى حد الساعة لا توجد نظرية تناقش و تطرح هذه الظاهرة بشكل مباشر، بالرغم من أنه قد أشير لها و لو بإيجاز في العديد من النظريات الأخرى.

و في محاوله للتعرف و التعمق أكثر في خبايا هاتين الظاهرتين ،جاء بحثنا بالعنوان التالي : "الخسارة و الربح في ترجمة نصوص أدب الفانتازيا من الإنجليزية إلى العربية : سيد الخواتم : رفقة الخاتم ج 1 لحي آر آر تولكين نموذجا".

وذلك لمعرفة مدى تأثير هذه الظاهرة في عملية ترجمة النصوص من لغة إلى أخرى ، و كذا انعكاسها على جودة الترجمة الأدبية على وجه الخصوص. سوف يندرج موضوع هذه المذكرة أساسا في عرض دراسة مقارنة بين اللغتين العربية و الانجليزية لغرض التعرف على أسباب و جذور هذه الظاهرة ، و ذلك باستعراض آراء و وجهات نظر مختلف علماء الترجمة . بالإضافة إلى محاولة إيجاد حلول و تقديم وصفات جاهزة للمترجم بغية تجاوزها.

تسعى هذه الدراسة أولا و أخيرا لتوعية المترجم بأهمية و مدى تأثير هذه الظاهرة في عملية الترجمة، و التي قد تكون هي المنحى الذي يحدد إلى أي مدى كانت ترجمته ناجحة. ذلك لان كل من الربح و الخسارة ما تحدث غالبا في لاوعيه و من دون انتباه المترجم ، ولذا يمكن و صفهما بأنها ظواهر عرضية أو ثانوية للترجمة.

تناولت هذه الدراسة في الفصل الأول من جزءها النظري ظاهرتي الربح و الخسارة في الترجمة بالتفصيل. و ذلك من خلال تقديم شرح لماهية كل منهما و كذا التطرق لمختلف الأسباب و العوامل التي تساهم بشكل أو بآخر في حدوثهما. إضافة لتقديمها بعض الحلول و الاستراتيجيات التي يمكن للمترجم أن يستعين بها من خلال تعامله مع النص المراد ترجمته.

أما الفصل الثاني فقد عني بالترجمة النص الأدبي و الفانتازيا «Fantasy Text» خاصة ذلك من خلال عرض أهم خصائصه المميزة عن نظراءه من النصوص الأدبية الأخرى ،

للمعرفة مدى احتمالية حدوث الخسارة خلال عملية نقله من الانجليزية إلى العربية ، و كذا احتمال حصول ربح خلال الترجمة أيضا. مصاحبا بتقديم أمثلة توضيحية لأعمال أدبية عالمية من كلتا اللغتين لكتاب مثل :نجيب محفوظ و وليام شكسبير...الخ.

أما في ما يخص الجانب التطبيقي .و الذي يتمثل في دراسة تحليلية نقدية ، و مقارنة للنسخة العربية المترجمة لملمحة جي-آر- آر- تولكين. فمن خلال تحليل بعض الأمثلة المنتقاة لتعكس ما تم التطرق له في الفصلين الأول و الثاني . و بهدف التعرف على مدى نجاعة المترجم في تجاوز الاختلافات و الصعوبات في نقل النص الأصل . و كذا مدى صحة الاستراتيجيات و القرارات المتخذة وذلك لتقييم نسبة الخسارة و الربح في الترجمة أساسا.

ملخص المذكرة

تكمن صعوبة نقل نصوص الفانتازيا أساسا ، في عجز المترجم عن خلق أثر مكافئ في ذهن و نفس قارئ (ل-هـ) لترك انطباع في ذهن قارئ (ن-هـ) مماثل لذلك الذي يحدث في ذهن القارئ (ن-م). و لكن ذلك لم يكن ممكنا لان القراء الانجليز يختلفون تماما عن نظرائهم العرب ذهنيا و نفسيا. إضافة إلى استحالة ذلك في ظل تلك الاختلافات و التباينات اللسانية و غير لسانية الموجودة بين (ل-م) و (ل-هـ)، و التي على أثرها سيعاني النص فقدا ل بعض خصائصه أثناء ترجمته لينتهي بـ (ن-هـ) لا يطابق أصله بصورة تامة. بناء على ذلك سيكون المترجم أمام خيارين أحلاهما مر، في حال ترجمته لمثل هذه النصوص من اللغة الانجليزية إلى العربية . حيث انه إن ختار التمسك بـ (ن-م)، و ذلك بنقل جميع عناصره بغض النظر عن اعتبارات (ل-هـ). فانه لا يغامر فقط بخسارة الأثر المقصود من النص و جوانبه الجمالية. بل قد يتسبب أيضا بخسارة مالية لدار الترجمة التي تتبنى هذا العمل المترجم، و ذلك نتيجة عزوف القراء عن ابتياع مثل هذه الأعمال الأدبية الشاذة في نظرهم. ،في حين لو أنه قرر التمسك بـ (ن-هـ) فانه سيقوم على إثرها بإعادة صياغة أساليب و أفكار (ن-م) بما يتماشى مع اللغة و الثقافة المستقبلة ذلك لضمان مقروئية «Readability» النص المترجم. و الذي سيجعل النص الناتج شأنه شأن نظيره الذي كتب بالعربية في الأساس. وذلك لان اللجوء لمثل هذه الإجراءات سيؤدي في النهاية إلى محو هوية النص من الأساس.

