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An Analytical Study of Some Aspects
of Literary Translation:
Two Arabic Translations of Hemingway's
The Old Man and the Sea

By

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ABSTRACT

To our best knowledge this is the first attempt to investigate translation of the stylistic features involved in an interesting masterpiece of American literature, *The Old Man and the Sea*, written by Ernest Hemingway. This story has been translated into Arabic twice, first by Munir Ba'labaki and second by Dr Ziad Zakariyya.

This thesis attempts to explore problems of literary translation from English into Arabic. It seeks to investigate some aspects of culture and style in *The Old Man and the Sea* and the two Arabic translations. The aim is to assess how much of the style and culture of the original has been preserved. It is also concerned with the problem of equivalence and translation units, since equivalence is considered the tool for detailed comparison.

Chapter One deals with various approaches to evaluation of translation. This is done by reviewing a number of notions which have dominated the field of translation for a long time. One school believes that the act of translation is an art and that evaluation is limited to the aesthetic values
of a literary work and depends largely on the critic's subjective decisions. Its objective is to provide a list of rules for the translator to follow in order to arrive at a translation of optimal value. The other school approaches translation as a linguistic operation and considers that a translation should be judged objectively, according to a linguistic analysis based on equivalence of the ST and the TT. Proponents of this view have developed models for evaluating. These models are addressed.

Chapter Two is concerned with a review of certain concepts which are fundamental to literary translation. It attempts to highlight the theoretical approaches to the notion of 'equivalence', such as formal vs. dynamic and semantic vs. communicative equivalence, and different approaches to the question of translation units.

Since equivalence cannot be determined by purely linguistic analysis, it has to be framed within theories of translation. Therefore, Chapter Three is devoted to a discussion of aspects of literary translation, and focuses on issues such as the nature of the literary text and the double role of the
translator as a reader and a writer. We are concerned here with the various qualities and responsibilities that should be part of the translator's repertoire in literary translation. If a translation is to be natural in the TL, it must be based on a correct interpretation. Therefore, certain linguistic skills as well as cultural knowledge are required on the part of the translator. This chapter also aims to investigate to what extent the translators have preserved the content, meaning, style, and cultural concepts of the original. The method adopted in this study is the comparison of the stylistic features of the English version of the story and its two Arabic translations in order to find those aspects of style which have challenged the translators. The first step was the collection of a large number of examples of translation difficulties. These were then arranged into categories according to types of stylistic device, such as the rendering of the original stylistic devices, the use of the TL's stylistic devices, and the question of cultural concepts. It is assumed throughout the thesis that literary translation is assessed in terms of approximate correspondence of stylistic effect of the original.

Chapter Four investigates the problem of mistranslation. Details of examples of misunderstanding of the original, inaccurate lexical choices,
omissions and additions are fully discussed. They are viewed as examples of the extent to which the translators attempt to reach an approximate rendering of the original.

Finally, the thesis concludes with the results of the analysis performed in Chapter Three and relates these results to the working hypotheses formulated in Chapter Two.
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My deepest gratitude is also to my family for their constant support and encouragement.
The Old Man and the Sea was published in September 1952 by Scribner, and immediately became a best seller for many subsequent months. Soon afterwards, in 1953, it was awarded the prestigious Pulitzer Prize and Hemingway was awarded the Nobel Prize for Literature in 1954. The Old Man and the Sea was hailed enthusiastically as a masterpiece for its depiction of the main theme: "man's capacity to withstand and transcend hardships of time and circumstance" (Jobes, 1968, 2). Its additional distinguishing characteristics include Hemingway's unique style and his expert knowledge of deep-sea fishing. In fact, the story is loaded with practical fishing terms, detailed descriptions, figurative language, and "reliance on plain, ordinary words which are direct and exact" (Bonyngge, 1977, 11).

In the Nobel Prize presentation speech, given by the Permanent Secretary of the Swedish Academy, Anders Sterling (1954), The Old Man and the Sea was praised as
the unforgettable story of an old Cuban fisherman's duel with a huge swordfish in the Atlantic. Within the frame of a sporting tale, a moving perspective of man's destiny is opened up; the story is a tribute to the fighting spirit, which does not give in even if the material gain is nil, a tribute to the moral victory in the midst of defeat.

Donaldson (1996, 271-272) remarks with regard to the importance of the story that the publication of *The Old Man and the Sea* in 1952 played a crucial role in the development of Hemingway's critical reputation... The international success of the story brought Hemingway the most prestigious literary award, the Nobel Prize, in 1954. His citation praised him for overcoming the "brutal, callous, and cynical" tendencies of his early career to produce a work of "heroic pathos," distinguished by its "natural admiration for every individual who fights the good fight in a world of reality overshadowed by violence and death."

Boekhoff, in Wayne Kvam's *Hemingway in Germany* (1973, 145), gives a brief account of the importance of the story. He states that
The Old Man and the Sea belongs to the best narratives of world literature and he too saw its choice of subject and its Weltgefühl as representative of the modern age... (1) the Lebensgefühl symbolised in the loneliness of the old man; (2) the Menschenbild that offers the simple moral, 'A man can be destroyed but not defeated,' and shows Santiago continuing his pursuit even though it remains hopeless; (3) the timeless subject matter that is handled with elevated simplicity.

In a letter to the Editors of Life, August 25, 1952, Hemingway wrote, "It's as though I had got finally what I had been working for all my life" (cited in Wagner, 1974, 518). In another letter sent to his publisher, Hemingway stated that "he made the claim that this was the 'best' that he had done in the course of a lifetime of learning to write, and that the novel could well stand as an 'epilogue' to all his other works" (cited in Nahal, 1971, 170).

The responses the story received from great literary personalities such as T.S. Elliot and W. Faulkner were a testimony to its success. According to T.S. Eliot "it is so good a novel that only sensibilities trained on poetry can wholly appreciate it. A prose that is altogether alive demands
something of the reader that the ordinary novel-reader is not prepared to give" (cited in Wagner, 1974, 518). William Faulkner (cited in Meyers, 1982, 414) highlighted the importance of the novel when he wrote that the book was Hemingway’s best: "Time may show it to be the best single piece of any of us. I mean his and my contemporaries." In addition, Joyce Cary (1952, 4, cited in Meyers, 1982, 416) stated that "one of the books I have read this year, Hemingway’s 'The Old Man and the Sea', struck me as the most complete job. Hemingway at his best is unique. He tells a folk tale, but it is a sophisticated folk tale." Flanner (1952, cited in Baker, 1969, 656) remarked that Ernest Hemingway’s style

is written as if translated out of Spanish, which gives it an unfair nobility both in emotion and in writing style that I ever saw. Only hardy Ernest could have two males fighting to the death and loving each other because that’s what they are doing, killing each other or aiming to. The book will achieve mountains of popularity... because it is a short story of struggle, the most popular plot ever invented after writing man noticed that living man’s pulses beat faster if someone else does the struggle for him that he is in no position to do for himself, on the heroic model.
CHAPTER ONE

Approaches to Evaluating Translations

In this chapter, we shall review studies that are concerned with translation quality assessment. The mode of research on this subject is divided into two dominant views, viz.: the views of those who have literary concerns and reject theoretical presuppositions and linguistic jargons, and the views of those who focus on 'scientific' approaches and reject subjective speculation. Scholars have attempted to set models or norms to measure the product (the result) of a translation. Such norms for good translation change as language theories and literary traditions change. Therefore, according to House (1977, 5) we can divide the mode of research into three categories: pre-linguistic, psycholinguistic and source-text based studies.

1.1 Pre-linguistic studies

The main concern of these studies is to provide a set of norms for effecting the perfect translation. The philological theories of translation were concerned with literary analysis and comparing the structures of the
respective languages. Nida (1976, 67) states that "in place of treating the form in which the text was first composed, they deal with corresponding structures in the source language and receptor languages and attempt to evaluate their equivalences" For Lefevre (1981, 52) the treatment of translation "was limited to aesthetic evaluation of translations of literature and of the various ways in which various languages were not able to express certain concepts" Indeed, most of these studies view translation quality according to such criteria as "faithfulness to the original, the retention of the original’s specific flavour, local colour or spirit as opposed to a natural flow of the translation, and the pleasure and delight of the reader" (House, 1977, 6). These studies emphasize the belief that the quality of a translation depends largely upon the translator’s subjective decisions, which are based on linguistic and cultural intuitions.

