Literary Translation Teaching/Learning as a TRI-PHASE PROCESS:
Case Study: Arabic-English and English-Arabic Translation of Novels

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Abstract
The aim of the present work is to demonstrate a tri-phase method for teaching literary translation. The first pre-translation phase consists in introducing the author, his/her works, style and the text to be translated. The second phase, the translation proper, is divided into three sub-phases: (a) the identification of problems (connotative meanings, figures of speech, idioms, uncommon collocations, culture-bound items, …), (b) the treatment of these problems by opting for the adequate procedures which should be in tune with the overall translation strategy opted for, and (c) the translation of the whole text into the target language. The final third phase is of revision and assessment. The criteria to be taken into consideration are genre-related and the focus is on the stylistic match or mismatch between the source and target texts. The present process-oriented method of literary translation is illustrated through three in-class translations of three literary texts from Arabic into English and vice versa. The targeted students are enrolled in the Master of Translation Science and Linguistics during Fall-Semester 2017 at the Faculty of Humanities at the University Abdelmalek Essaadi. The study concluded that literary translation should be taught as a creative tri-phase process throughout which students are made fully aware of the significance and impact of the strategies they opt for in order to deal with the different literary translation problems and attain the perfect stylistic equivalence so aspired for by literary translators.

Keywords: literary translation, translation procedure, translation process, translation strategy, translation problems, translation teaching

1. Research Review

It is traditional to start a work, be it on literary translation or on any other subject, with the definition of terms. However, concerning our object of study; 'literary translation', such enterprise may be hazardous and not that easy. Even if we refer to the primary source of translation studies, *Routledge Encyclopedia of Translation Studies*, we have to content ourselves with the circular definition, "literary translation is the translation of literary works" (Bush, 2001, p. 127). Such truism, if we borrow the word used by the author of the article, exhibits the intricate nature of the concept and the slippery genre of 'literary translation'. In another article entitled 'literary translation research' in the same encyclopedia, Lambert (2001) underlines the different approaches to literary translation research and mentions for example the function or norm-oriented studies, such as Toury, (1980, 1995) and the descriptive studies like Even-Zohar (1978) or Bassnet (1993). This latter, for example, explains at outset of her third chapter,

> In this third section I propose, therefore, to approach the question of the translation of literary works   through a close analysis of examples, not so much to evaluate the products but rather to show how specific problems of translation can emerge from the individual translators' selection of criteria" (Bassnet, 1980, p. 82).

The identification of translation problems is not the whole, but part of the translation process. A more comprehensive process-based approach to literary translation was shortly explained by Bush (2001). According to him, the translator of literary works first "confronts words set on the page in a certain context and with particular resonances" (Bush, 2001, p. 128) and second "creates new patterns in a different language based on personal readings, research and creativity." (Bush, 2001, p. 129) Between these two moves, falls a phase during which 'thousands of decisions, large and small" are made and a "creative activity" is embarked upon.

Preference for teaching translation as a process has been voiced by many translation theorists and instructors in many writings. Think Aloud Protocol (TAP) is a case in point, as students are required to verbalize their process of translation so as to identify its phases and disclose the problems they face and the solutions they opt for. According to Jaaskelainen, (2001), the aim of TAP is "to gain better understanding of the psychological and linguistic mechanisms involved in the activity of translating."(p. 266) This TAP model was substituted with 'Integrated Problem and Decision Report' (IPDR) in the sequential model of Gile (1984, 2009). The model is bi-phase as it is based on the assumption that the translation process comprises two main phases: comprehension and reformulation. Each of the two comprises further moves or sub-phases, namely: (a) working out the meaning hypotheses, (b) checking for plausibility (in the first phase), (c) reverbalizing and (d) checking for editorial acceptability (in the second phase). Throughout the whole process, prominence is given to the linguistic or extra-linguistic knowledge acquired either before the translation process or on the spur of the moment (by ad hoc knowledge acquisition) and which enables the translator to make sense of the text and formulate the target text adequately. The pertinence of this model cannot be questioned especially in the first period of training. According to Gile (2009),

> The desirability of optimization is one good reason for adopting a *process-oriented approach* in at least the first part of Translator training. The idea is that in the classroom, trainers should focus on the Translation process, not on the end product. More specifically,

rather than giving students texts to translate or speeches to interpret, commenting on the translations produced by saying what is 'right' and what is 'wrong', suggesting appropriate solutions and counting on the accumulation of such indications to guide trainees up the learning curve, in the process-oriented approach, trainers attempt to identify problems in the process followed by the students, raise their awareness of problems and suggest good Translation *principles*, *methods*, and *procedures.*

(Gile, 2009, p. 14)

It is worth mentioning that this process-oriented approach has been advocated and demonstrated in the field of translation teaching by many other scholars and researchers (See for example Delisle (1980), Bastin (2009), Davies & Scott-Tennent (2005), Hannelore Lee-Janhke (2005), Mediouni (2016) but not in the sub-field of literary translation.

To the belief and knowledge of Kuhiwczak, (2003, p. 112), there has been only one attempt to approach literary translation from the training perspective, and it has been made by Salmon-Kovasky from Bologna University. Her model is textually based in the sense that it classifies texts into three main types: (a) highly specified texts, (b) literary texts characterized with the use of high-degree conventional forms (1) and (c) literary texts (2) written in the language of literature (stylistically complex). As explained by Kuhiwczak (2003), this model focuses mainly on literary texts from the structural perspective and seeks to identify the salient stylistic features and the problems they may pose to the detriment of the process. Kuhiwczak (2003) says 'it does not explain what happens when we translate." What it tells instead is that "the difficulty to translate is related to the complexity of the text,' (Kuhiwczak, 2003, p. 117). This leaves ample room for research on literary translation in the context of translation training. The present work seeks to provide an answer to the problem raised by Kuhiwczak (2003) at the end of his article: "what is exactly happening when we translate (literature)?' More precisely it aims at demonstrating how a tri-phase process based approach can be adopted in literary translation teaching and learning.