في واقع الأمر إن هذه الاختلافات لا تعد شيئا مقارنة بالاختلافات الثقافية و الدينية التي يحملها النص في طبيعته غالبا ، و ذلك لان تجاوز هذه الاختلافات ليس بالأمر السهل. حيث أن مثل هذه النصوص ترتبط ارتباطا وثيقا بالمجتمع و ثقافة لغة أصلها ، أكثر منها باللغة كنظام لساني في حد ذاتها. و بناء على ذلك فان النص لن يحمل فقط رسالة أدبية بل إنه أيضا سيكتنف في طبيعته على رسائل ثقافية و دنية مستهدفة. و من هذا المنطلق فإن التباين الثقافي و العائدي قد يعد نقل مثل هذه العناصر، تديسا لمقدساته و طمسا لهويته الثقافية. و قد تخلل تاريخ الترجمة بعضا من تبعيات نقل أشياء لا تتناسب مع دساتير و مبادئ (ل-هـ). و التي كلفت بعض المترجمين حياتهم ثمنا لذلك .

و على هذا الأساس ، فغالبا ما يختار المترجم أضمن طريق بالنسبة له ألا و هو حذف مثل هذه العناصر من (ن-هـ)، إضافة لتضحيتها بعناصر أخرى ، إما لتعذر ترجمتها أو عدم قدرته على استيفاء جميع دلائلها و معانيها. مما يؤدي إلى تكبد النص خسارة متنوعة و عديدة ، و التي تعرف في علم الترجمة بظاهر الخسارة في الترجمة.

جاءت الحاجة لإيجاد و خلق نظرية حول الخسارة في الترجمة ، نتيجة لعجز المترجم في غالب الأحيان عن إيجاد حلول عملية و علمية تسمح له بتجاوز تلك الاختلافات القائمة بين (ل-م) و (ل-هـ). تعرف ظاهرة الخسارة في الترجمة اصطلاحا : على أنها النقل غير التام لـ (ن-م) في (ل-هـ). و التي تكون عادة نتاج الاختلافات اللغوية و غير لغوية القائمة بين هاتين اللغتين. أما لغويا : فالخسارة تشير إلى غياب أحد عناصر (ن-م) في (ن-هـ)، و التي يمكن تتبعها على كلتا المستويين الظاهري و الضمني للنص المترجم. فالخسارة في المستوى الأول ، هي الخسارة التي

تمس جميع المستويات اللغوية (ن-م) و التي يمكن استظهارها في (ن-ه)، حيث أنها قد تكون على المستوى المورفولوجي والفونولوجي والبنوي والنحوي وكذا على المستوى البلاغي والأسلوبي والدلالي لـ (ن-ه).

على العكس من ذلك فان الخسارة الضمنية هي تلك الخسارة التي لا يمكن أن تتراءى للعيان، و المترجم الناقد وحده هو الذي يستطيع تتبعها في نصه. اصطلاحا فهذه الخسارة تشير إلى غياب العناصر المعنوية التي كانت موجودة في (ن-م) في (ن-ه). و تتمثل هذه العناصر في وظيفة النص و مقصدية الكاتب و الأثر المراد من النص و المعاني الدلالية التي تتضمنها بعض العبارات التي تتصل اتصالا و وثيقا بـ (ل-م).

باين هيجنز بين نوعين أساسين للخسارة: خسارة مجتنبية ناتجة عن قلة كفاءة المترجم، إما لغويا أو معرفيا. و خسارة حتمية و التي تنتج عن الاختلاف و التباين بين (ل-م) و (ل-ه)، و التي تصنف بدورها إلى عدة أنواع. و ذلك على أساس نوع و سبب الاختلاف الذي منه نشأة، سواء كانت لأسباب لسانية لغوية أو لأسباب ثقافية و دينية. حيث تنقسم الخسارة الناجمة عن الاختلافات اللسانية هي الأخرى إلى خسارة مورفولوجية و خسارة فونولوجية و خسارة نحوية و خسارة صرفية و خسارة أسلوبية و خسارة بلاغية و خسارة دلالية. و كما يشير لكل اسمه فان كل من هذه الخسائر اللسانية ما تنسب عادة إلى المستوى اللغوي الذي حدثت فيه.

في حين تصنف الخسارة الناتجة عن أسباب ثقافية أو دينية إلى أربع أنواع: خسارة ظاهرية « Explicit loss » و خسارة ضمنية « loss Implicit » و خسارة معدلة « Modified loss » و خسارة كلية « Complete loss ». فالخسارة الظاهرية تشير إلى غياب أحد جوانب النص التركيبية و البنوية « etics » أو الضمنية « emics ». في حين أن الخسارة الضمنية هي الخسارة التي تمس الجانب الضمني للنص أو العبارة المراد ترجمتها. و تترجم عادة بعدم قدرة المترجم على نقل المعنى الدلالي المراد من العبارة بالدرجة الأولى، بالرغم من وجود مكافئ لها في اللغة المستقبلية. و ينتج النوع الثالث من الخسارة المعدلة بسبب تطبيع العبارة خلال عملية الترجمة. أي أن ترجمة عبارة ما بعبارة مكافئة لها في (ل-ه) سيتسبب في طمس هوية العبارة الأصل. أما في ما يخص النوع الأخير، فهو يعبر عن الغياب الكلي لكل من الأثر أو المكافئ للعبارة في (ن-ه). تجدر الإشارة هنا إلى أن الخسارة الثقافية ما تلتصم عادة على مستوى وحدات لغوية معقدة كالعبارات الاصطلاحية و العبارات المجازية و العبارات ذات الدلالات الثقافية و الدينية، و التي تكون عادة نتاج البيئة و الظروف الاجتماعية لـ (ل-م).

