

Literary Translation 3

The Translation of Rhetorical Devices

A rhetorical device does not necessarily require verbatim translation, because one must take into consideration such factors as genre, discourse, and text.

Repetition:

Verbal repetition is Common feature of all languages and cultures, and as a linguistic phenomenon has been studied by different linguists and literary critics. Verbal repetition also pervades religions discourses in. Rhetorical repetition is used for emphasis, exaggeration, or the creation of parallel structures. Repetition is one of the Bible's main rhetorical features as the following example shows:

Blessed are the poor in spirit: for there is the kingdom of heaven.

Blessed are they that mourn: for they shall become comforted.

Blessed are the Meek: for they shall inherit the earth. (Mathew 5, 3-5)

١. طوبى للمساكين بالروح. لانه يوجد ملكوت السماوات.

طوبى للحزانى. لأنهم يتعزون.

طوبى للودعاء لأنهم يرثون الأرض.

٢. طوبى للفقراء في الروح: لوجود ملكوت السماء. طوبى لهم ذلك التأسى: لأنهم سوف يشعرون بالارتياح.

طوبى للودعاء: لأنهم سيرثون الأرض.

The obvious function of repetition is to hammer down [keep repeating it forcefully so that it will have an effect on people] the content, which seems to be one of the principal functions of this rhetorical device.

General speaking students of translation think that repetition should be reserved in the target language. However, it is mostly motivated and has to be considered by the translator in terms of the overall function within the text.

Sometimes, repetition is much more subtle, where it enhances the contents or the message of the literary work. However, translators handle reiteration in one of three ways:

1. translate repetition as repetition;
2. choose for variation;
3. or completely ignore it.

Although there are as yet no established rules concerning the translation of repetition, it seems that in non-literary contexts, and unless reiteration is markedly motivated, it is safe to translate it as variation. In literary works, however, translation of repetition should be approached with greater caution because it is always foregrounded, and hence its translation as repetition is recommended. Variation or omission of repetition in translating literature could result in gross misjudgment and distortion of the author's intention.

Reiteration serves basically two functions:

1. Sound symbolism, where the repetition appears to serve no function except the pure joy of the sounds themselves being repeated. But when a sound is repeated it becomes a means of emphasis, depending on what the context emphasizes.
2. The second function depends on individual poet's use or intention- of repetition, such as to support the poet's tone, or to create a sudden movement, or to underline the poet's "ironic linkage of apparently different elements."

Thus, it is claimed then the significance of repetition is not determined by its frequency but rather by its context, and a good translator should be alert to the changing role of repetition in the content being translated.

To illustrate these roles, the following examples show different types of reiteration and how translators have approached it, which is usually done either by translating the repetition as repetition or opting (preferring) for variation or, completely ignoring it. Every decision a translator makes in this regard affects the author being translated in various ways, including compromising the authors world views, values and even ideologies.

1. In the fall the war was always there, but we did not go to it any more. It was cold in the fall in Milan and the dark came very early. Then the electric lights came on, and it was pleasant along the streets looking in the windows. There was much game hanging outside the shops, and the snow powdered in the fur of the foxes and the wind blew their tails. The deer hung stiff and heavy and empty, and small birds blew in the wind and the wind turned their feathers. It was a cold fall and the wind came down from the mountains.

From: **In Another Country (1926) by Ernest Hemingway**

Translation 1a

في الخريف, كانت الحرب هنالك دوما لكننا لم نعد نمشي اليها. كان الخريف باردا في 'ميلان', و كان الظلام يسود مبكرا, ثم ينشر ضوء المصابيح الكهربائية, فيصبح السير في الشوارع, للنظر في واجهات المتاجر, ممتعا, كان الصيد بالتسكع خارج المتاجر موفورا, والتلج مسحوقا في فرو الثعالب, والرياح تهز اذيالها. كانت الغزلان معلقة متيبسة و ثقيلة وفارغة. و مالت الطيور الصغيرة في الريح, و قلبت الريح ريشها. كان خريفا باردا والرياح منحدره من الجبال.