Before and during the twentieth century, similar views of reproducing the spirit and soul of the original have dominated the mode of thought of Philologists and professional translators, from Cicero to Savory (1957). Their theories were based on "philological comparisons of texts traditional lists of rules (or advice) for translators are all based on
fundamentally philological viewpoints" (Nida, 1976, 69)

Savory (1957, 49) for example, lists a number of principles a translator should follow in order to arrive at a translation of optimal value. "They provide an impressive picture of the abundance of opinions about what a correct translation should be like" (Koller, 1983, 112, cited in Gutt, 1993, 10). He also attempts to link the quality of a translation to the personalities of the translator, the author, and the audience:

The most satisfying translations are made by those whose personalities are in tune with those of the writer and also those of the reader. (Savory, 1957, 154)

Tytler (1791, 8, cited in Bell, 1994, 11) illustrates a similar view. He puts forward a definition of a good translation as:

that in which the merit of the original work is so completely transfused into another language, as to be distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by these who speak the language of the original work.
The proceedings of the 3rd Congress of the International Federation of Translators in 1959 expressed the same view. The following are examples:

The quality of a translation has to be measured by the degree of accuracy with which the translator has captured the meaning of the author, and by the skill with which he has found the equivalent words and phrases, which will reproduce the meaning. (Cary and Jumpelt, 1963, 147).

Jagbans K. Balbir (1963, 154) attaches a great importance to the view that quality in literary translation means that experience by a reader of the translation which transports him to the atmosphere contained in the original through the medium of his own language without feeling that he is reading a translation and not an original work.

A. Fyzee (1963, 156) considers three criteria which could be applied to a good translation, viz.:
1. Faithfulness to the spirit of the original.
2. Faithfulness to the letter of the original.

Lila Ray (1963, 165) believes that

Quality in literary translation should be not only in form, but also and especially in accurate rendering of the meaning of the work translated as well as its atmosphere and local colour

Prof. Simon Zilahy (1963, 286) believes that "quality of literary translation depends directly on personal artistic capacity and a high degree of culture, both of the world of the original and that of the translation"

The above approaches to literary translation, which are still widespread today, depend largely on the critic's subjective decisions. This is perhaps an account of the nature and type of the literary text. About this point, Wilss (1996, 26) explains that a literary work is the product of its author, it does not relate to true or false reality. What the reader, therefore, "expects is not epistemic matter and syntactic (rhetorical)
standard patterns, but originality and individuality of expression, fresh
and innovative diction."

Newmark, (1988, 18) who gives general guidelines for translation
quality assessment stressing 'taste' as an important criterion, states that

Translation shares with the arts and other crafts the feature
that its standing of excellence can be determined through the
informed discussion of experts or exceptionally intelligent
laymen; no popular acclaim can stamp the value of a
translation any more than of a vase or a new piece of music.
After mistakes have been 'proved' by reference to
encyclopaedias and dictionaries, experts have to rely on their
intuition and taste in preferring one of two or three good
translations of a sentence or paragraph. Their final choice at
this level is as subjective as the translator's choice of words,
but they must be ready to give reasons for their choice.

1.2 Psycholinguistic Studies

Advocates of the linguistic theories of translation assume that translation
is a linguistic application performed on language. Catford (1965, 1)
states that "any theory of translation must draw upon a theory of
language-a general linguistic theory" in other words, translation should be a subject of linguistic observation.

Nida (1976, 69) states that "linguistic theories of translation are based on a comparison of the linguistic structures of source and receptor texts rather than on comparison of literary genres and stylistic features." He proposed three criteria for judging translation: "(1) general efficiency of the communication process, (2) comprehension of intent, (3) equivalence of response" (Nida, 1964, 182). Scholars criticized these criteria as being too general and incapable of empirical testing, in response to which Nida and Taber (1969, 168-173) suggested four practical tests, namely: (a) the cloze technique, (b) the elicitation of respondents' reactions to several translation alternatives, (c) reading aloud of the translation text to another person, and (d) reading aloud of a translation by several individuals before an audience. Unfortunately, these tests have been proven to have many limitations. The cloze test does not test a translation against its source text; rather it tests the degree of its comprehension. This is also true of the second test; it does not include the source text as an important element for evaluating quality. As for the third and fourth tests, they totally rely on the examinees rather than on
the translation itself.

Nida and Taber (1969) also proposed *audience response* and *closest natural equivalence* as criteria by which a translated text may be assessed in terms of equivalence to the original text. This is known as the theory of *dynamic equivalence*, or, as Nida and Taber called it, *the principle of dynamic equivalence*, whose goal is that of creating in the TL (target language) reader an equivalent response similar to that of the SL (source language) reader:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning, and second in terms of style (Nida, 1974, 12).

Alverson (1969, 247) also states that

The criterion for an adequate translation is to render an utterance in a second language such that it evokes the same, or as nearly similar as possible, set of ideas, concepts, emotive reactions... in native speakers of the second language as the original utterance does in native speakers of
the first language.

The problem is that not only that the receptors' responses will never be identical, but that no two readings of a text are identical. This is especially true in the case of literary texts.

Gentzler (1993, 54) also criticizes Nida's criterion and states:

Such a theory of 'dynamic equivalence' is less derived from scientific principles and is more an outgrowth of the nature of his religious inclinations.

This criticism has led some writers to view the notion of dynamic equivalence in different ways depending on the frame of reference. The reader is referred to Kade's (1968 cited in Wilss, 1982, 135) maintenance (retention) of translation invariance on the content level, Koller's (1983 cited in Gutt, 1993, 10) five frames of reference denotation, connotation, textual norms, pragmatics, and form. These make Wilss (1982, 2) declare,
It is not surprising, therefore, that the translation practitioner prefers to rely on his translational intuition, his individual norms, if he has to make a statement as to whether in his opinion a translation is adequate, less adequate or inadequate. This is quite a natural reaction, if one realizes that translation studies have so far failed to develop clear-cut criteria for the measurability of TE (translation equivalence), and thus to explicate the concept of TE. (1982, 2)

Echoing Nida's concept of dynamic-equivalence De Beaugrande (1978, 14) maintains that "by evaluating the communicative effect of the translation, we can determine whether that translation is truly equivalent to the original." He emphasizes the impossibility of performing this unless there is closer orientation to psychology and sociology.

1.3 Text-based Studies

The main concern of text-linguistics is discourse analysis. It is believed that analysis of the text as a whole rather than isolated sentences is of prime importance in translation. Koller (1983, cited in Asher and
Simpson, 1994, 4701) for example, suggests that a model for translation quality assessment should be in three main stages:

a. Source text criticism with a view to transferability into the target language.

b. Translation comparison, in which the particular methods used in the production of given translation are described.

c. Evaluation of the translation according to 'adequate' or 'not adequate' in terms of the text-specific features established in (a) and measured by native speakers’ metalinguistic judgements.

Wilss (1982, cited in Asher and Simpson 1994, 4701) suggests that a consistent model, according to which a translation may be judged as to whether or not it is adequate vis-à-vis the normal standard usage of native speakers in a given situational context, should be taken as a yardstick. However, in addition to the problem of the impossibility of establishing a consistent 'norm of usage' for it, which depends on the individual’s creative choice, the issue of empirically establishing the entity of any norm of usage is not an easy one.
Another theoretical approach is suggested by Reiss (1971, 24, cited in Sager, 1987, 6). According to her, in order to assess a translation, it is first necessary to determine the function and the textual type of the ST, which results in a typology of texts representing all types of texts. She distinguishes (a) content-oriented texts, (b) form-oriented texts, and (c) conative texts. In other words, 'she establishes the distinction between translation faithful to the context, translation faithful to the form, and translation faithful to the desired effect.' Sager (ibid. 6) suggests that these types of texts are the ones that should be kept equivalent in the translation. A careful analysis of the source text is essential in determining the textual type. However, this is where the weakness of her approach lies. She does not provide a method for establishing textual function and textual type.

Furthermore, this model has been criticized by some scholars like Koenigs (1979) and Koller (1979) (see Sager, 1987, 6). Holz-Mänttäri (1984) proposes an 'action-theory model'. Its problem lies in that it does not address the problem of evaluation. The author repeatedly emphasizes that translations must aim at functional adequacy, but leaves this notion undefined (see Gutt, 1993, 18). Koller (1979, 210) divides scientific
criticism of translation into translation specific text analysis, comparative translation study and evaluation of translation. This division is too general according to Sager (1987, 7).