كما يمكن ان تكون الخسارة نتاج تداخل شخص المترجم في عملية النقل. و ذلك لان الترجمة هي عملية ذهنية تحدث داخل عقل و كيان المترجم، و التي ستتداخل لا محالة مع سيكولوجيته و خلفياته الثقافية و الدينية في عمليتي التأويل و التفسير متسببة في تحريف أو تشويه الرسالة الأصلية للنص. و غالبا ما يستعص الأمر على المترجم بالتحكم بهذا الأمر، أو حتى إدراكه لأن هذه الخسارة تنتج على مستوى اللاوعي في دماغه. و قد يكون فقدان هذه العناصر أيضا نتيجة لسوء تقدير المترجم في اختيار الإجراء الترجمي الدقيق أو التقنية الترجمية الصحيحة. و لتجاوز هذه الاختلافات اللغوية و غيرها فقد سعى منظروا الترجمة أمثال هيجنز و بيكر، إلى وضع استراتيجيات و تقنيات لتخفيف من حجم الخسارة، التي قد يتكبدها النص اثر عملية

الترجمة. و من ضمن هذه الاستراتيجيات المقترحة، جاءت استراتيجيات التعويض و التسوية كحل بديل لسد الفراغ الذي يتركه غياب احد عناصر الـ (ن- م) في (ن-هـ). فهذه الاستراتيجيات كما يشير اسمها تقدم بدائل عن العناصر الأصلية المفقودة و التي ما تؤدي عادة إلى إحداث نفس الأثر، أو على الأقل تقريبه من ذهن القارئ. **منى بيكر** هي الأخرى قامت باقتراح بدائل و حلول يمكن اللجوء إليها في حال تعذر الترجمة، و من بين هذه الحلول نجد: إعادة الصياغة، الترجمة بالعكس النقيض، الترجمة بالشرح، الترجمة صورة بيانية بصور مخالفة لها... الخ. كما اقترح غيرهم و سائل عرضية كالإقحام « Interpolation » الترجمة الشارحة « Gloss translation » و الإيضاح « Explication ». لكن تبقى هذه الاستراتيجيات وسائل للتخفيف من حدة الخسارة في الـ (ن- هـ) فقط و ليسرت لنزعها من جذورها. فغالبا ما تعد وسيلة تعفي المترجم بالدرجة الأولى من مسؤولية خيانة النص نتيجة الحذف أو النقل الخاطئ للعبارة.

أخيرا تجدر الإشارة هنا بان الخسارة لا يجب أن تصور على أنه أمر سلبي دائما خلال عملية الترجمة. و ذلك لأنها قد تحدث أحيانا تجنبنا لخسارة كان بالإمكان حدوثها في حال عدم التضحية بعناصر الخسارة الأولى على حساب الثانية. و انطلاقا من مبدأ صعوبة ترجمة النصوص ذات الوظائف التعبيرية. فإن تخفيف مثل هذه الخسارة بالتدرج سيعتبر ذلك ربحا لـ (ن-هـ) الذي كان بالإمكان أن يتكبد خسارة أفدح في حال عدم تعويضها أو تسويتها.

يطلق الربح في الترجمة اصطلاحا ، على تلك العناصر الإضافية التي يكتسبها الـ (ن- هـ) كالوضوح و قوة التأثير التي تساهم في إثراء و تقوية أثره و زيادة الناحية الجمالية له. ويأخذ الربح عادة ثلاث أشكال و هي إثراء (ن- هـ) و إثراء (ل-هـ) و تخفيف الخسارة ، فالأول يظهر في كل تلك الإضافات الضمنية المعنوية منها بالـ (ن- هـ) و التي من شأنها أن تنعكس إيجابا على العمل الأدبي على وجه العموم ، و الفانتازي على وجه الخصوص. خاصة إذا كانت هذه القيم الإضافية تعتبر قيما ضمنية و تمييزية لنوع النص الأدبي في حد ذاته و مثال ذلك القيم الجودة البلاغية في النصوص الشعرية و القيم الجمالية و المجازية في النثرية منها. و هذا النوع من الربح يرجح أساسا إلى كفاءة المترجم العالية و مدى تحكمه باللغتين و كذا مدى اطلاعه و فهمه لثقافتني المصدر و الهدف معا. إضافة إلى كفاءته الأدبية ، فالمترجم هو كاتب أيضا. و من هذا المنطلق يمكن القول إن الموهبة الكتابية و الملكة الأدبية و القدرة الإبداعية هي أحد أهم الخصال و الصفات التي يجب أن يتميز بها المترجم الأدبي عن غيره من المترجمين. حيث أن الأولى ستساعد على نقل وظيفة و نوع النص نقلا تاما. في حين إن الملكة الأدبية هي المفتاح الوحيد لحل و فك رموز النص الأدبي في المقام الأول. فالمترجم احد قراء النص الأدبي بالدرجة الأولى من قبل أن يكون محلا و ناقدا أدبيا. و المترجم الأدبي يجب أن يكون متخصصا في كاتبه أيضا ، و ذلك لأنه سيكون عاجزا عن استخراج و تأويل معاني و عبارات الكاتب ما لم يكن ذا علم كافي بأساليب و أفكار الكاتب نفسه.