2. Tri-phase Approach to Literary Translation Teaching: Introducing the method

The aim of the present work is to demonstrate a tri-phase method for teaching literary translation. The first pre-translation phase consists in introducing the author, his works, style and the text to be translated. An emphasis is put on the particularity of literary translation as a process which starts even before translation per se with the selection of the text to be translated. According to Venuti (2005), "strategies of translation involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it."(p. 240) The selection of the work to be translated implies a process of researching the author and his works before embarking upon the translation task. Any piece of literary work is intimately related to its author and anchored on its micro and macro socio-cultural contexts. This finds its explanation in the nature of literature as a piece of "writing which expresses and communicates thoughts, feelings and attitudes toward life,' (Rees, 1973, p. 2). In other words literature (to use Hamlet's phrase) 'holds the mirror up to nature' (cited in Rees, 1973, p. 2). It should be life enhancing' or (as Mathew Arnold said of poetry) 'a criticism of life" (Rees, 1973, p. 5). It follows then that without reading and re-reading about the author, his style, his work, his period and its intellectual trends, etc., the translation cannot be successful. There are even those who advocate a pre-translation intensive critical reading with the aim to achieve a kind of empathy with the author. It suffices to mention here the father of English poets, John Dryden (1631–1700) who confessed overtly and covertly in the preface of his

translation of Ovid's epistles that before proceeding with the translation, he had read intensively and critically about the author who was of the same 'genius" and whose works were within easy reach. He said:

> *Yet, not to speak too partially in his behalf, I will confess, that the Copiousness of his Wit was such, that he often writ too pointedly for his Subject, and made his persons speak more Eloquently than the violence of their Passion would admit; so that he is frequently witty out of season: leaving the imitation of Nature, and the cooler dictates of his Judgment, for the false applause of Fancy. Yet he seems to have found out this Imperfection in his riper age:*

(John Dryden, 1631–1700)

In this pre-translation phase, students are requested to conduct research in order to know more about the author and his work(s). A power point presentation is given featuring the salient elements about the author and his works and discussed in group. More attention is granted to the literary work to be translated. Based on the contextualizing elements provided in the presentation, a translation strategy is opted for. A distinction is made between the translation strategies which concern the whole work and the translation procedures or techniques which are applied to the short segments of text. According to Newmark (1988), "While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language."(p. 81). Under the first category fall dichotomies like domestication / foreignization, semantic translation / communicative translation, formal equivalent / dynamic equivalence, free translation / literal translation. If the translator opts for instance for foreignizing a work, he will tend to resort to 'literal translation', 'calque' and 'borrowing'. For an Arabic culture-bound word like 'حمام', the translator will borrow and transliterate it '*hammam*' instead of providing its functional equivalent 'the baths'. Irrespective of the taxonomy opted for, the student-translator should be aware of the pertinence and adequacy of the translation strategy and procedures to the text, its macro and micro contexts.

The second phase, the translation proper, is divided into three activities: (a) reading the work and identifying the potential translation problems (i.e., connotative meanings, metaphors, similes, hyperbole, idioms, uncommon collocations, culture-bound items, etc.), (b) treating these problems by opting for the adequate procedures which should be in tune with the overall translation strategy opted for, and (c) translating the whole text into the target language. The concept of translation as a problem identification and solving process has been intensively debated since some historical treatises and prefaces of translations. More recently, according to Davies and Tennent (2005, p. 163), a five-phase sequence approach can be adopted in translation teaching. It comprises:

1. General approach (the selection of specific macro and micro decisions)
2. Problem spotting
3. Brainstorming and choosing strategies
4. Brainstorming and choosing procedures
5. Choosing a final solution

Davies and Tennent (2005) define translation problem as "a (verbal or non verbal) segment that can be present either in a text segment (micro-level) or in the text as a whole (macro-level) and that compels the student-translators to make a conscious decision to apply a motivated translation strategy, procedure and solution from amongst a range of options" (p. 164). It is worth noting here that for pedagogical purposes the five stages can be reduced to three with the aim to highlight the necessity to discriminate between the pre and post translation phases. It is worth adding here that literary translation problems are more acute, compared with the type of problems tackled by the two above-mentioned authors. According to Burgess (1974, p. 7), "literature may be defined as words working hard; literature is the exploitation of words." It follows then that the aesthetic exploitation of words is exhibited through the marked use of connotative words, figures of speech, idioms and other rhetorical devices, which are language specific. Their literal transfer from the source language to the target language is more often than not impossible. It suffices here to mention the procedures proposed by Newmark (1988, pp. 104-106) for the translation of metaphors.

The last production sub-phase normally goes smoothly without any difficulty, as the main problems have been identified and settled and the adequate translation procedures have been opted for. Now comes the time to focus on the reformulation process. Students are invited to translate the whole text in groups paying due regard to the solutions opted for. The text is constructed through interactive and dynamic student-student and student-instructor exchanges. A data show is used to project the final output.

The final third phase is of revision and assessment, which are two skills that translation students should necessarily develop. According to Lee-Johnke (2005), the evaluative judgment "should be stimulated during the whole process of formative evaluation."(p. 364) In the present case, this skill is brought to the fore only at the last post-translation phase for two main pedagogical purposes. First, it is in this phase that the students revise the translation for correction and improvement. The criterion to be taken into consideration is the stylistic match or mismatch between the source and the target texts. This does not mean that the basic linguistic (lexical, grammatical and syntactic) correctness is overlooked. On the contrary as style embraces all these levels and goes beyond them to include what is aesthetic. According to Leech and Short (1984, p. 42), "Generally in looking at style in a text, one is not interested in choices in isolation, but rather at a pattern of choices: something that belongs to a text as whole." In this respect, the literary translator should strive to render this said pattern, certainly not by following literally the author of the original step by step but rather by taking him as a model and imitating him. It is a translation idiom by idiom, metaphor by metaphor, parable by parable, and not word by word. Tyler (1747-1813) in his *Essay on the principles of translation*, said that the good translation should render "the style and manner of writing" of the original."