Translation 1b

استمر استعمار أوار الحرب في الخريف هناك و لكننا لم نعد نشارك بها حيث كان الطقس باردا في الخريف في ميلانو و حل الظلام مبكرا جدا. ثم أضاءت الانوار الكهربائية و أصبح السير في الشوارع والنظر الى واجهات الدكاكين مبهجا. تدلت طراند كثيرة خارج الدكاكين, و غطى ذرور الثلج فرو الثعالب و أطارات الريح ذيولها. تدلى الغزال متيبسا و ثقيلًا و فارغا وانتفخت طيور صغيرة و أطارت و قلبت ريشها. كان خريفا باردا و هبت الريح هابطا من الجبال.

(Nassar:87)

One of the most striking features of Hemingway's style is the repetition of grammatical words such as (the ,of , in ,and) besides the repetition of lexical words such as *fall, cold, dark, wind, blew*. Hemingway rejected both common sense rhetoric and metaphysics, which is apparent in this short story of the victims of world War I and their sufferings. The characters are recovering and are being treated in an Italian hospital, but the war which has almost killed them as virtually made their life notworth living . Hemingway's use of the rhetorical device of repetition underlines the general routine of the lives of characters and foregrounds their gradual disintegration or breakdown. The monotony of their lives expresses itself in the monotony of reiteration.

The narrator in "In Another Country" is a war victim whose views of language and religion are woven together to express what might be called a rejection of the rules of traditional good writing and a rejection of fate. His experience of life is now reduced to dichotomies of cold/ warm, light /dark, life/ death. In other words, the language becomes a vehicle of thought, or the thought finds its expression in a lean, razor-shape style.

Hemingway's achievement as a master of style is partly due to his skillful use of reiteration as an effective rhetorical device. The opening paragraph of the short story emphasizes the cold weather, fall, and death. The three are linked together by the fact that the war was going on in the background and the characters are its victims. The American word for autumn, "*fall*" carries with it many symbolic reverberations (aftershocks) including the phrase which is used to refer to those who die in battle, "the fallen". In addition, the image of death occurs inconspicuously in the game hanging outside the shops . Both translations in Arabic fail to take account of Hemingway's idiosyncrasies of style and value of repetition. Both translator show no sensitivity to the tone, style, and repetitive deviled of the original. Furthermore, both translations are marred by cliches, inaccuracies and misunderstanding of simple lexical items and grammar.

Instead Hemingway's direct and simple "The war was always there" sample 1b gives ua cliché (استمر استعمار أوار الحرب) backtranslated as "the war continued to flare up" thus distracting the reader in the translated version and falsely representing the author as interested in dead metaphors and stilled language. What's even more important is that both transtators fail to capture the cadences of Hemingway's reiteration and his careful drawing of the emblems and images of death . This is not surprising, because both translators fail to

understand simple rules of grammar as in the case of plural “the deer” (الغزلان) is translated as singular (الغزال) in sample 1a, and in sample 1b the word “hanging” is mistranslated as (الصيد بالتسكع) backtranslated as “hunting by loafing around”, whatever the awkward phrase means the word “hanging” is mistranslated as backtranslated as hunting by loafing around, whatever the awkward phrase means. The translators are unable to understand Hemingway’s repetitive devices and their overall significance. Here is another example:

2. Othello

So I had nothing known O, now for ever

Farewell the tranquil mind farewell content,

Farewell the plumed troops and the big wars

That makes ambition virtue! O, farewell,

Farewell the neighing steed and the shill trump, (III, iii, 352- 356)

2a

عطيل: على ان لا اعلم. اما الآن ففراقا ابديا لراحة النفس, فراقا للسرور, فراقا للكثائب التي تزدهي خوذها بالريش الناصع. و للحروب الكبيرة التي تجعل الطمع فضيلة. اواه, فراقا للخيل الصاهلة ... (Matraan 50:96)