House (1977) has developed a model for translation quality assessment. She suggests that a linguistic analysis of the text itself is the element that links the author's intention and the receptor's response. Thinking of translation as the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language, she distinguishes three aspects of meaning: semantic, pragmatic, and textual. The pragmatic aspect of meaning is very important in translation. According to her, it is always necessary to achieve pragmatic equivalence even at the expense of semantic equivalence. Considering the translation of the target language text (TLT) both from the point of view of the translator and also of the translation receiver, she suggests 'overt' versus 'covert' translations. In overt translation the receptor knows that the product is a translation. Covert translation, on the other hand, has extra features to those in a language other than the original. However, her endeavouring to set up a final qualitative model for judging translations is not without pitfalls. However, Wills (1982, 221) points out
that since she restricts her model to scientific and commercial texts only it is difficult to apply it to literary text. "the situation is different, if the translation critic has to deal with literary texts. Almost all readers of literary texts, even those versed in literary criticism, would admit that literary experiences can only insufficiently be conceived of in reliable value concepts"

A writer like Lefevere (1992, 7) seems pessimistic about the contribution of the linguistic-based translation studies. "Linguistic-based translation thinking could never fully satisfy translators and translation scholars. Theories of linguistics deal with language as an abstract system, the Saussurean 'langue', whereas translators and translation scholars are interested in language in concrete use, the Saussurean 'parole'. About Nida and Catford Lefevere (1992, 8) says,

They essentially reduced the study of translation to the study of translatability. Instead of looking at existing texts, literary or nonliterary and describing what they saw, they tried to establish criteria against which translations were to be judged. Needless to say, these criteria were primarily based on equivalence. They were also completely ahistorical. It is
doubtful, for instance, whether passages from Martin Luther’s translation of the Bible, which helped change the face of Europe forever, would qualify as a translation in Catford’s sense of the word.

As for text-linguistics, he feels that

text-linguistics based thinking about translation has not found a satisfactory way out of the dilemma in which it has manoeuvred itself by both introducing the functional element in translation production and analysis and refusing to let go of the concept of equivalence in one variation or another. (1992, 9)

1.4 Conclusion

As we can see, objective judgement about a literary translation is not possible, mainly because philological studies have been shown to be weak in not providing methods of practical analysis. Also, it is also because of to the nature of language itself. 'Every reading of a text is a unique, unrepeatable act and a text is bound to evoke differing responses in different receivers’ (Hatim and Mason, 1990, 4). Furthermore, The
psycholinguistics and text-based approaches are not concerned with literary texts. Therefore, House (1977, 64) is right to say

It seems to be unlikely that translation quality assessment can ever be completely objectified in the manner of the results of the natural science subjects.
CHAPTER TWO

Equivalence

Introduction

This chapter attempts to briefly review the term 'equivalence' and other major approaches constantly recurring in the general discussion of this term such as formal, dynamic, semantic, and communicative equivalence.

2.1. Definition of the term equivalence

The phrase 'translation equivalence' belongs to two different sets of terms, which are mutually connected, but by no means identical to each other. Unfortunately, we still keep mixing them up. First, it belongs to the theory of translation. In its application as a theoretical term, it denotes an abstract, ideal text and, as such, it is part of our highest abstract metalanguage of this field. Second, translational equivalence is also a series of concrete objects- of the actual relationships holding between utterances in two different natural languages, regarded as TT
The term "equivalence" in this context is a descriptive one and, as such, it belongs to a metalanguage of lower degree of abstraction (Toury, in Lambert, 1976, 239).

The literature on translation studies in recent decades reflects how translation scholars have found translation to be a complex process. It can be approached from many and diverse viewpoints. It can also draw on a variety of disciplines, such as linguistics, psychology, sociolinguistics, communication theories, and literature. Consequently, translation has borrowed a number of terms from these disciplines, among them the principle of 'equivalence'. This has led translators and scholars to offer very interesting studies on the subject. Particularly worth mentioning are those made by Nida and Taber (1969), Newmark (1988), Wilss (1982), Mary-Snell Hornby (1995), Basnett-McGuire (1980), and Holms (1970).

Gutt (1993, 10) gives an illustration of what the term 'equivalence' generally means,

The notion of 'equivalence' is meaningful only with regard
to a conceptual framework that spells out what aspects of the texts are to be compared and under what conditions equivalence is thought to pertain.

In other words a theory for equivalence in translation is concerned with the establishment of a frame of reference for the translator to use. It can be defined as follows:

An intuitive Common-sense term for describing the ideal relationship that a reader would expect to exist between an original and its translation. (Newman, 1994, 4694)

According to M. Shuttleworth and M. Cowie (1997, 49) equivalence is a term used by many writers to describe the nature and the extent of the relationships which exist between SL and TL texts or smaller linguistic units. As such, equivalence is in some senses the interlingual counterpart of synonymy within a single language.

For Nida, "equivalence is not an accidental fit between situationally similar texts, but the result of a controlled cognitive process which must be clarified with the aid of linguistic theory" (in Hartmann 1972, 53).
Similarly, Christiane Nord (1991, 22) believes that equivalence means "the greatest possible correspondence between source text and target text."

According to these definitions, the term 'equivalence' as connected to translation does not imply that "complete equivalence is an achievable goal" (Hatim and Mason, 1990, 8). Indeed, equivalence cannot be defined in terms of sameness in translation, a point that is well emphasized by Van der Broek (1978, 32-33), who declares,

> It is the precise definition of equivalence in mathematics which forms the main obstacle of its use in translation theory. The properties of a strict equivalence relationship (symmetry, transitivity, and reflectivity) do not apply to the translation relationship.

Similarly, James Holms (1978) feels that the use of the term equivalence is 'perverse', since to ask for sameness is to ask too much (in Bassnett-McGuire, 1980, 28). This view is also expressed by Gorjan (1970, 210) who maintains that "translators can strive to come as close to the original as possible, but they never can or will achieve complete identity
Indeed, as Bassnett-McGuire (1980, 29) says, "equivalence in translation should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version." Similarly, Nida (1964, 156) maintains that

since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence, there can be no fully exact translations. The total impact of a translation may be reasonably close to the original, but there can be no identity in detail.

As we have seen, equivalence is relative in translation. We can now proceed with the discussion about this controversial principle in the translation process. Our purpose is to discover the conditions under which translation equivalence operates. In other words, when do we say that there is translation equivalence? Is it when there is an adaptation of
the SL text's cultural context to the TL reader's perception?

Savory's principles, mentioned earlier, show how difficult it is for the translator to decide on what he ought to render: the form or the manner of the SL text.

Nida (1964, 60) conceives of language as a generative device that the translator must use as a tool for analysing how to decode a SL text. "It provides him first with the technique for analysing the process of decoding the ST and second with a procedure for describing the generation of the appropriate corresponding expressions in the receptor language" He also maintains that equivalence consists of "producing in the receptor language the closest natural equivalence to the message of the SL firstly in meaning and secondly in style." This means that equivalence is completed in two phases, one at the semantic level and then another at the stylistic one.

Here lies the difficult task for the translator: first, in capturing the meaning of the original; and second, in finding equivalent words, phrases, and sentences to reproduce that meaning. Achieving
equivalence of both form and content is consequently an ideal task; for, in the actual translation process the translator inevitably encounters situations in which the one must be relinquished in order that the other may be preserved.

If we survey theories on translation equivalence, we are led to conclude that the notion of equivalence has been defined by translation theorists according to the relationship that exists between the translator and his original text on the one hand and his target reader on the other. This depends on whether he focuses his attention on the text itself or on the effect it is supposed to produce on the TL reader.

This, according to Nida, can be divided fundamentally into two different types of equivalence: formal equivalence and dynamic equivalence. "Formal equivalence is basically source-oriented and is designed to reveal as much as possible of the form and content of the original message" Nida (1964, 165); elsewhere (159) he states "that formal equivalence focuses attention on the message itself, in both form and content."
According to Nida and Taber (1969, 201), the quality of a translation depends on the extent to which the features of the form of the ST have been mechanically reproduced in the TL.

This approach to translation attempts to retain the language forms of the original as much as possible in the translation, regardless of whether or not they are the most natural way to express the original meaning. Sometimes when original forms are related, the original meaning is not preserved. This "strategy distorts the grammatical and stylistic patterns of the receptor language and hence distorts the message" (Nida and Taber, 1969, 20). It is also an attempt "to shift attention away from the sterile debate of free versus literal towards the effects of different translation strategies. In addition, it is "a means of providing some degree of insight into the lexical, grammatical or structural form of a source text" (Hatim and Mason 1990, 7). In spite of its apparent limitations, however, formal equivalence translation is useful for helping one to understand how meaning was expressed in the original text and how individual authors used certain vocabulary terms uniquely.

Newmark, (1988, 39) on the other hand, distinguishes between 'semantic
equivalence' and 'communicative equivalence'. For him semantic equivalence

attempts to render, as closely as the semantic and stylistic structures of the second language allow, the exact contextual meaning of the original... it remains with the original culture and assists the reader only in its connotations...it tends to overtranslate to be more specific than the original, to include more meaning in its search for one nuance of meaning.