Second, in this phase, the student translator, based on the end-product, tries to retrace his/her translation process with the aim to identify the translation difficulties encountered and the solutions opted for either on the micro or macro levels. This operation may result in the writing of a report in which the student lists the problems identified and his/her comments on the strategies and procedures adopted. This offers him/her the opportunity to be aware of their difficulties and flaws, and help them spot the translation problems and opt for the adequate solutions (strategies and procedures).

3. Illustration and discussion of the tri-phase method

In the present section, the researcher will demonstrate this tri-phase process-oriented method of literary translation teaching through three in-class translations of three literary texts; two from Arabic into English and one from English into Arabic. The first one is extracted from 'أكابر' (the Bourgeois) by Mickhael Nouaima, the second from 'رجوع إلى الطفولة (Return to Childhood)' by Leila Abu Zeid, and the third is taken from '*Who moved my cheese?*, the bestseller of Spenser Johnson. The targeted students are enrolled in the Master of Translation Science at the Faculty of Humanities at the University Abdelmalek Essaadi during Fall-Semester 2017. The findings are formulated in the form of heuristics that can contribute in guiding, orienting or at least enlightening the teaching-learning process of literary translation.

3.1. Pre-translation Phase

In this pre-translation phase, students are required to engage in a brain-storming activity with the aim to bring to their short memory in use certain ideas about the author, his work(s) and style that can be very enlightening to the translation process. To trigger this process, the instructor gives a power point presentation featuring the salient and relevant elements of information. Apart from the mere bibliographic data about the life, education and works of the authors, he/she focuses on the factors that impact the text and its translation. For example, in the first text, the religious educational background of the author, Mikhael Nouaima, and his solidarity and empathy with the poor, powerless and oppressed people is of great importance. In the extract to be translated, the description of the characters, the tenant farmer Abu Rachid and his small family on the one hand and the landlord; the lawyer (ustad) and his small family on the other hand reflect the clash between two opposed social classes and the bias of the author for the tenant farmers. This clash is exhibited in the lexical choices which are mostly evocative and connotative as we will see below. As for Leila Abu Zeid, her feminist orientation is noticeable in the extract as she gives voice to women only, namely her mother, sister and the women in *Hammam*. She depicts an ordinary scene of Moroccan women and by the same token foregrounds the key role of women in the Moroccan family and society in the colonial and post-colonial periods. For the last text, the professional medical profile of the author and the didactic function of the text -a parable- are important as they cast the mould into which the author wrote the story and into which the translator should rewrite it. The imagery and symbolism of the source text are to be rendered or rather reinvented in the target text as we will see below. Based on these considerations, we opted for a foreignizing translation of the two first extracts so as to make the English reader feel the flavor of the foreign Arab culture –Lebanon and Morocco – and for a domesticating strategy for the third extract so as to render the same didactic message and produce the same effect. After introducing the authors and their works, comes the turn of the work at hand to be translated in the following phase.

3.2. Translation per-se

Before proceeding with translation, students are requested to read the text with the aim to work out its characters, setting, story as well as its salient stylistic features. For the names of characters, generally they are directly transferred into the target language without any modifications. This was the case of names of characters in the first and second texts:

Table 1. *Characters in 'أكابر'*

أبو رشيد	Rachid's father – Abu Rachid
أم رشيد	Rachid's mother – Um Rachid

رشيد	Rachid
الأستاذ (المحامي)	Ustad (lawyer)
زوجته	His wife
بنته	His daughter
الخادمة	His maid (housemaid)

In the second text, an autobiographic narrative, the narrator is one of the acting characters.

Table 2 *Characters in* 'رجوع إلى الطفولة'

أمي	Mom (my mother)
تسمح لي ـ إلا أنني ـلم أكن أحب	allowed me , but I , I did not like,
فاتحة	Fatiha
الطيابة يامنة	Yamna, *Tiyaba* (hammam attendant)
واحدة من النساء	One of the women (in Hammam)

The direct transfer of proper names does not operate when the translation is highly 'adaptative'- or when the names used by the author are highly symbolic and their transliteration involves a loss that cannot be compensated for. None of the three cases fall under the first category, but it is worth mentioning that such strategy can be opted for. Delisle (1999, p. 114) for example mentions that in the comic strip *Tintin*, the names Dupont and Dupond become Thomson and Thompson in English, Hernandez y Fernandez in Spanish and Schulze un Schultze in German. In our case, under the second category falls the third text, as the names of the characters are highly symbolic and therefore, semantically rich Arabic names are proposed:

Table 3 *Characters in "Who moved my cheese?*

Sniff	شمام
Scurry	ركاض
Hem	تمتوم
Haw	لعثوم

'Sniff' is known for its ability to sniff to anticipate things, whereas 'Scurry' is known for its ability to run quickly ahead. 'Hem' and 'Haw' refer to the idiom '*Hem and Haw'* and means 'to take a long time to make a decision or before saying something' (http://www.oxfordlearnersdictionaries.com. Accessed 18/04/2017). This semantic and semiotic richness of the English names is rendered in Arabic by semantically rich names. For the first two, the Arabic names شمام وركاض are suggested. They are formed according to the morphological pattern of 'صيغة المبالغة' (fa'alun) of their respective three-consonant base forms 'شم' (sniff) and 'ركض' (run). As for Hem and Haw, they are translated into 'لعثوم' 'تمتوم' and which are coined according to the morphological pattern 'فعلول' from their base forms 'تمتم' and 'لعثم'. Both convey the meanings of hesitation, difficulty to express oneself and indecision that exist in their corresponding source language items.