أما في مظهره الثاني فيأخذ الربح شكل تلك العناصر و المكونات الأجنبية التي تنتقل بواسطة عملية الترجمة ، و هو ما عبر عنه **فانيتي بالتدجين**. و يمكن إلتماس مثل تلك الخصائص و القيم المضافة في (ل-هـ) و (ن- هـ) على حد سواء ، في تلك العبارات المستحدثة « Neologisms » و الإشكال الأدبية الحديثة بالنسبة للأدب العربي.

أما الشكل الثالث كما سبق و ذكرنا فانه يتمثل في تلك الخسارة الاختيارية التي يتكبدها النص على حد تعبير **الدكتور جمال قوي** "إما اضطرارا أو وجوبا" أثناء عملية الترجمة، و التي تنشأ أساسا بإدراك و وعي المترجم بها. و غالبا مات حقق إما بتطبيق استراتيجيات تفاعلية الخسارة، أم بلحداث خسارة مقصودة لغرض تجنب خسارة أفدح.

و بناء على كل ما سبق ذكره، فان الحاجة لتكوين و بناء نظرية مستقلة بحد ذاتها حول هاتين الظاهرتين، لن يساهم فقط في نشر الوعي و تنمية إدراك المترجم باستفحال هذه الظاهرة داخل أي عملية نقل بين لغتين. بل إنها أيضا ستزوده بالمفاتيح و الاستراتيجيات العلمية للتعامل مع هاتين الظاهرتين. بل أكثر من ذلك ستمنحه قدرة التنبؤ بمواطن الخسارة و الربح حتى قبل حدوثها. و ذلك بجعل عمل المترجم ممنهجا و مبنيا على أسس علمية.

و كما ذكرنا سابقا فان النصوص الأدبية تتكبد خسارة أكثر من غيرها من أنواع النصوص الأخرى. و ذلك لمنشئها و طبيعتها التي تعكس في الغالب مجتمع معيناً ألا وهو مجتمع اللغة الأصل. و كما أنها هي الأخرى أكثر قابلية و ديناميكية للربح، و ذلك لطبيعتها الإبداعية لذا يبقى دائما إثراء أساليبها و تقوية تأثيرها و نواحيها الجمالية، أمرا مستساغ و غير معيب للترجمة.

و قد خصصت صفحات هذه الدراسة التي بين أيدينا للتحقيق في صعوبات الترجمة بأحد الأنواع الأدبية التي تلاقي رواجاً منقطع النظير في الوقت الحالي، ألا وهـ و أدب الخيال و الفانتازيا. و ذلك من خلال التركيز على أهم مواطن الخسارة و الربح فيها في حال نقلها من اللغة الانجليزية إلى العربية. رفقة طرح حلول و إجراءات يمكن الاستعانة بها لضمان نقل أكبر نسبة من عناصر الـ (ن-م) الى (ن-هـ).

اصطلاحاً فنص الفانتازيا « Fantasy » يشير إلى ذلك اللون الروائي و السردى، الذي ينبع أساساً من مخيلة و ذهن الكاتب. و الذي ينجس شخصيات و أحداثاً روايته و حبكتها، بما لا يصب للتحقيق بصله. حتى لو أنها في بعض الأحيان قد تكون مقتبسة من وقائع حقيقة. و ذلك لان القالب الذي توضع فيه هذه الأحداث يكون خيالياً في حد ذاته. و تزخر هذه النصوص عادة بالأساطير و الخرافات الشعبية التي عرفت منذ القديم في الأساطير اليونانية و الرومانية. إضافة إلى تلك الخرافات الشعبية التي تروى عادة على ألسنة شعب منطقة معينة، و كذا الممارسات الغريبة لبعضهم. و التي تكون عادة جزءاً لا يتجزأ من المخزون الثقافي لتلك الشعوب. فكاتب الفانتازيا يستوحى إلهامه من مثل هذه الوقائع الميثافيزيقية و غير الطبيعية. ناقلاً بذلك نصه من نص سردي لوقائع و احداث حقيقية، إلى قصة تثير في ذهن و نفس القارئ الفضول و الإثارة في نفس الوقت.

و كغيره من النصوص الأدبية الأخرى، فان رواية الفانتازيا تنسج في العادة طبقاً لمتطلبات و حاجات قراء المصدر. أي أن الكاتب يضع نصب عينه كل من الاحتياجات الذهنية و النفسية لقرائه، في المقام الأول.

و بناء على هذه المعطيات، و التي تثبت الارتباط الوثيق لرواية الفانتازيا بالمخزون الاجتماعي و الثقافي و الجذور التاريخية للغة الأصل. فانه لعمل بطولي أن يقلع المترجم نصاً

من محيطه الطبيعي و يحاول زرعه في محيط مختلف تمام الاختلاف عنه من دون أن يضحي أو يفقد بعضا من عناصره و قوة تأثيره.