Semantic translation focuses on the ST. The aim is to allow the reader to understand as much of the SL context as possible. As Newmark states, "The translator attempts within the bare syntactic and semantic constraints of the TL to reproduce the precise contextual meaning of the author." Elsewhere he emphasizes that "a semantic translation attempts to recreate the precise flavour and tone of the original" (1988, 47)

Semantic translation is addressed to one reader only, namely, the writer of the SL text, i.e., it attempts to preserve its author's idiolect, his peculiar form of expression. "it follows the thought process of the ST author" (Adab, 1994. 16). It functions on an explanatory basis; the message is conveyed to the TL through a semantic simplification of parts
of the ST. Thus, it is made possible for the TL receivers to draw an approximate image of what is stated in the ST.

Therefore, formal and semantic equivalences may differ in terms of their closeness to the achievement of a contextualized translation. While the former ignores the context, situational or cultural, by placing stress on transfer of the SL forms and content, the latter does in fact attempt to preserve as much of the SL as possible, but within the limits of the TL.

As we can see from the above discussion, Nida's principle of equivalence effect is based on communication theory and Newmark's on pragmatics. The third theory, however, is based on linguistics. In his book *A Linguistic Theory of Translation*, Catford stresses the importance of linguistics in translation. He states that "any theory of translation must draw upon a theory of language-a general linguistic theory" (Catford, 1965, 1). He distinguishes between 'textual equivalence' and 'formal correspondence'. According to him (1965, 49) the TT can be considered to be an equivalent of the ST when they are interchangeable in a given situation. This can be achieved either by way of 'formal correspondence' or 'textual equivalence'. A formal correspondence can only be
approximate and is "any TL category (unit, class, structure, element of structure, etc.) which may be said to occupy, as nearly as possible, the 'same' place in the economy of the TL as the given SL category occupies in the SL". (1965, 27) In order for the SL and TL texts to be equivalent, they have to function in the same way in the same situation, since they rarely have "the same meaning". All items of SL and of TL are "translation equivalents when they are interchangeable in a given situation" (1965, 49). Thus the quality of a translation depends on the number of situational features which can linguistically be made explicit in the course of the transference process" (1965, 50) Formal correspondence and formal equivalence are one in so far as dealing with the formal properties of the SL and TL systems. They are comparative tools in determining the similarity and differences between SL and TL. They also show message loss and gain in translation.

Other types of equivalence which would correspond to formal equivalence are offered by Popovic (1979, 6, cited in Bassnet-MaGuire, 1980, 26) in Dictionary for the Analysis of Literary Translation. He distinguishes three types of equivalence:

1. Linguistic equivalence: where there is homogeneity on the linguistic
level of both SL and TL texts, i.e. word for word translation.

2. Paradigmatic equivalence: where there is equivalence of the elements of a paradigmatic expressive axis, i.e. elements of grammar, which he sees as being a higher category than lexical equivalence.

3. Stylistic (translational) equivalence, where there is functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning.

A translation, on the other hand, can be oriented towards the receptor's response and, then, aims at rendering the meaning of the SL text that seems coherent with the receptor's culture by eliminating almost every element of 'foreignness'. This view regards translation as a process rather than a result. Nida (1969, 494-495) explains that in order to be communicatively efficient, linguistic utterances must be receptor oriented. This principle is important not only for intralingual, but also for interlingual, communication. Translation equivalence can be achieved only if a translation fulfils the conditions of the SL communicative intention, TL stylistic norms, and the decoding abilities of the TL reader. Nida (1964, 166) calls this type of translation 'dynamic equivalence' and defines it as "the closest natural equivalent to the source-language
Therefore, dynamic equivalence "is based on the principle of equivalent effect, i.e. that the relation between receiver and message should aim at being the same as that between the original receiver and the source message" (Nida, 1964, 159). Under this approach equivalent messages, rather than texts, are held constant. Nida and Taber (1969, 24) argue that dynamic equivalence is therefore to be defined in terms of the degree to which receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose. A high degree of equivalence of response is needed for the translation to achieve its purpose. This response can never be identical with that elicited by the original.

Hatim and Mason (1990, 7) define dynamic equivalence as "the principle of equivalence of effect on the reader of TT." Thus, in order to attain closer effects, the method seeks for cultural transposition, that is,
replacing items or idioms by others that would be known to the speech community of the TL, and would adequately convey a similar idea and have more or less similar effect.

A further definition is given by Nida and Taber (1969, 12), in which they state that to preserve the content (meaning) of the message, the form (manner) must be changed, and that the extent of this change will depend on the linguistic and cultural differences between the two languages.

As an evaluative criterion, Nida (1964, 162) considers the principle of equivalent effect of paramount importance. He states that "the ultimate purpose of the translation, in terms of its impact upon its intended audience, is a fundamental factor in any evaluation of translation."

For Nida correspondence is only achieved when the translator makes the necessary adjustments to the TL and culture and ensures that a translation bears no obvious trace of foreign origin. However, he warns that these adjustments are not to be made at the 'translator's whim or fancy', but rather one resorts to them (a) when a close formal equivalence is utterly meaningless, and (b) when it carries a wrong
equivalence is utterly meaningless, and (b) when it carries a wrong meaning (1964, 226). This calls for the translation to be 'natural' in the TL 'natural' together with 'closest' equivalence constitute the main parts of the principle of dynamic equivalence. They are dependent on one another. According to (Nida, 1964, 166 "the word 'natural' is applicable to three areas of the communication process: (1) the receptor language and culture as a whole, (2) the context of the particular message, (3) the receptor language audience").

For Newmark (1988, 10) the equivalence effect principle "demands a considerable imaginative or intuitive effect from the translator, since he must not identify himself with the reader of the original, but must emphasise with him, recognising that he may have reactions and sympathies alien to his own.

Newmark (1988, 39) prefers the term 'communicative equivalence', which operates at the level of context, that is to say, readers and their communicative socio-cultural environment. As with dynamic equivalence, the ST and its intended message undergo a shift of cultural environment to ensure the smoothness and naturalness of communication.
Equivalence, or the principle of equivalent effect, has generated a lot of discussion among researchers in the field of translation studies. Since the term is taken as a synonym of 'sameness', it has generated a lot of criticism. Saying that the effect of a text on the TL reader is the same as that on the SL reader is very difficult to verify. As Hervey and Higgins (1992, 22) argue, "it raises the difficult problem of exactly how any one particular recipient responds to a text, and the extent to which texts have constant interpretations even for the same person on two different occasions" They (1992, 23) also question the effect of equivalence with regard to the requirement that the TT should replicate the effects of the ST on its original audience.

This might conceivably be possible for a contemporary ST, but for a work of any appreciable age it may not be feasible, or even desirable. It may not be possible for the translator to determine how audiences responded to the ST when it was first produced. But even if one assumes that such effects can be determined, one is still faced with a dilemma: should the effect of the TT be matched to those of the ST on its original audience, or on a modern SL audience?

This led Hatim and Mason (1990, 7) to conclude that "actual effects on
receivers of texts are difficult to gauge". Instead, they offered an
alternative equivalence, which they called the equivalence of 'intended
effects'. Its purpose is to link judgements about what the translator seeks
to achieve to judgements about the intended meaning of the ST
speaker/writer. In other words, we need to consider the issue in terms of
the degree of motivation of particular strategies in both ST and TT
(1990, 8).

All the above views on translation equivalence reflect, in one way or
another, Nida's formal and dynamic principles. They do not contradict
each other, but they are two interrelated phases of the process of
translation. The TL reader should be presented with the stylistic
elements of the original. This, of course, does not mean that the
translator should seek word-for-word translation of the ST to the extent
of distorting the language structure and literary style of the TL. That is
because total fidelity to the form of the SL message does not guarantee a
successful translation. On the contrary, this may lead to awkwardness
and ambiguity. People, therefore, should not look at formal equivalence
as a result of a word-for-word translation of the form of the SL text, but
it ought to be viewed as a result of an attempt to arrive at the TL's textual
elements, which may give an equivalent stylistic function to that of the original. As he strives to arrive at formal equivalence, the translator should not stick to the original text, no matter how faithful he aims to be, for if he does so, the result could well be an awkward and ambiguous translation.

Whenever the ST and the TT are culturally different and do not allow for word-for-word translation, the need arises for dynamic equivalence. The translation in this case should aim to render the stylistic features that are equivalent to those in the original, not the semantic substance of the SL message. Thus, the appeal of the literary stylistic features of the original are re-emphasized rather than overlooked. The translation process, therefore, requires: (1) formal equivalence, which does not seek word-for-word translation, but a transfer of the textual elements from their stylistic norm to an equivalent stylistic norm in the TL; and (2) dynamic equivalence, which aims to convey the communicative effect of the SL text with the linguistic structural elements of the TL, which are equivalent to those that have been utilized in the SL text.