As for the story and more precisely the chronology of events, each of the three texts teems with time indicators showing the chronological sequencing with some rare flash forwards or flashbacks.

Table 4 *Chronology in* 'أكابر'

ساعة متأخرة من الليل	Late at night	Chronology
في الغد	tomorrow	Flash forward (subjective anachrony)
في أواخر الصيف	By the end of summer	Flashback (objective anachrony)
في الشتاء الماضي	Last winter	Flashback
تلك الليلة	That night	Chronology
في الصباح	In the morning	Chronology
وفي الصباح الباكر	Early in the morning	Chronology
في الموسم الماضي	Last season	Flashback (subjective anachrony)
اقتربت الساعة الثانية	Nearly two o'clock	Chronology

Table 5 *Chronology in* 'رجوع إلى الطفولة'

ليلة الثلاثاء	On Tuesday evening	Chronology
وفي الصباح	In the morning	Chronology
يوم الغسيل	The laundry day	Chronology
يوم الحمام	Hammam day	chronology
وفي اليوم التالي	On the following day	Chronology
منذ الساعات الأولى	Since early hours	Chronology
وفي الخميس	On Thursday	Chronology
غدا الجمعة	Tomorrow Friday	Flash forward (subjective anachrony)

Concerning the setting, in the first two extracts, the authors depict very traditional scenes in which the story unfolds itself. In the case of the first extract, the setting is the countryside; the farmhouse or rather 'الخيمة' and the nearby area: the 'threshing floor' and public road. In the second extract, the characters act in the house (the narrator's family home) and in the *hammam,* where they go to bathe. In both cases, the settings reflect some of the traditional aspects of life of Arab societies (pieces of furniture, rituals, customs, …) which pose some problems in translation as will be seen below. As for the third text, all the events of the story take place in a maze which is symbolic as it stands "for the environment where you look for what you want (the organization you work in, or the family or community you live in…" (Spencer, 1998, p. 2). In the three cases, the settings are kept without any modification, as it is generally done in literary translation. The setting can be modified only in extreme cases of adaptation as explained by Delisle (1999, p. 114). According to him, in case of adaptation, "the translator replaces a socio-cultural reality from the source language with a reality specific to the culture of the target language in order to accommodate the expectations of the target audience." Even in our domesticating translation of the last segment we retained the same setting 'متاهة' (maze).

After working out these macro and micro-structural features of the text, we shift the focus to the language used by the authors. Here, students are asked to read the text a second time to scan it for potential translation difficulties; be it lexical, grammatical, syntactic, textual, interpersonal, … It is worth noting here, that the three extracts are characterized by the use of a simple straightforward prose, as the focus is not on the language and its aesthetic dimension but on the story (characters and events). They, however, teem with idiomatic expressions, informal and even colloquial words in conversations, culture-bound words, words used in their connotative meanings and some figures of speech like metaphors and similes.

Concerning the connotative meaning, in the first extract the word 'أكابر' (akabir) does not objectively refer to the 'elites' and 'notables', but rather pejoratively to the 'bourgeois'; i.e., people who are socially highly ranked but materialistic and not very humble or noble in their hearts and attitudes. The lawyer, (ustad) يعيش عيشة الكبار وزوجته كذلك من الكبار (leads the life of bourgeois in the capital city and his wife is likewise from a bourgeois family); ' ومن الأكيد أن الأستاذ لن يأتيهم وحده. ' (certainly he would not come alone; he would be بل سيصطحب زوجته وابنته وخادمته وسائق سيارته، accompanied with his wife, housemaid and chauffeur).

The use of idiomatic or fixed expressions is another problem that students have to deal with. Their use is a feature of informal or semi-formal registers very frequent in dialogues between characters and even in some narrative segments. What is worth adding here is that if an idiom is "*a group of words whose meaning is different from the meanings of the individual words,*" (www.oxfordlearnersdictionaries.com. Accessed 18/04/2017), its translation cannot be literal. It is, as mentioned above, a translation idiom by idiom; it is a translation equivalence technique in which "one and the same situation can be rendered by two texts using completely different stylistic and structural methods," (Vinay and Darbelnet, 2002, p. 90).

Concerning the first texts, students extract the following list:

- انتقل إلى رحمة الله
- تشغل بال
- انتابت رشيد نوبة من البكاء والعويل وتمزيق الثياب والغصص والسعال
- والغصة في حلقه
- رحمة الله على والده
- رحمة الله على عظامه
- جن جنونه
- ترتيب هندامها
- تهدئة روع ابنها
- فالكتاب يقرأ من عنوانه
- على مرمى حجرة من الخيمة

As for the second text, the following list is established:

- يملأ نفسي بالبرودة
- سلمنا أمرنا لله
- سقت لك وجه الله

Once the list of fixed or idiomatic expressions has been established, students are assigned the task to search their equivalents, and the main instruction is to avoid literality whenever possible. The solutions or procedures agreed upon and adopted reflect this orientation as can be seen below in the following tables:

Table 6 *Idiomatic and fixed expressions in* 'أكابر'

انتقل إلى رحمة الله	He passed away
تشغل بال	It occupied their minds –it preoccupied them
انتابت رشيد نوبة من البكاء والعويل وتمزيق الثياب والغصص والسعال	Rachid had a fit of weeping, wailing, clothes tearing, choking and coughing
والغصة في حلقه	with a lump in his throat
رحمة الله على والده	may God have mercy upon his father
رحمة الله على عظامه	may his soul rest in peace
جن جنونه	he went mad / went out of his mind / became crazy
ترتيب هندامها	she dressed very smartly / she wore her smartest clothes
تهدئة روع ابنها	she calmed him down
فالكتاب يقرأ من عنوانه	his book can be judged from its title
على مرمى حجرة من الخيمة	at a stone throw

Table 7 *Idiomatic and fixed expressions in* 'رجوع إلى الطفولة'