تبدأ صعوبة نقل مثل هذا اللون بالدرجة الأولى على المستوى اللغوي و ذلك لان هذا اللون يعتبر لونا جديدا قدم مؤخرا للقارئ العربي. ومن هنا تمس الخسارة و الربح على حد سواء، لئلا من تلك العناصر الكتابية و السردية الروائية التي تميز أدب الفانتازيا عن الأنواع الأخرى من الروايات. و يشمل ذلك العنوان و السرد الروائي و الحكمة و الخيال الروائي و الحوار الروائي و الإيحاءات و البديع و البيان.

تبدأ صعوبة ترجمة رواية الفانتازيا انطلاقا من عنوانها. حيث تختلف طريقة نقل العنوان باختلاف طبيعته. فان كان العنوان موجه للقارئ « Reader-oriented Title » فسيتمتع على المترجم أن ينقل هذا العنوان نقلا فنيا ،والذي عبر عنه كاتفورد « Creative Transposition » وذلك لان هذه الفئة من العناوين ما ، تنحت أساسا بأسلوب مؤثر و جذاب ، سعيا منها لجذب و سلب كيان القارئ من الوهلة الأولى. و على هذا المنوال ،يتوجب على المترجم أن ينسج عنوانا مكافئا من حيث الأثر و المعنى في نفس الوقت. و ذلك تجنباً لأي خسارة على مستوى المعاني.

على العكس النقيض ، سيتمتع المترجم بحرية أكثر عند نقل العنوان الموجه للمحتوى النص « Content-oriented title » وذلك نظرا لان هذا النوع من العناوين ما يتمثل أساسا في ملخص عام للرواية. و هو في الغالب لا يوجه لأحاسيس القارئ بالدرجة الأولى بل لعقله. و غالبا ما يضحي المترجم للبنية الأصلية لهذا النوع من العناوين تفاديا لخسارة دلالة أو ضمنية أفدح.

تعرض المترجم مشكلة أخرى أثناء ترجم أسماء الشخصيات و الوصف الروائي. وذلك لان كاتب الفانتازيا عادتاً ما يمنح أسماء لشخصياته بما تتماشى مع شخصيتها و دورها الذي تلعبه في النص. يمكن أن تصنف هذه الأسماء إلى قسمين : أسماء مشحونة « Loaded nouns » و أسماء اصطلاحية « Conventional nouns ». تتكبد ترجمة النوع الأول خسارة أكثر منها في النوع الثاني. ويرجع ذلك إلى منشأ هذه الأسماء و التي غالبا ما تكون ،إما أسماء ثقافية خاصة بمنطقة معينة أو ذات طابع إحياء ديني أو تاريخية أو تكون مشتقة من صفة الشخصية بحد ذاتها. و غالبا ما تتكبد هذه الأسماء خسارة ضمنية أو معدلة أو حتى ظاهرية ،و التي تكون فادحة إذ لم يعمد المترجم إلى تعويضها بما يتطلب المقام. في حين نقل النوع الثاني يكون سلسا في العادة ، و خالي من أي نوع من انواع الصعوبة ،و ذلك لأن المترجم سيعتمد إلى نسخها عن طريق تطبيق « The Transcription Translation Method » .

يبدو للوهلة الأولى أن ترجمة الحوار الروائي من أسهل ما يكون . إلا أن الواقع شيء آخر، و يرجع ذلك إلى ما قد يكتنفه لغويا و أسلوبيا. فنزعة و ميول الكتاب الانجليز إلى توظيف اللغة الانجليزية القديمة « Old English » و التعابير الاصطلاحية « Idioms » و اللغة العامية و الدارجة « Colloquials and Slangs » .

على العكس من الخسارة التي قد تتخلف ترجمة كل من العناصر السابق. فان هذا النوع من الصعوبة يعد حبل نجاة للمترجم. الذي من خلال كفاءاته و موهبته سيقلب الموازين لصالحه عند ترجمته للبيان و البديع من الانجليزية و العربية. و بذلك سيضيف كمية معتبر من الربح (ن-ه). فكما هو متعارف عليه فانه ليس هناك ما هو أسمى و ارفع من البيان و البديع العربي، و دليل ذلك التنوع الذي يعرفه هذا الجانب اللغوي عن نظيره الغربي. فمن خلال تطبيقه لاستراتيجيات التقليل من الخسارة في حال ترجمة هذه الصور البيانية، سيستطيع من خلالها إضفاء جزءا من ملكته الإبداعية ليس بتغيير أو إضافة صورة لم تكن موجودة في (ن-م) . بل يكون ذلك عن طريق تقوية الأثر المقصود من تلك الصورة و لربما حتى جعلها أكثر وضوحا و قريبا من ذهن القارئ كما عبر عنه فيناي و دربنيه .

إضافة للواقع أن النص هو نص مستهدف لقراء النص الأصل بالدرجة الأولى، سيكون حجر عثرة في طريق عملية نقل النص لقارئ العربي ذو الاحتياجات الذهنية و النفسية المختلفة تماما عن القارئ الانجليزي.

حيث أن القارئ العربي المسلم إضافة إلى اختلافه الذهني و النفسي، غالبا ما يبدي عدائية اتجاه كل ما هو غريب عنه عموما. و ما يتعارض مع دينه و أخلاقه خصوصا. فعلى سبيل المثال: القارئ العربي يحرص و يستحقر من بعض الممارسات الثقافية التي في نظره تعد شذوذا و تهديدا للقيمة و مبادئه السامية. و الأدهى و الأمر من ذلك كله ، إن القارئ المسلم سيبدي عدائية مضاعفة ، إذا ما تعلق الأمر بتلك العناصر الدينية التي لا تمد بالعقيدة الإسلامية بصلة و تظهر جليا في (ن-ه). و الذي ما يعتبر غالبا مساسا و تدنيسا للعقيدة الإسلامية.