Thus, formal/semantic equivalence and dynamic/communicative
equivalence are two interrelated phases of the same process. The translator, therefore, should attempt to achieve both of them during the process of translation.

Equivalence as a general concept involves different views and opinions. In this respect, scholars have proposed various types of equivalence. Owing to space considerations, only an overview of the major contributors will be briefly given.

Catford (1965, 94) speaks of 'functional' equivalence: "For translation equivalence to occur, then both SL and TL text must be relatable to the functionally relevant features of the situation." 'Function' here refers to the purpose for which any utterance is made, i.e., it refers to how words are used. For example, the purpose of repetition in some languages, like Arabic, is to have a certain effect. The translator, therefore, should seek to know what that effect is, and what is the function of repetition in the particular language. In this case he should seek an equivalent structure which functions the same as in the original, regardless of what forms are used to carry out those functions.
For Vinay & Darbelnet (1958), equivalence is a procedure which "replicates the same situation as in the original, whilst using completely different wording." According to Shuttleworth & M. Cowie (1997, 51), it is intended for rendering fixed expressions, proverbs, or clichés.


2.2 Lexical equivalence:

Meaning is the prime aim for any translation. It is obtainable at different levels, starting from the word to the whole text. Other factors play an important role in arriving at meaning, either the meaning of the word itself or its meaning in the context of the sentence. The importance of lexical equivalence springs from the thesis that asserts that all languages share the same concepts, with the consequence that experiences should be expressed by identical lexical items. Of course, this is not at all true. While it is true that meaning can be realized through the text as a whole, it is also true that "meaning is realised through form and without
understanding the meanings of individual forms one cannot interpret the meaning of the text as a whole" (Baker, 1994, 6). People shape their language in words. Words become the picture through which they see the world around them. For instance, comparing Arabic and English, we find that Arabic has many words for a 'camel', whereas English has more fishing terms. That is one reason why "exact synonymy between SL and TL words is the exception rather than the rule" (Hervey & Heggins, 1992, 63). Words usually determine the type of the text. They also play an important role in the assessment of a translation. In literature for example, words play a major part in determining the meaning, because of their multiple meanings in the text. Of course the translator's command of the SL and TL systems, culture, and literary style will be a factor in his finding the right equivalent.

'particularisation' or 'generalisation' is a source of translation loss, see Hervey & Higgins (1992, 24). The former happens when the TL word has a narrower meaning 'snow', 'ice', 'hail', in English, which are all covered by the word ثلج in Arabic. Generalisation occurs when the TL word has a wider meaning, such as أسد, لب، سبع، غدرفر which are covered
by the word 'lion' in English.

Words may also carry other kinds of associated meaning. Many arouse some emotional response in a native speaker of the language because of the idea which they communicate in their customary context, or because they convey the attitude of the speaker, (Barnwell, 1980, 60)

For example:

1-During the Second Gulf War (1990) the Iraqi media used the expression أم المعارك to arouse in the masses' patriotic as well as religious feelings against the allied forces. This expression goes back to the war between the Prophet Muhammad's nephew Ali and Umayyad Caliph Muawiya.

2- Afghani people who resisted the Soviet forces' occupation of Afghanistan were called المجاهدين, a word, which has a dual function, firstly referring to the holy war against the Communists and secondly, stimulating a religious feeling of brotherhood with Muslims around the world.
The use of a word outside its appropriate stylistic or social setting often stimulates strong reactions in native speakers of the language, perhaps of shock or of humour. The use of an inappropriate term can cause serious offence. For example:

1- A student in an intensive English class in the United States made his female teacher laugh when, in response to a picture of a male farmyard chicken, he referred to it as 'cock'. Americans avoid using the word 'cock' and prefer the word 'rooster'.

2- Euphemism is an area in which a translator must ensure full comprehension of what the expression refers to before undertaking translating. Consider, for example, the expressions 'Underprivileged' and محدودي الدخل, which refer to 'the poor' in both languages. The translator, in this case, should recognize the euphemistic nature of this expression and then find an appropriate TL equivalent.

"The translator should remember that how many ideas and what combination of ideas may be combined into one word is a language-specific feature that only occasionally corresponds between unrelated languages". (Beekman & Callow, 1974, 176, cited in Larson, 1984, 154)

"If the translation is to be accurate and faithful the translator must be
aware of these distinctions and must re-express those shades of meaning exactly in the translation, using the appropriate forms to do this in the receptor language" (Barnwell, 1980, 15). For example, the word 'home' in English has a range of associative meanings such as, 'a 'house', 'a city or country where someone lives', and 'a place where someone lives'.

In tackling lexical meaning the translator could resort to semantics, more specifically to semantic fields.

The notion of semantic fields can provide the translator with useful strategies for dealing with non-equivalence in some contexts. It is also useful in heightening our awareness of similarities and differences between any two languages and of the significance of any choice made by a speaker in a given context. (Baker, 1994, 20).

2.3 Unit of Translation

Another important concept we should mention here is that of the basic unit of translation. According to Barkhudarov (1969, 3, cited in Shuttleworth & Cowie, 1997, 192), a unit of translation is defined as "the
smallest unit of SL which has an equivalent in TL." Selecting a unit of translation during the reading stage and before beginning to translate helps the translator to understand the ST more easily. It also helps him to find an appropriate equivalence. Kelly (1979, 120), for example emphasizes this point when he states that "the act of translation begins from assumptions about the unit of translation." However, throughout the history of translation theory, views on what the translation unit should be have shifted as theories and concepts on language and translation have changed. For a long time it has been the word, then the phrase, and then the sentence which have held the status of being the basic unit of translation. Lately, however, the focus has moved onto the text itself.

The problem of finding a translation unit is, most of the time, a subjective activity. It is the translator's purpose to use his knowledge and ability as a good reader to find the key words and stylistic devices in the ST.

If the translator adheres to the word, his translation will tend to be literal and ambiguous, sometimes missing the overall meaning of the text. On the other hand, if he adheres to the text as a whole, he risks overlooking
smaller important elements in the text. That is why Bassnett-McGuire (1980, 118) suggests that "a way around this dilemma must once again be sought through considering the function of the text and of the devices within the text itself."

Another way of determining translation units is through the reading process itself. Since reading is part of the translation process, the translator must make his effort to interpret the ST properly. In any literary text, the reader is usually given clues, key words, stylistic devices, and cultural terms, etc. which show the author's intentions. The translator's role is to identify these elements. This enables him to weigh up his choices in finding their equivalents in the TL. Bell (1994, 161) emphasizes this point. He states that current thinking among scholars "insists that the translated text is a new creation which derives from close and careful reading"

Although equivalence plays a major role in determining and measuring the translator's ability to translate, it appears that this notion is wide and complex. Owing to space considerations, however, it is too difficult a task to cover the whole area involved. Thus, to summarize the points that
have been covered so far. (1) We say that the translator should not aim for sameness, which is impossible in translation, as has been proved earlier. (2) We should notice that the translation process requires a search for an equivalent for a stylistic element. This equivalence performs approximately the same function in the TT as does the stylistic element in the ST.

It is also important to notice that these methods are not devoid of complications. It is not an easy task to draw a fine line between formal and semantic or between dynamic and communicative approaches, when translation practice comes into play.

An objective judgement about a literary translation is not possible, mainly because philological studies are weak in not providing methods of practical analysis and, partly because of the nature of language itself. "Every reading of a text is a unique, unrepeatable act and a text is bound to evoke differing responses in different receivers", as Hatim and Mason (1990, 4) declare. Furthermore, Lefevre (1992, 7) writes that linguistic-based translation
could never fully satisfy translators and translation scholars; theories of linguistics deal with language as an abstract system, the Saussurean 'langue', whereas translators are interested in language in concrete use, the Saussurean 'parole'.

In the light of this, no one can deny the contribution linguistics and literary criticism have made to translation theory. Hence, there is no one theory to follow. The critic has to adopt an eclectic approach. It is, in fact this approach that we endeavour to apply to the translations of The Old Man and the Sea.

2.4 Types of translation

Before undertaking a translation, translators often ask in what way they should render the SL text. Should they transfer the form or the meaning of the original? To answer this question translation scholars distinguish between the kind of translation that is faithful to the SL and the kind, which is faithful to the TL. (Bassnett- McGuire, 1980, 39) has elucidated this as follows: "The distinction between word for word and sense for sense translation, established within the Roman system, has continued to
be a point for debate in one way or another right up to the present." This distinction implies a basic decision concerning the strategy of translation, i.e. what should the translation emphasize, the source text or the target text? a point further established by Newmark (in Chesterman.1989, 117).