يملأ نفسي بالبرودة	It chilled me to the bones
سلمنا أمرنا لله	We resign ourselves to the wisdom of God
سقت لك وجه الله	For the love of God

As for culture-bound items, the first two texts abound with culture-specific items as they both depict the ordinary social life of people from Lebanon in the first case and from Morocco in the second case. Culture-bound words represent one of the frequent problems faced in translation, especially in literary translation to the extent that some consider literary translation as the celebration of alterity. It "allows us to enter the minds of people from other times and places. It is a celebration of otherness, a truly multicultural event without all the balloons and noisemakers," (Weshler, 1998, p. 6). These words which convey 'culture specialities' (Nida, 1964; p. 167), cannot be translated literally. More often than not they are either borrowed and transliterated or rendered by their functional equivalents or 'cultural substitutions' (Baker, 1991, p. 31). In this connection, students have to establish the list of culture-bound words and provide their transliterations or translations.

Table 8 *Culture-bound words in* 'أكابر'

القوارمة	Qawarma
الخبز المرقوق أو المرحرح	thin flatbread
الطراريح	Tararih (mattresses- beds)

In the first text, 'الطراريح', 'القوارمة', and 'الطراريح' were borrowed and transliterated because they have no equivalents in English. For 'طراريح' for example, any effort to translate by cultural substitution would have altered the meaning intended by the narrator. "Eggs scrambled with cream cheese or spinach' would have produced a case of anatopism; i.e., an item which is not in its correct context. The same applies to *tararih*, as the poor tenant farmers can neither scramble their eggs with spinach nor offer mattresses or armchairs for their guests to sit on.

The second text also features few instances of culture-specific words which refer to different objects (place, pieces of clothing and furniture) and for which either borrowing (transliteration) or cultural substitution is adopted. The choice of one rather than the other is always motivated by the prospected audience; the American audience in particular and the English reading audience in general, given that the author lives in Louisiana in USA and writes for the American audience.

Table 9 *Culture-bound words in* 'رجوع إلى الطفولة'

الحمام	Hammam, baths
الطنبور	Tambour, water boiler
صابون المنجل	Manjal soap
أغطية المطارف	Upholstry
السراويل والقمصان	Underwear shirts and trousers

As we can notice, the two possibilities; either transliteration or cultural substitution are possible for the two first items 'حمام' and 'طنبور', but not for the four remaining three, for which one option remains possible. The brand name of the traditional soap 'المنجل' is transferred directly, whereas السراويل والقمصان and 'أغطية المطارف' are rendered by their functional equivalents, 'upholstery' and 'underwear shirts and trousers'.

The third text does not manifest any culture-bound word, as it is a parable and its symbolism is universal and crosses all borders and cultural hurdles.

As for imagery and the use of figures of speech, the first text features some similes, metaphors and a hyperbole.

Table 10 *Figures of speech in* 'رجوع إلى الطفولة'

أخذ يبكي ويلطم ويتمرغ على الأرض كمن صرعه روح نجس	He burst into tears and started slapping his face, wallowing on the ground as if possessed by a devil
كل دمعة من عين ابني تساوي ما يملك	Every tear drop from his eyes is worth all his possessions
إن ظفره عندي بالدنيا	His finger nail is all the world to me
لقد بخلت السماء بالمطر في أوانه وجادت به في غير أوانه	The rainfall was poor in winter and abundant in other seasons

In all these cases, the translation is oblique (indirect); it retains the same rhetorical devices and formulates them in an acceptable diction. In other words, it strikes a balance between faithfulness to the subjective meanings intended by the narrator or his characters through the

different rhetorical devices used on the one hand and the adequacy of the formulation in the view of the targeted audience on the other hand.

In the second extract, the first person narrator describes the condition of the house on the day on which she goes with her mother and sister to the *hammam (baths)*. Concerning the rooms, she says 'تتعرى فيه الغرف', which means that the rooms 'are stripped bare', a translation which retains the same vehicle; 'nakedness' and conveys the same ground, which is the absence of any piece of furniture. The English equivalent 'stripped bare' conveys perfectly the same metaphor and is acceptable as can be seen in the example: "A woman whose home was broken into and stripped bare by thieves while she was in hospital recovering from brain surgery spoke yesterday of her despair at losing almost everything she owned." (The Telegraph, 15 December 2001).

Focus is also on conversations, because "The writing of conversation raises another problem for the novelist: how is he to make sure that his characters speak the sort of language they should speak in real life? A doctor must be made to talk like a doctor, a farmer like a farmer, and a woman of fashion like a woman of fashion. So the novelist like the dramatist needs to have 'a good ear'. To catch and to imitate the speech habits and tone of voice of people in conversation is not an easy task." (Rees, 1973, p. 115). The translator should have the same concerns and opt for the adequate strategies, as the quality of the output depends largely on the pertinence of these strategies. The translation of Moroccan dialect into standard formal English is not a good choice as can be seen in the following example:

- الرقاصة: سيدي الحكيم أنت هنا؟ ما خليت فين قلبت عليك.
- الحكيم: آش بغي الخاطر؟
- الرقاصة: لجواد سيفطوني لعندك، قالوا لي أنت هو البركة هنا. دخلت عليك بالله أسيدي الحكيم شوف من حالي ...
- الحكيم: أللا شوفي مع مسكين
- الرقاصة: زاوكت لك ف اللوح و الكتاب المفتوح للي قريتي فيه آلفقيه شوف من حالي و طلب معي السي الحكيم
- الفقيه: ما يكون عندك باس آاللشريفة، آش حب الخاطر؟

(النار الحمرا، الزبير بن بوشتى)