فمثل هذه الحال. فان المترجم لا يملك خيارا سوى أن يحذف هذه العناصر أو أن يعوضها بما يليق و يتناسب مع العقيدة الإسلامية. أي انه سيتبدل تلك العناصر الدينية غير إسلامية بأخرى إسلامية مضحيا بجزء من المعنى و متجنبيا الخسارة المورفولوجية الناجمة عن حذفها.

أما فيما يتعلق بترجمة الزمن الروائي و المكان الروائي و الحكمة و الإيحاءات فلا يبديوا أنها قد تشكل مشكلا بالنسبة للمترجم. حيث يمكن الاكتفاء بمحاكاتها و النسج على منوالها للحصول على مكافئها في (ن-ه) .

و على ضوء ذلك ، و بالرغم من كل تلك الصعوبات التي قد تتخلل عملية نقل نصوص أدب الفانتازيا، ذات الطبيعة الخرافية و الأسطورية. و أيضا نظرا لخصوصيتها كلون قصصي يعكس المخزون التاريخي و الثقافي لـ (ل-م). و الذي من شأنه أن يتسبب في جملة منوعة من الخسائر التي قد يتكبدها النص خلال و بعد عملية الترجمة. إلا أن ديناميكية و قابلية النصوص الأدبية للتطويع و إعادة الصياغة على حسب ما يقتضيه مقام (ل-ه) شرط أن لا تخل بـ (ن-م) لا شكلا و لا مضمونا. بل أكثر من ذلك، فإنه يمكن القول أن قابلية حدوث الربح في هذا اللون من النصوص الأدبية أكثر من الخسارة و التي ترتبط أساسا بمهارة و كفاءة المترجم الأدبية. و الذي يجب أن يتميز عن غيره من المترجمين غير الأدبيين بمعارف أدبية و ثقافية لكلتا اللغتين إضافة إلى تحكمه العالي في اللغة الهدف خصوصا.. إضافة إلى ذلك قدرته على الابتكار و الخلق و الإبداع في أسلوبه و كتابته حيث يعدان العاملين الفاصلان بين جودة (ن-

هـ) باعتباره عملا أدبيا بالدرجة الأولى. ،و أيضا يجب أن يكون المترجم متخصصا في كاتبه و الذي سيسمح له بتأويل و تفسير عباراته و مقصود ه بالطريق الصحيحة ،إضافة إلى درايته الكاملة باللون الذي يترجمه و الذي يطعب ه و الآخر دورا محوريا في ضمان نقل شكل النص غالبا .

و أخيرا و ليس أخرا ، فان كل ما ذكر سابقا من خصائص النص الفانتازي و مميزات و مقومات المترجم الأدبي. سوف تساعد على تذليل كل تلك الصعوبات و الفروق اللغوية و الاجتماعية و الثقافية التي تعد عائقا في وجه إنتاج نسخة مطابقة للأصل في المقام الأول. و ذلك لان كفاءة و دراية المترجم ستساعده على إيجاد حل و سيط في هضم كل تلك الاختلافات و التناقضات التي تكتنف عملية الترجمة.

في دراسة تطبيقية لنتائج القسم النظري. قمنا بتحليل نقدي لترجمة رواية "سيد الخواتم: رفقة الخاتم ج1" لكتبتها جي آر آر توكين.

و قد أخذت هذه الدراسة المنوال الأتي و ذلك من خلال استخراج عينات مترجمة. و التي أخذت من المواطن التي يعتقد باحتمالية حدوث الخسارة و الربح فيها أكثر من غيرها. بناءا على مواطن الصعوبات التي تتخلل عملية نقل نصوص الفانتازيا ،و التي تم الإشارة إليها في الفصل الثاني من القسم التطبيقي. و ذلك من خلال ترجمة هذه العينات العربية ارتجاعي إلى الانجليزية من ثم مقارنتها بنظيراتها في النص الأصل. و ذلك استبيانا و استظهارا لمدى قرب هذه الترجمة من الأصل شكلا و مضمونا.

و قد بينت نتائج هذه العملية مواطن القوة و الضعف على حد سواء في النسخة العربية لملممة الخاتم. و التي تجلى بها بوضوح مواطن الربح و الخسارة على مستوى (ن- ه).

من خلال ذلك فيمكن أن يلخص القول ، بأن نسبة الخسارة و الربح في النسخة العربية قد كانت متباينة إلى حد ما. فالمترجم تارة ما يتسبب بخسارة فادحة قد تؤدي إلى تشويه الناحية الجمالية للعبارة أو النص على حد سوى. و تارة أخرى ما يفاجئ القارئ بإضفاء قيمة جمالية و معنوية لنصه أقوى من تلك التي نقلت عنها في الأساس مؤديا إلى تقوية شدة الأثر المقصود .