2b

عطيل: الى الوداع أيها العقل المطمئن! الى الوداع أيها السرور. وداعا أبديا يا طابور الجند والحروب الكبرى التي تجعلان الطمع فضيلة! الوداع! وداعا للخيل الصاهلة ... (Jameel 78: 90)

2c

اوثيلو: أما الان فقد تغير في عيني كل شيء ... الحروب والجيش والرايات والخوذ والابواق والطبول و صهيل الخيول و قعقة السلاح (Al-Khumeiri 68: 73)

2d

عطيل: ما دمت انا في جهل من الامر. أما الان

فوداعا الى الابد ايتهنا النفس الوداعة!

وداعا ايتهنا الطمأنينة!

وداعا ايتهنا الفصائل المريشة, والحروب الكبيرة

التي تجعل من الطموح فضيلة! اه, وداعا!

وداعا للجواد الصاهل (Jebra 78: 136)

Translation 2a was published 1917, 2b in 1968, 2c in 1978, and 2d in 1978. Although translation 2a was not done directly from English but via French, it admirably retains Shakespeare's lofty language, expressive images and some of the psychological complexity of his verbal contradiction. The translator is credited with being the first to trace the name "Othello" to its Arabic origin or 'Moorish' in Shakespeare's own usage. The name (عطيل) as equivalent to "Othello" is a glaring mistake, because it never occurred in Arabic before, but it was so original that no translator after him has been able to offer an acceptable alternative. The nearest Arabic name is (عطاء الله, عطا الله) "Atulla[h], i.e. 'Allah's gift', but the Shakespearean form, under the phonological pressure of English, distorted the name to appear as 'Othello' rather than 'Atualla'. The rest of the translations except for 2d, similar in many ways to the Hemingway's translations, are neither distinguished by accuracy nor by sensitivity to Shakespeare's wealth of allusion, imagey, or language.

Translation 2a retains the verbal repetition of "farewell" although its equivalent in Arabic is deliberately antiquated, thus invoking Elizabethan English to the Arab audience, just as Shakespeare sounds to Modern listeners. The second version, translation 2b, completely ignores the repetition and omits it from the translation, the third opts for variety but only in terms of case endings. Still, there is a fifth translation which ignores the whole speech and omits lines 338-559. Translator 2a consistently uses (فراقا) as the equivalent to "farewell", and translation 2c a variation of the word (وداع, الوداع, وداعا) such as (وداع)

Translation 2d by Jebra I. Jebra, a novelist and a painter, reproduces Shakespeare's repetitions, but unlike translation 2a which deliberately uses the dated (فرق) as the verbal equivalent of "farewell," translation 2d uses the more familiar (وداع). In many aspects this translation approximates the Shakespearean world with its subtle allusions, verbal nuances, and repetitive devices. It tries to recreate complexity, richness, and beauty of this play - *Othello* to the modern Arab reader. This is partly due to the fact that the translator was an talented poet and novelist in both English and Arabic and partly due to his life-long interest in the subject and his various translations of Shakespeare's plays, sonnets, and critical studies about Shakespeare.

Sometimes, in literature, a word or a phrase or expression is repeated immediately for emphasis and this form of repetition is called Epizeuxis, as in the following example:

It's not enough, It's not enough, young man (A Midsummer Night's Dream,
II, ii, 124)

أفلا يكفي، أفلا يكفي، أيها الشاب

Enough, enough my lord, you have enough!
I beg the law, the law upon his head!
They would have stol'n away, they would Demetrius!

(A Midsummer Night's Dream, IV, i, 153-155)

يكفي يكفي، يا مولاي! لقد سمعت ما يكفي!

أطالب بالقانون. القانون على رأسه

(أطالب بتطبيق القانون عليه!)

كان يريد الفرار! الفرار، يا ديمتريوس!



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