- *Err'aqassa: Sidi El-hkim, are you here? I have been looking for you everywhere.*
- *El-Hkim: What do you want?*
- *Err'aqassa: Good people sent me to you and said you are El-baraka here. I beseech you, Sidi El-Hkim, to deliver me.*
- *El-Hkim: I am busy now. Talk to Meskin!*
- *Err'aqassa: For the sake of the inscribed tablet and the holy Koran you studies, Si Elfqih, relieve me and implore Si El-Hkim for me*
- *El-fqih: There shall be no harm, Chrifa. What do you want?*

(Moustapha Hilal Soussi, *the Red Fire*)

Here, it is a matter of rendering a spoken language by another spoken language and maybe a sub-code by another sub-code in case of dialect variety. In this respect, Brisset (2002) says:

   Here, the difficulty of translation does not arise from the lack of a specific translation language. It arises, rather, from the absence in the target language of a sub-code equivalent to the one used by the source text in its reproduction of the source language. How should

the cockney dialogue in *Pygmalion* be translated? What French-language dialect equivalent should be used to render the lunfardo of Buenos Aires in translations of Roberto Arlt's novels? (p. 344)

These are the questions that should be raised by students when it comes to the translation of conversations in novels or plays. In the three extracts translated, figure long stretches of dialogues between the characters. The focus is on producing target language conversations that reflect at least features of 'orality', such as the use of interjections, gap fillers, swear words, vocatives, exclamations, contractions, etc., and the same register, especially the informal chatty style showing the close and intimate relationship between the protagonists.

Table 11 *Conversation in* '*أكابر*'

"<u>Oh dear!</u> My son slept with a lump in his throat, and <u>he'll</u> have it again when <u>he'll</u> wake up in the morning and realize that <u>we've</u> slaughtered one of the three hens. He loves them all."	ولدي! لقد نام والغصّة في حلقه وستعاوده الغصة عندما يستفيق في الصباح فيرى أننا قد ذبحنا دجاجة من الثلاث. فهو يحبهن جميعاً.
Abu Rachid then replied:	فقال أبو رشيد:
"<u>He'll</u> cry for a while and eventually forget it. What can we do? Will Ustad come for the first time and we fail our duty towards him?"	سيبكي قليلاً ثم ينساها. وما العمل؟ أيأتينا الأستاذ لأول مرة ولا نقوم بواجبه؟
"<u>Forget it man!</u> Each tear drop from my son's eye is worth all what he owns. Have you forgotten that we buried three of his brothers and <u>we're</u> left with him only, with no hope to have another child? His finger nail's all the world to me."	دعنا منه يا رجل. كل دمعة من عين ابني تساوي كل ما يملك. !أنسيت أننا دفنا ثلاثة من إخوته ولم يبق لنا سواه؟ وأن لا أمل فيما بعد بغيره؟ إن ظفره عندي بالدنيا.
"<u>Oh! Don't forget</u> that <u>we're</u> partners and we owe the landlord three thousand Qirsh. So <u>we've</u> to receive and welcome him well. If at least we knew he would be kind to us as his father used to be, it would be easier. But we ignore his innermost feelings."	لا تنسي يا امرأة أننا شركاء. وأننا مدينون لصاحب الأرض بثلاثة آلاف قرش. فجدير بنا أن نحسن استقباله وضيافته ولو كنا نعرف أنه سيكون رفيقاً بنا كوالده لهان الأمر، ولكننا نجهل دخيلته .
"<u>Peace and blessings of Allah be upon his father</u>. He <u>didn't</u> even claim the interests."	رحمة الله على والده. فما كان يطالبنا حتى بالفائدة.
<u>Oh yeah!</u> May his soul rest in peace. He was tender-hearted. <u>But woman!</u> Time passes so	

fast, and over time men change. We <u>don't</u> know if <u>fortune will smile</u> on us with his son. My heart tells me that it <u>won't</u>."	إي. رحمة الله على عظامه. لقد كان طيب القلب. ولكن الزمان يتغير بسرعة يا امرأة، ومع الزمان الرجال، فما ندري كيف يكون طالعنا مع الابن. قلبي يحدثني بأنه لن يكون طالع خير.

Table 12 *Conversation in* 'رجوع إلى الطفولة'

– سنأخذ معنا البرتقال، إيوا للا ونجلس في غرفة العرائس وستسقي لنا الماء البارد في الدلو الصغير، إيوا لالة وسأخرجك كالعروس. ويلي امشي! لا أسمعني الله حس أبيك ولا حس اليوم الذي رأيتكم فيه. شف للاك!	-We'll take oranges with us; yeah Ma'am. We'll sit in the brides' compartment, and you'll bring us cold water in your small bucket. Yeah, yeah ma'am! When I'll take you out you'll look like a bride. Woe is me! Go ahead. May God never make me hear of your father and of the day I saw the family of your father. Look at your sister; how correctly she behaves!
– إيوا أيامنة؟ صبي لنا. إننا على وشك الموت. فقالت: – لا أصب حتى يمتلئ الحوض. من منكن لم تأت بالماء البارد؟ – كلنا جئنا به. – وامتلأ الحوض فقالت يامنة: – أماكنكن! لا أريد فوضى. سأسقي الجميع.	-"Hey Yamna, fill our buckets, we are over exhausted." She replied: "I won't, unless the tank is full. Who hasn't brought her cold water yet?" "Yes, yes, we've." When the tub was full, Yamna said: – "I don't want any mess here. I'll pour water for you all."

3.3. Post-translation phase

As mentioned above, students are required, in this phase, to revise and evaluate the end-product against the stylistic yardstick and to ponder upon their translation process.

Concerning revision and quality assessment, students have to analyze the translation from the stylistic perspective. It is worth mentioning that if we borrow the 'dress metaphor' of Leech (1969, p. 17), we can say that the predominant style in the three texts is the 'middle style' (respectable clothes for a night out) used in the narrator's discourse and the 'plain style' (the working dress of language) used in the characters' discourse. There is no attempt to elevate the language to the level of 'grand style (ceremonial dress). In the three texts, the lexical and structural choices make the style swing between these second and third levels. This can be explained by the predominance of idioms and idiomatic expressions and the scarcity of figures of speech such as metaphors and similes.