و من الملاحظ إن الخسارة الغالبة في النص كانت علو مستوى ترابط و إلتحام وحدة النص. و التي كانت حاضرة أكثر من نظيراتها الضمنية و البلاغية و الأسلوبية. فنزعة المترجم و ميوله إلى الحرفية في ترجمته قد كانت السبب الرئيسي في حدوث عدة خسائر من هذا القبيل. و ذلك لان منهجيته لم تتماشى مع نزعة تولكين في توظيف الجمل القصيرة في الوصف المطول و مكثف في تصوير نصه. فجاء بموجبها الـ (ن- ه) غير مترابط و متقطعا في أغلب الأحيان على عدة وحدات متفرقة و غير واضحة. و نتيجة لذلك سيلاحظ القارئ العربي ثقل و ابتدال بعض الفقرات التي ما تكون غير مفهومة في معظم الأحيان.

إلى جانب ذلك فقد عانى الـ (ن- ه) جملة منوعة من الخسائر الثقافية الضمنية و الظاهرية ،و التي جاءت انعكاسا لقدرة المترجم في إيجاد مكافئات لها. حيث أنه اكتفى بتخفيفها

بواسطة شرحها إما موضعياً و ذلك من خلال إقحامها بين عارضتين بجانب عبارتها داخل الـ (ن- هـ).

و الأمر المثير للسخرية هنا، أن هذه الاستراتيجيات من المفترض أن تساهم في تخفيف الخسارة و ليس زيادتها. و لكن قلة دراية المترجم بكيفية استخدامها و توظيفها، كان سبباً في تكبد الـ (ن- هـ) خسارة أفدح. فاستعماله المكثف للحواشي التي إكتنفت في طياتها شروحا ثنائيه اللغة، جعلت الرواية تبدو للناظر إليها على أنها معجم لغوي و ليس قصة. و الأدهى و الأمر من ذلك كله، إن المترجم كان يستعمل اللغة الانجليزية في شروحه. بل أنه قد تمادى إلى نقل بعض العبارات كما هي بدون ما يقدم أي شرح حولها، و مثال ذلك ظهور عبارة « thag you very buch » في (ن-هـ). و التي كان من الأفضل حذفها بدلاً من ذلك، لأنه في كلتا الحالتين لم يتح للقارئ أحادي اللغة إدراك وظيفتها.

تكبد (ن-هـ) عدة خسائر مجتنبه هي الأخرى و التي جاءت ترجمته لعدم قدرة المترجم على قراءة و تأويل بعض عبارات النص من جهة. و ترجمتها خارج سياقها التي وظفت فيه. إضافة إلى نزعه الحرفية. التي جاء نتیجتها ترجمة مثل هذه العبارات بطريقة خاطئة تماماً. و من أمثلة ذلك ترجمة عبارة « Fly you fools ! » بعبارة " طيروا أيها الحمقى ". و بناء على ذلك فقد فشل المترجم في نقل مقصد هذه العبارة و التي كان الهدف منها حث الرفقة على الإسراع و ليس الطيران.

وفي مجمل القول، يمكن القول بأن أهم الخسائر التي تكبدتها النسخة العربية، ترجع بالأساس إلى عدم كفاءة المترجم و سوء تقديره للأمور و كذا قراراته التي لم تكن مبنية على أسس متينة و ممنهجة بالدرجة الأولى. إضافة إلى استغلاله الخاطيء للاستراتيجيات الترجمة و تقنيات التخفيف من حدة الخسارة على حد سواء.

أما في ما يخص مظاهر الربح فقد كانت هي الأخرى حاضرة و لكن بصورة محتشمة في (ن-هـ). و التي بالرغم من قلتها فقد كانت ذا تأثير فعال من الناحية الجمالية للبعض المواضع في (ن-هـ).

فقد تجلت نقطة قوة المترجم في قدرته على بعض الجوانب البلاغية للبعض القصائد و الأغاني. و التي من خلال تطبيق استراتيجيات التعويض على الخسارة التي قد تمس جوانبها الموسيقية و الصوتية باستعمال التورية و التكرار غالباً.

كما ظهرت كفاءته بصورة جلية في نقل البديع و البيان أيضا .

و عموماً يمكن القول أن النسخة العربية بالرغم من افتقارها للكثير من القيم الجمالية و الوظيفة مقارنة بنسختها الأصل. إلا أنها تبقى من بين تلك القلة القليلة من روايات الفانتازيا التي تقدم للقارئ العربي في وقتنا الراهن. الأمر الذي قد يشفع للمترجم تلك الزلات و الهفوات التي تم ملاحظتها في ترجمته.

الخاتمة

بغض النظر عن تلك الاختلافات اللغوية و تباين المنشأ بين اللغة العربية و اللغة الانجليزية، و التي ستصعد نسبة حدوث الخسارة في الترجمة أكثر منها ربحاً. فان الطبيعة الديناميكية التي تتمتع بها اللغة العربية، تسمح لها بتأقلم و احتواء أي تركيب لغوي بطريقة أو بأخرى. و التي تتيح للمترجم عدة خيارات لاحتواء و تجاوز تلك الاختلافات اللغوية القائمة بين (ل- م) و (ل- ه).

و في هذا الإطار فقد جاءت هذه الدراسة في محاولة للتتبع خيارات المترجم و إجراءات الترجمة إزاء التصدي للإشكال المطروح في هذا البحث و الذي يتناول الخسارة و الربح في ترجمة نصوص الفانتازيا من الانجليزية إلى العربية، كظاهرة يجب أن تأخذ بعين الاعتبار.