Before the twentieth century and until recently, the opinions about translation swung between literal and free, faithful and beautiful, exact and natural translations, depending on whether the bias was to be in favour of the author or the reader, the source or the target language of the text.

Two binary views have dominated translation research over the years. The proponents of these views have established and adopted different terms for different translation methods, according to changing concepts. These terms are 'word-for-word' vs. 'sense for sense', 'literal vs. free', and 'form vs. content'. Each one is concerned with the semantic or syntactic closeness between the ST and TT. All camps usually agree that there are qualities within the linguistic structure of the ST that call for special strategies of approximation, especially literary texts. However, the degree of agreement among them varies as norms shift. Those who
favour literal translation believe that form is inseparable from content, so that if we change the form the meaning will be affected. Since the author of the original text has chosen his words very carefully and has chosen a special type and limited number of sentences to express his thoughts, and since form is inseparable from meaning, the only way the translation may be considered faithful to the original is if it uses the same forms of meaning as are used in the SL text, and if the SL sentence structure is reflected in the TL sentence structure. Those who favour free translation believe the same message can be conveyed in a different form in the TL. This may involve a change in the structure and the semantic features of the lexical items in order to conform to the principles of TL norms of expression.

Literal and word-for-word translations were viewed in contrast to free translation. Catford, (1965, 25) distinguishes between the two as,

A free translation is always unbounded - equivalences shunt up and down the rank-scale, but tend to be at the higher rank-sometimes between larger units than the sentence. Word-for-word translation means what it says: i.e., it is essentially rank-bound at word - rank (but may include some
morpheme - morpheme equivalences). Literal translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar.

Branstone, (1993, 230), following Barth, believes that "the translator is either an 'inert consumer' or an 'active co-author'. In other words, without his involvement translation is literal, but with his involvement it is called free translation.

Nida (1964, 165) establishes two methods, which correspond to his two types of equivalence. The first is formal translation, which is concerned with the preservation of the form of the original, i.e. the translator's quest for the closest possible match of form and content between the ST and the TT. Speaking of the characteristics of such translation he states, "A formal-equivalence (or F-E) translation is basically source oriented; that is, it is designed to reveal as much as possible of the form and content of the original message". The second type is concerned with preserving the meaning of the original. It focuses on the reader's response by producing the closest equivalent meaning of the ST in the TL. In this regard, (Nida, 1964, 159) states that
a translation of dynamic equivalence aims at complete naturalness of expression, and it tries to relate the receptor to modes of behaviour relevant within the context of his own culture, it does not insist that he understands the cultural patterns of the source language context in order to comprehend the message.

In this type of translation the translator is concerned with the impact of the message on the TL reader, so that the translator sometimes places a higher priority upon how the original meaning will come across to the reader than by holding to the literal form of the original. He is translating the total meaning of the original phrase instead of simply reproducing the literal meaning at the word level of the language. In order to do this, he may resort to using a different grammatical or lexical form in the TL.

Furthermore, a dynamic translation pays careful attention to the total meaning of a phrase or the text as a whole rather than the literal meaning of a word. It also pays careful attention to the natural features of the TL. Therefore, the terms 'dynamic translation' and 'idiomatic translation' are equivalent. Newmark (1988, 10) notes that dynamic equivalence translation "allows for a wide range of translation styles". It is important
to note, however, that there are instances where the equivalent effect cannot be achieved. If for example a SL text contains a cultural specific term or expression, the TL reader will have to have it explained to him.

Consider the following example:

1. He returned with the shoes of Hunayn.
2. He came back with nothing.
3. He came back empty handed.

The formal translation (1) is unintelligible to the TL reader. The second more or less interprets the original, but is not natural for the English reader. The third renders a more appropriate equivalence. It benefits from the target culture material without sacrificing the general meaning. However, the historical value of 'the shoes of Hunayn' is lost.

Let us take another example from Arabic poetry (cited in Salah Ali (1988, 216))
You alone mended the rift between Abs and Dhubyan after Long slaughter, and much grinding of the perfume of Manshim. (Arberry, 1957,151)

According to Ali, Arberry fails to convey the meaning of the idiom 'itra Manshim'. Ali explains that

perfume is the sign of a bad omen, it goes back to the story of two tribes who bought a herb perfume from a druggist woman called 'Manshim' and joined forces in an offensive. They all put their hands in this perfume as a sign of agreement but were all savagely exterminated.

Again, the cultural values of this proverb are lost. If the translator provides, as Ali does a commentary or adds words like 'ill-omened perfume', the TL reader will not be deprived of the relevant historical background.

2.5 Semantic translation:

Semantic translation belongs more in the realm of equivalence. It tries to supply an equivalent semantic content for words found in the ST and it
concentrates more on the meaning of the ST. (Lefevre, 1992, 10). In other words, it focuses on the source language, the language of the author and the original text. The aim is to allow the reader to understand as much of the SL content as possible. As (Newmark, 1988, 39) states "Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original... semantic translation remains within the original culture and assists the reader only in its connotations"

2.6 Communicative Translation

A communicative-based translation for Newmark (1988, 39) "attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original." This approach seeks to achieve successful rendering of the original. The advantage of this approach is to look beyond the confined level of the text. Thus, the SL and its intended message undergo a shift of cultural environment to ensure the smoothness and naturalness of communication. In this context Newmark (1988, 42) states "in theory a communicative translation is ipso facto a subjective procedure, since it is intended primarily to achieve a certain
effect on its reader's mind" It devotes itself completely to producing a translation that is full of generous transfer of foreign elements into the target culture.

What is important for any translation that aims at "the principle of effect" is Nida's (1969, 22) "the intelligibility of the translation". This view has shifted the discussion away from form vs. meaning to reader response. Nida (ibid.) argues that "such intelligibility is not, however, to be measured merely in terms of whether the words are understandable and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it" What Nida seems to be saying here is that such a method should aim at achieving a high degree of equivalence of response, regardless of the cultural and historical differences between the SL and the TL.

2.7 The Significance of the study

To our best knowledge this is the first attempt to investigate the stylistic problems involved in the Arabic translation of The Old Man and the Sea. This story is translated by Munir Ba'labaki and Dr. Ziad Zakariyya.
1. Our main concern in this study is to assess the quality of the two literary translations in terms of approximate correspondence of the stylistic devices and the cultural terms to those of the ST.

2. The methodology adopted in this study is to compare the original with the translations. This helps to determine similarities and differences in style, mistranslations and cultural problems.

2.8 Hypothesis:

1. We believe that the following may cause difficulty in Ba'labaki's and Zakariyya's production of an adequate rendition of the ST:

   a. Differences between the source language culture and the target language culture.

   b. Aspects of Hemingway's style

2. A translation is considered ideal when it seeks not only to convey the general meaning but to be faithful to the style and effect of the original in addition to preserving its cultural elements. If a translation does not
reproduce successfully the stylistic and cultural elements of the ST, it will fail to achieve a full impact of the original.
CHAPTER THREE

Literary Translation and the Translator

Introduction

Goethe (1813, cited in Newmark 1988, 18) once stated that translation is "impossible, essential and important," a statement which makes reference to the complexity of translation; opinions with regard to the nature or the purpose of translation vary enormously. Some people even doubt whether translation is possible. That is why a theory of translation applicable to all texts does not yet exist. But almost all translation scholars agree that translation and more specifically literary translation, is a vehicle of cultural transmission as well as an art. It takes an interest in transferring words, meanings, and style from one language into another. Another issue worth mention here is the qualities the translator should acquire in his attempt to render the ST. However, owing to space considerations, a detailed discussion of each one of these qualities will be brief and representative rather than comprehensive.

3.1 Literary Translation
Devy (1990, 58, cited in Barnstone, 1993, 10) states that

a literary translation has a double existence as a work of literature, and as a work of translation. Those who do not know the original language tend to look at it as literature, those who do know the original look at it as a secondary product of translation.

Devy’s statement alludes to the problem of faithfulness to the original on the one hand, and the problem of creativity on the other. The translator in this context is expected not only to transfer the content of the ST but also to offer identical stylistic features without distorting the TL stylistic norm.

Pedersen (1988, 62) defines literary translation in the following way

To understand literary translation we first need to define it. We shall understand by 'translation', the substitution for a SL message of an 'equivalent' TL message, and by 'literary' possessing the quality of 'literariness'. 
Speaking about the nature of the translation process, Levy (1963, 58, cited in Popovic, 1970, 79) states:

A translation is not a monistic composition but an interpretation and conglomerate of two structures. On the one hand, there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with the language of the translation.

Nabokov (cited in Raguet-Bouvart, 121) thinks of literary translation in the following way

Whether it be prose or poetry, a literary translation is always poetical in the sense that words not only convey a meaning but are also the melodic, rhythmic and harmonious medium resorted to by the poet.