Under the general label of 'middle style' used by the narrator, it is worth noting the difference between the narrative style used when events are related and the descriptive style used when settings or characters are described. In the three extracts, the narrative style is characterized by the use of short sentences and clauses featuring the predominance of dynamic processes, the

narrative past tense and the straightforward vocabulary, subjective in some instances and objective in others as can be seen in the following segment:

بقي أبو رشيد وأم رشيد حتى ساعة متأخرة من الليل يتداولان في أمر بالغ الأهمية فما يستقران على رأي. فقد جاءهما من الأستاذ أنه قادم في الغد ليقسم البيدر. وإذن فلا بد من إعداد الغداء التقليدي. فماذا يعدّان له؟ لقد كان المرحوم والده رجلاً أمّياً مثلهما، بسيط اللباس والعادات والحديث. وكان كلما جاء لقسمة البيدر في أواخر الصيف يأبى الجلوس إلا على التراب، تحت البلوطة التي بقرب البيدر، حيث كانت أم رشيد تأتي بالغداء على صينية من القش. والغداء مهما أسرفت أم رشيد في البذخ، ما كان يتجاوز بضع بيضات مقلية بالقاورمة مع كمية من اللبن الرائب، وشيء من البصل والخيار، والكثير من الخبز المرقوق أو المرحرح، وقليل من العسل – إذا تيسر العسل.

In such case, the translation should normally render the same stylistic simplicity, in other words, it should seek to achieve the 'stylistic equivalence' as Ghazala (2002, p. 223) put it. According to him, stylistic equivalence is "the proper choice of the style of the TL text 'i.e. Arabic) based on that of the SL text (i.e. in English), unless available in the TL."

Based on the above-mentioned considerations, the following translation is provided:

> *Abu Rachid and Ummu Rachid stayed up late discussing an issue of utmost importance, but they did not reach any agreement. They heard from Ustad that he would come on the following day to divide the harvest. Therefore, they had to prepare the traditional lunch. So, what would they prepare for him?*
> *His deceased father was illiterate like them. He was humble in his clothing, habits and speech. Each time he came to divide the harvest by the end of the summer, he refused to sit but on the ground under the oak tree near the threshing floor. The lunch, no matter how extravagant Ummu Rachid was, did not exceed some eggs scrambled with "qawarma", some fermented milk, few onions and cucumbers, a lot of thin flatbread and some honey if affordable.*
> *But the father passed away last winter and at his death, his vast estates passed to his son and along with the estates the tenant farmers, including Abu Rachid, who was the closest and the dearest one to ustad's father.*

For the third text, for which the domesticating translation strategy is opted for, further efforts are deployed to render a highly narrative style catering for the needs of the Arab readership. This can be easily seen in the following segment:

Table 13 *Translation of the first segment of 'Who moved my cheese?*

	Source Text	**Target Text (Domesticating Translation)**
25	**Who Moved My Cheese? The Story** ONCE, long ago in a land far away, there lived four little characters who ran through a Maze looking for cheese to nourish them and make them happy.	لا جبن بعد اليوم – القصة كان يا ما كان في قديم الزمان وسالف العصر والأوان، في بلاد بعيدة، أربعة مخلوقات قزمية تجري داخل متاهة بحثا عن جبنة تقتات منها وتكون لها مصدر سعادة واطمئنان.

Two were mice, named "Sniff" and "Scurry" and two were Little people—beings who were as small as mice but who looked and acted a lot like people today. Their names were "Hem" and "Haw."	وكان اثنان منهما فأرين يدعيان شمام وركاض، واثنان قزمين يدعيان لعثوم وتمتوم يشبهان في حجمهما الفئران، ولكن في مظهرهما وتصرفاتهما يماثلان الإنسان.
Due to their small size, it would be easy not to notice what the four of them were doing. But if you looked closely enough, you could discover the most amazing things!	وبسبب صغر حجمهم، كان يسهل عليهم فعل أي شيء دون أن يتنبه أحد لصنيعتهم. ولكن إذا أمعنتم النظر فيهم، فسترون أشياء مذهلة لم تخطر على بالكم.

    The same goes for the descriptive style characterized by the intensive use of adjectives, adverbs and prepositional groups modifying either the nouns or verbs. Most of them are evocative and appeal to the five senses of the reader. The following extract from the second text is a case in point:

بدأ الاستعداد للمدرسة بالغسيل والحمام. ليلة الثلاثاء لم تترك أمي خرقة لم تلق بها في كومة الغسيل. حتى أغشية الوسائد وأغطية المطارف وستار الغرفة، حتى خرق المطبخ والبلاط. وفي الصباح استيقظت باكرا وأوقدت النار في الحوش الخارجي على موقد حديد ضخم ووضعت عليه "الطنبور" وملأته ماء وأفرغت الجفنتين من بقية الماء الذي بيّته فيهما لجمع صدعهما وثبّتتهما على صندوقين وجاءت بصرة الغسيل الضخمة وبدأت تعزل، مناديل الرأس، الأبيض، والألوان، الأسود، الخرق وجعلت كل ذلك كوما ثم صبت الماء الحار وماء الرماد في الجفنة وبدأت تفرك بصابون المنجل على اللوح المخروط فيسمع فركها المنتظم. بعد ذلك سحبت اللوح وبدأت تعرك بهمة ثم تأخذ كل ثوب على حدة وتفركه بين يديها وهي تغطسه في الماء والصابون ثم تعصر وترص على مائدة. بعد ذلك نقعت كومة الألوان وملأت الجفنة الثانية بالماء الحار وحركت الثياب المعصورة ورمت بها فيها ثم بدأت تدعكها بالصابون وتعرك وهي منكبة ويداها في ذهاب وإياب وضغط على الغسيل في غير جهد ثم بدأت تعصر وترمي في "الطنبور" وتدفع الحطب المتآكل بحطبة جديدة إلى قاع الموقد وتحرك ما في "الطنبور"