و في تقييمنا لمدى نجاعة المترجم في تجاوز تلك الاختلافات و تفادي الخسارة و الزيادة من الربح. قمنا باستخراج و تتبع كثير من عيوب الترجمة التي تكون ناتجة بالأساس عن عدم دراية المترجم بهذه الظاهرة في الدراسة التحليلية للمدونة في الجانب التطبيقي .

و من هذا المنطلق فنحن ندعو للحاجة الى نشر الوعي بين أوساط المترجمين و طلاب الترجمة لماهية هذه الظاهرة. لان مدى نجاح عملية الترجمة تبقى رهينة أولاً و آخراً بالمترجم. الذي يعد العنصر الفصل بين كل تلك العوائق و الحواجز اللغوية و الثقافية و الدينية. حيث أن كيفية تجاوزها أو حتى الحد من أثرها يبقى متعلقاً بقراره النهائي. و الذي من شأنه أن يكون إما عاملاً للحد من الخسارة و الزيادة من الربح و العكس بالعكس.

و بناء على ذلك فقد دعت الحاجة إلى خلق نظرية مستقلة بحد ذاتها. و ذلك لأجل عرضها على المترجم و طالب الترجمة على حد سواء. لاعتبارها جزءاً لا يتجزأ من كل عملية نقل من اللغة الانجليزية و العربية أو العكس. فموجبها سيتعرف المترجم على تلك الفروق التي من شأنها أن تعيق عملية الحصول على نص مترجم مكافئ شكلاً و مضموناً. إضافة إلى منحه و صفات جاهزة من إجراءات و استراتيجيات تتيح له تجاوز هذه العوائق. فمن خلال صقل إدراكه و جذب انتباهه لاحتمالية وقوع الخسارة أو الربح، عن طريق التعريف بهما و تعديد أسبابهما و تبعيتهما و تداعياتهما .

و التي من خلالها سيدرك أن الخسارة ليست بالضرورة شيئاً يأخذ بصورة سلبية إلا إذا كانت غير شعورية. فتلك الخسارة المقصودة الناجمة عن وعي و إدراك من قبل المترجم و التي ستسمح له بتجنب خسارة أفدح.

و من هذا المنطلق فمن الممكن اعتبار مثل هذه الخسارة على أنها مظهر من الربح بدلاً من اعتبارها عيباً ترجمياً. بل من الممكن أيضاً اعتبار التطبيق الناجع لاستراتيجيات التقليل من الخسارة ربحاً لـ (ن-ه) في حد ذاته. و ذلك باعتبار مبادرة المترجم في تعويض عن ما قد يفقد

خلال عملية الترجمة. و الذي سيساهم في نقل الأثر المقصود حتى و لو بطريقة جزئية، و الذي يعتبر أفضل التغاضي عنها و الرضوخ لمثل تلك الفجوات اللغوية التي تفرضها تلك الاختلافات.

و خلاصة القول أن الحاجة لإجراء مثل هذه الدراسة العلمية لكلتا الظاهرتين قد يكون المفتاح السحري الذي سيمكن المترجم من التغلب على كل تلك الاختلافات و التباينات الجذرية بين العربية و الانجليزية.

Abstract

This study aims at investigating the phenomena of loss and gain in the translation of the fiction fantasy literary text from English into Arabic. By examining the different factors behind this phenomena, including the linguistic and extralinguistic aspects of both the (SL) and (TL), along with proposing solutions to deal with it; a comparative study between English and Arabic linguistic systems, culture and literature has been investigated in the first two chapters of this research. Subsequently, by applying the findings of the first chapters, an analytical critical study to the Arabic translated version of J.R.R Epic "The Lord of the Rings: The Fellowship of the Ring" was surveyed as corpus in the third chapter. Consequently, it has been discovered that: although the loss is highly expected rather than gain in the literary translation it still not to be considered as flaw since this loss occurs in order to avoid a worse one.

Keywords: Loss, Gain, Fantasy, Translation, English and Arabic.

المخلص

تهدف هذه الدراسة إلى تسليط الضوء على ظاهرة الربح و الخسارة في ترجمة أدب الفانتازيا من اللغة الانجليزية إلى العربية.

فمن خلال استعراض دراسة مقارنة بين الأنظمة اللغوية و الثقافية والمخزون الأدبي لكل من العربية و الانجليزية، في الفصل الأول و الثاني. تم استخلاص تلك العوامل اللسانية و غير اللسانية التي تؤدي إلى هذه الظاهرة، من جهة. ومن جهة أخرى عرض حلول مقترحة للتعامل معها .

أما في فصلها الثالث تم استعراض و تقديم دراسة تحليلية و نقدية للنسخة العربية لرواية الفانتازيا أو الخيال الحر " ملحمة الخواتم: رفقة الخاتم ج 1" . و ذلك من خلال إسقاط نتائج الفصلين الأول و الثاني لاستخراج مواطن الربح و الخسارة بها.

و بناء عليه اتضح انه بغض النظر عن واقع أن احتمال حدوث الخسارة أكثر من الربح في ترجمة مثل هذه النصوص الأدبية. فإن هذه الخسارة لا يجب تأخذ دائما على أنها عيب و قصور في الترجمة. حيث أنها قد تحدث لتجنب خسارة أفدح.

الكلمات المفتاحية : خسارة، ربح، فانتازيا، ترجمة، عربية، انجليزية.