These definitions show that there are two different literary norms and two different cultural systems in the literary text. Meanwhile, the translator mediates between them, adding his own interpretations and style in the TT.
Therefore, we can define literary translation as the reproducing of the stylistic devices in such a way that they convey the meaning of the SL message and show some stylistic relevancy to the TL literary norms as well.

In literary translation the translator must attempt to produce a text which is aesthetically as well as linguistically similar to that in the SL. Although it is often possible to overcome the linguistic barrier between the TL and the SL, it is not so easy to overcome the barrier created by the differing literary traditions. These differing literary traditions create stylistic difficulties, which can lead to the concept of impossibility of translation. This is through misunderstanding the concept of equivalence, which does not mean sameness and identity, but rather approximation of the ST in the TL. Winter (1961, 69, cited in Barnstone, 1993,16), for instance, states, "The system of form and meaning in language A may be similar to that in language B, but is never identical with it." So to produce exact equivalence is impossible.
However, some scholars like Wilss (1996, 26) believe that the difficulties of literary translation are due to the nature of the literary discourse:

To get a sense of the difficulties involved in literary translation and the assessment of literary translation, one must keep in mind that literature, more than an "ordinary" discourse, bears the imprint of different authors, different life histories, dialects, registers, and last but not least, paradigmatic and syntagmatic variants.

3.2 The Nature of the Literary Text

Therefore, we must ask, what is it that makes literary translation different from other types of translation? Lotfipour-Saedi (1992, 196) attempts to identify what distinguishes a literary from a non-literary text, He states that

some stylisticians have defined certain aspects of the difference between literature and non-literature in terms of special patterns contained in literature. They have argued that these patterns (phonological, structural, semantic and
graphological), which cannot be accounted for by ordinary linguistic rules, and which are imposed upon ordinary language patterns, bestow upon them a special value which can be referred to as their literary value or literary effect.

Wilss (1982, 76) similarly states that "in literary texts, linguistic form has not only a text-cohesive, but also an aesthetic function, it carries the creative will of the artist, and this lends the literary text an outward appearance which, in principle, can never be repeated and can therefore be realized in the TL only in analogous form."

Lotman (cited in Bassnett-McGuire, 1980, 29) defines a literary text as follows:

[it is] explicit (it is expressed in definite signs), limited (it begins and ends at a given point), and it has structure as a result of internal organisation. The signs of the text are in a relation of opposition to the signs and structures outside the text.
To achieve this target of literary translation, practitioners have suggested some procedures to guide the translator during the process of translating. These we will look at in the following sections.

3.3 The Translator's Decisions and the Translation Process

Striving to achieve an adequate or a close natural equivalence translation, the translator must possess many qualities. He must have a complete knowledge of the ST and its language and culture. Further, the translator is not only a receiver of the ST but also a creator of his own text. Rabassa (1984, 39, cited in Frawley,) has brilliantly summarized these issues. He states that the translator’s responsibilities fly off in many directions. For better or worse, he must satisfy many different people: the author (often the easiest), the editor (plenty of trouble), the critic and the reader (like the author, often the easiest). His world is complicated because he is a go between and must keep so many people happy.
Bell (1994, 15) gives the following definition as to what a translator is:

"He is a bilingual mediating agent between monolingual communication participants in two different language communities."

According to Wilss (1982, 5) the translator:

stands in a specific relation to reality. That is to say, he possesses a specific linguistic and extra-linguistic volume of experience; in addition, he possesses a specific range of translational interests. He belongs to a specific language community, and within this language community, he belongs to a specific social grouping, which determines his value system, which in turn controls his translational production.

3.3.1 The Translator’s Knowledge

Nida (1964, 153) stresses that a translator must have "a complete knowledge of both source and receptor languages and intimate knowledge of the subject matter." Thus, knowledge and familiarity with the subject of the work are the most important factors contributing to the success of a translation. Any flaws in knowledge of the linguistic system and the cultural context of the author of the original will keep the
translator from understanding it. Similarly, full knowledge will lead to equal successful communication with the intended audience.

The translator must have not only a good command of two or more languages but also a good command of the literary language, a point which is stressed by Savory (1959, 27): "the existence of possible alternatives between which the translator must make his own choice is the essence of his art."

Nida (1976, 65) also emphasizes this point. He states that

a satisfactory translation of an artistic literary work requires a corresponding artistic ability on the part of the translator. The pleasing use of words demands aesthetic sensitivity in the same way that the pleasing arrangement of colors or of three-dimensional space requires aesthetic competence.

3.3.2 The Translator and the Source Text

Hayes (1975, 838) states that the translator has four functions in the process of translation:
First, he reads the original work in order to understand it thoroughly.
Second, he identifies the devices through which the author has achieved special effects.
Third, he decides which lexical and syntactic adjustments will reproduce the effects in the target text.
Fourth, he produces a literary work of his own.

Other scholars speak of the importance of keeping the balance between form and content, word and spirit in the translation. Alan Duff (1981, 97) emphasizes that the responsibility of the translator is "to strike an excellent balance between freedom and faithfulness to the original."

3.3.3 The Translator as a Reader

Writers on translation stress that a translation is not a replica of the original but a work of art in its own right and in its own culture. This means that the translator is also a reader. His full comprehension of the ST ensures equivalent transfer. The translator should determine what the writer of the SL text means when using a certain kind of argumentation or style to express his concepts. The translator should identify the relationship between the different parts of the text and the important
stylistic devices the writer employs which he should retain in his translation. In so doing the translator, like any other reader, interprets and comprehends the SL text. He should establish why the writer chooses a particular stylistic device, word, or geographical or historical name and he should ask himself whether selecting the equivalent device word, etc. will be as effective in the TL, or whether other features should be used to bring about the same effect, (Larson, 1984, 422).

The translator should understand the ST just as well as would a native reader. But because of his role as a mediator, his task as a reader differs from that of the common reader; he reads the SL text not for personal pleasure only but to render it to the TL reader through a different linguistic vehicle, bearing in mind that it is his own reading which tends to be imposed upon the readership of the TL version (see Hatim and Mason, 1990, 11).

3.3.4 The Translator as a Writer

During the reconstructing stage, the translator sometimes faces certain problems arising from the nature of the literary text on the one hand and
from the TL on the other hand. The ST contains more than one meaning and therefore requires more than one reading. The translator has to decide which meaning he must convey in his TT and in which manner, i.e. the author’s or his own. Furthermore, he must create his own literary work in the TL. Therefore, knowledge of linguistic principles will be helpful for him to achieve his objective most efficiently. However, his own language and culture enslave the choices he is going to make. Therefore, for the most part, he is bound to produce his own interpretation of the original.

In conclusion, we may say that in literary translation there are many factors involved. The translator needs to negotiate the differences between the two cultures and between the two languages. He should decide whether to give priority to faithfulness to the ST text, or instead faithfulness to the TT.

3.4 The translators' renderings of the original stylistic devices

The main feature of Hemingway’s style is "his conviction that knowledge is equivalent to experience" (Levin, 1972, 322). He is
reluctant to use adjectives or extravagant language, which would influence the reader's reaction. Hemingway believed that if the writing was sufficiently accurate, the reader would respond to the action and experience for himself the old man's feelings, without prompting by the author (Bonynge, 1977, 12). In what follows is a brief discussion and illustration of the extent to which both translators attempt to convey Hemingway's stylistic devices in the TL.

3.4.1 The use of repetition

Hemingway employs the technique of repetition to "convey action clearly to the reader and to create the impression that it is happening in the present" (Bonynge, 1977, 12). Both translators have successfully rendered this stylistic device as we may see in the following examples:

(2) P.35 "It was the weight of the fish and he let the line slip down, down, down, unrolling off the first of the two reserve coils."

وَلَمْ يَكُنْ ذَلِكَ غَيْرَ السَّمَكَةُ. فَأَرْخِيَ الخَيْطَ، وأَرْخِي، وأَرْخِي، مُسْتَنْجِدًا
(3) P.38 "and maybe he will come up before that. If he doesn’t maybe he will come up with the moon. If he does not do that maybe he will come up with the sunrise."

(4) P.50 "He rubbed the cramped hand against his trousers and tried to gentle the fingers. But it would not open. Maybe it will open with the sun, he thought. Maybe it will open when the strong raw tuna is digested. If I have to have it, I will open it, cost whatever it costs. But I do not want to open it now by force. Let it open by itself and come back of its own accord."
Then, with his right hand he felt the difference in the pull of the line before he saw the slant change in the water. Then as he leaned against the line and slapped his left hand hard and fast against his thigh he saw the line slanting slowly upward.