        In the segment above, the author describes meticulously the process of clothes' washing (laundry). Such description can be done only by a person who witnesses all stages of the process and over a long period. The challenge resides not in the vocabulary, which is objective in some instances and attitudinal in others, but on the syntactic level. If in Arabic it is easy to combine an unlimited number of sentences with the conjunction 'wa' and a comma, in English it is not that easy. This entails the resort to recasting; i.e. syntactic arrangement as can be seen below:

> *Preparations for school began with the laundry and hammam (baths). On Tuesday evening, my mother did not leave a single piece of cloth in the house. She threw into the laundry-pile (bundle) the pillowcases, upholstery, the room curtain and even the kitchen rags and the floor rugs.*

> *Early in the morning, she woke up and kindled fire in a large metal brazier in the outer courtyard. She filled the "Tanbur" (water boiler) with water and put it on the brazier. She emptied two wooden basins from the rest of the water she had kept in them overnight to close up their cracks and set them on two wooden boxes. She then brought the sizeable bundle of laundry and started sorting: head scarves, whites, coloreds, black clothes and the rags. She put them into separate piles. She poured some hot water and lye into the basin. She washed first the headscarves, rinsed them and went up on the roof to hang them and came back.*

She soaked the whites and started scrubbing with manjal soap on the coned washing plank (washboard), producing rhythmic scrubbing sounds. After that, she removed the plank from the basin and started scrubbing energetically each piece of cloth with both hands. Now and then, she dipped it in the soapy water. Then she wrung it out and stacked it on the table. After that, she drenched the coloreds pile, filled the second basin with hot water, shook the wrung clothes and threw them in it. Then, she began rubbing them with soap, bending over the basin and her hands going back and forth pressing the laundry effortlessly. Then she wrung out all the cloth items and threw them in the "Tanbur". She pushed the partly burned wood in the brazier with an unburned piece of wood. She stirred the items in the "Tanbur" and removed them with a stick.

After the revision and evaluation activities, comes the time to ponder on the whole process so as to identify the lessons, principles to be drawn therefrom. Students are assigned the following exercise which consists in completing the following grid with the adequate information as follows:

Table 14 *Reflection Grid*

Translation problem	Segment from the text illustrating this problem	Characterization of the problem	Solution opted for
Idiomatic or fixed expressions			
Culture-bound words			
Metaphors and similes			
…			

4. Conclusion

The relevance and pertinence of a process-oriented translation method has been advocated by many translation and interpreting scholars and experts for over more than three decades. In our present work, we have tried to demonstrate its adequacy for teaching literary translation. With its three phases, the pre-translation, translation and post-translation phases, it schematizes the cognitive process that the literary translator goes through. It also helps the literary translator shift his/her attention from the here-and-now to move backward or forward to identify problems or resolve them. More precisely, each of the three phases has a key role to play in the training of literary translation.

The pre-translation phase equips the literary translator with the necessary background information to embark upon the translation task. As mentioned above, this phase is necessary in literary translation more than in any other type of translation. For the translation of a marriage contract or a financial report for example, does the translator need to be knowledgeable about the author, his life or style? The answer is definitely no, which is not the case in literary translation. The literary work is a piece of art, the creation of an artist and as a matter of consequence, its intelligibility and its sense if not its senses remain accessible only for those who have an insight into the whole work and its author. In the examples above, we demonstrated how the religious

educational background of Michael Nouaima impacts the language used, how the feminism of Leila Abou Zeid is exhibited in the predominance of the feminine voice and the meticulous description of the household activities and how the didactic function of the parable 'Who moved my Cheese? of Dr. Spenser Johnson informs and motivates the text and by the same token its translation. This preparatory phase then feeds into the second phase of translation per se.

The translation phase is broken down into three main sub-phases with the aim to disclose what exactly happens in the mental black box of the literary translator. It involves reading for identifying the translation problems, adopting the relevant translation strategy and procedures, and finally translating the whole text. The first move consists in reading the text for spotting out the salient literary translation problems; namely connotative words, metaphors, idioms, etc., which students have to handle on the spur of the moment. For this purpose, the instructor may guide them by providing the category of translation difficulty to deal with, such as an idiomatic or fixed expression and two or three possible translations from amongst which they have to select the most adequate one. Each of the choices made is explained and argued for or against. After identifying the translation problems and resolving them, students must work in group to provide the translation of the whole segment. This dynamic exchange amongst students and between the students and the instructor enlighten the students cognitive process and develop further their procedural knowledge; knowledge of problem solving techniques and translation procedures.

The post-translation phase is devoted to revision and reflection; two skills that any professional translator should acquire and develop. Any text translated, be it by a novice or professional translator, should be revised and assessed against specific criteria. In our case, given the particularity of the literary text, the focus is on the more comprehensive level of style, but not to the detriment of the basic linguistic level. Equivalence of style is checked at all scales of translation units and for the different potential styles to be used: 'middle style' by 'middle style', 'plain style' by 'plain style', 'narrative style' by 'narrative style', 'descriptive style' by 'descriptive style'. Through this task, we seek to develop the capacity of literary translation students to assess a translated piece of literary work, which will certainly not elevate to the evaluative capacity and instinct of the literary critic, but at least ensure the improvement of the literary product. In this last phase, students are also required to reflect on the translation process by spotting the difficulties encountered and the solutions opted for. With this end in view, they are asked to complete a 'reflection grid' setting forth the categories of problems for which they have to provide the segments concerned, the solutions opted for and their comments. The didactic value of this exercise cannot be questioned as it helps check whether the objectives of the course of literary translation have been attained or not. It is a kind of self-evaluation which leads to more self confidence that students, in general, should acquire during their courses.

About the author

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