وفجأة، وحتى قبل أن يرى التغير الذي طرأ على انحراف الخط في الماء، أحس بظاهرة جديدة في نقل الجبل. فما كان منه إلا أن انحنى على الخط صافا فخذه في قوة وعنف يبدو اليسرى المتشنجة وانشب بتأمل الخط وهو يرفع.
He woke with the jerk of his right coming up against his face and the line burning out through his right hand. He had no feeling of his left hand but he braked all he could with his right and the line rushed out. Finally his left hand found the line and he leaned back against the line and now it burned his back and his left hand, and his left hand was taking all the strain and cutting badly.
(7) P.70 "If the boy was here he would wet the coils of line, he thought. If the boy were here. If the boy were here."

(8) P.71 "The line went out and out and out".

(9) P.75 "Don't jump, fish,' he said. 'Don't jump".
3.4.2 The use of fishing terms and techniques

There is no doubt that the style of *The Old Man and the Sea* is a reflection of Hemingway's expert knowledge and skills in deep-sea fishing. This knowledge is transformed into words referring to skills. Gurko (1955, 13) has stated that "one reason that Hemingway's stories are so crammed with technical details about fishing, hunting, bull-fighting, boxing, and war is his belief that professional technique is the quickest and surest way of understanding the physical process of nature, of getting into the thing itself." Beaver (1953, 325) in his article "Technique" in Hemingway" discusces some aspects of Hemingway's obsession with perfection in performing certain jobs:

All of Hemingway's work is concerned with the 'technique' of performing some job properly, correctly. The common denominator to his best work has been, I think, his delineation of technique in this sense. Back of the correct technique lie the practice and experience in performing the particular job, combined sometimes with inherent artistic
talent, which distinguish Hemingway's heroes at their best (and in this sense they are heroes, as characters in novels by most other contemporary writers are not).

Santiago says he knows 'many tricks'. "These 'tricks' are not means of deception or ways of cheating but techniques and strategies that are intricate aspects of the fishing craft accumulated over the years and perfected into personal art". (Sojka, 1985, 122). Indeed, the old man, as Wagner (1973, 524) says, is "a realist, not a romantic" and so "faith in angling skills provides Santiago with the confidence to proceed into the far reaches of the ocean" (ibid. 131).

Wagner also wrote about Hemingway's obsession with technique in The Old Man and the Sea, saying, for example about Santiago, "He knows he will have to use tricks on the fish because his strength is not what it was when he was young or that he uses his skills to compensate for his lack of physical strength. Indeed, there are many examples in the novel that illustrate this point.

(10) P.24 "On the other, he had a big blue runner and a yellow jack that had been used before".
Both translators fail to understand that 'blue runner' and 'yellow jack' are specific fishing terms denoting artificial replicas used by fishermen. Therefore, while A translates literally using العداء، which is a literal translation of 'runner', it seems that he is aware of the puzzlement that the reader will encounter in visualising the image of the two fish, so he adds the word المعروف، which is a homonomy denoting (1) well-known, and (2) called. Being aware of the difficulty of comprehending these two fishing terms, B resorts to two hyperonmies, namely صفاء for 'yellow jack' and صفاء for 'blue runner', which leads him to distort the ST message.
But he crowded the current a little so that he was still fishing correctly though faster than he would have fished if he was not trying to use the bird.

A's rendition of 'he crowded the current', by سبق التيار بعض الشيء is incompatible. Bonynge (1977, 33) explains that 'the old man fishes at the edge or too close to the current' not 'he went past the current a little'. He also fails to understand that the phrase 'to use the bird' denotes 'using the bird as an ally of catching a fish' (Cliffs Notes, 1990, 25) and renders it as يحاول اللحاق بالطائر. The ST exemplifies how skilful the old fisherman is. Regrettably translator A overlooks this element in his translation. It is worth mentioning that B omits to translate 'but he crowded the current' and mistranslates 'trying to use the bird'. It seems that B found these technical terms nuts too hard to crack.
"I could make the line fast. But then he could break it. I must hold him all I can and give him line when he must have it."

A has successfully rendered the text. However, it seems that B has misunderstood the meaning of the phrase 'I could make the line fast', rendering it 'I could hurry the line fast', for which there is no correspondence. The word 'أججل', which denotes 'to hurry', is incompatible with 'make fast' in the sense 'to tie or to fix'. In addition, the phrase 'بجدب الحبل' 'to pull the rope' is disjunct with the idea of fastening the rope to the boat. Also, his addition of 'تفلت' 'to escape' in...
is disjunct with 'he could break it', for it does not
denote cutting the rope an action represented in the ST to initiate the
beginning of the old man's endurance of pain.

(14) P.36 " 'Now!' he said aloud and struck hard with both
hands, gained a yard of line and then struck again and again,
swinging with each arm alternately on the cord with all the
strength of his arms and the pivoted weight of his body."

Both translators fail to understand the denotation of this text. The phrase
'struck hard' is a fishing term of specific register which denotes the
jerking action which drives home the hook into the fish's jaws (Bonynge,
1977, 35). Hemingway uses terms such as 'struck' and 'swinging' to show
that the old man strikes hard by moving or swaying from side to side or forwards or backwards from a fixed point in order to lodge the hook securely in the fish's gullet. This will force the fish to move towards the skiff, so that the old man will gain some yards on the line. Therefore, although A's phrase جاذبا بكتنا يديه does not correspond to the technicality of this fishing term, his overall rendition is fairly close to the original. B on the other hand translates the word 'struck' as وراح يحاول جذب الحبل. He fails to provide the closest equivalent to the original by his use of words such as جذب 'to pull' and يحاول 'to try'. He also unnecessarily adds بكل ما أبقى له الزمن من ثم إستجمع كل قوى ذراعيه وجسده to dramatize the situation, whereas it has already been dramatized by the use of "Now!" he said", which he has rendered as ؟ وصاح آلان. Finally, although this rendition is comprehensible, it does not sound Arabic. It is a general description to convey the hard work the old man is undertaking rather than the exact accurate description of the original.
(15) P.40 "He is wonderful and strange and who knows how old he is, he thought."

وقال في ذات نفسه: إنها فائقة عجيبة، وليس يدري أحد ميلفها من العمر.

(16) P.43 "He adjusted the sack and carefully worked the line so that it came across a new part of his shoulders, and, holding it anchored with his shoulders, he carefully felt the pull of the fish and then, felt with his hand the progress of the skiff through the water".
Although A's translation is very close to the original, his rendition of 'holding it anchored with his shoulders' is inaccurate. The word 'anchored' in this context means 'fixed firmly on his shoulders', not 'he made his shoulders as a lifting apparatus' as is suggested in the translation. Also, it would be better if the word were added to قوة السمكة. B's rendition, on the other hand, is incompatible with the original. His choice of أحمد for 'adjusted' and 'shoulder' respectively does not correspond to the original. Moreover, he mistranslates the rest of the text, as
After the old man has seen the gigantic size of the marlin, he decides to persuade him:

(17) P.44 "he felt the harshness as he leaned back to pull and knew he could put no more strain on it.

The translators fail to convey the fact that the line is so taut that if the old man tries to pull it, it will be harsh on his shoulders. A's choice of the phrase اصطدم بمقاومة افهّمه ان من المتعذر, which denotes 'he was collided with resistance' and تقصر الخيط, which denotes 'that made him realize that it was impossible to make the line short', is a general rendition. B's choice

ل timeZone 11

لا تزال تؤكل في الماء. has no equivalence in the original.
of the phrase Santiago leaned backward then pulled the line, again distorts the meaning and the action in the ST, which denotes that whenever the old man leans back in order to pull the line, he feels the harshness of the line on his back, so that his back hurts. Also, the word ظهر as an equivalent to 'he leaned backward' sounds rather awkward in Arabic.

(18) P.46 "But when he was touching the breaking point he held steady and settled back against the strain of the line."

Both translators fail to understand that the old man remained steady in his grip although he realized the line could break at any moment. It seems that both translators have failed to understand that 'settled back against the strain of the line' denotes 'placed himself against the strain
of the line'. Thus A's translation, which denotes 'he looked for a support to resist the tension of the line' and B's choice 'to let the line loose', are both incompatible with the ST.

(19) P.53 "He is a great fish and I must convince him"

وقال في ذات نفسه: أنها سمكة هائلة، وتعيين علي أن انتصر عليها.  
A.63

وهمس لنفسه: إنها سمكة ضخمة، ويجيب أن أقنعها بالعودة.  
B.60

Here both translators fail to render the text. A's rendition which denotes 'I must obtain victory over her' is general. B's rendition which denotes 'I must persuade her to return' is incompatible with the original meaning. 'Convince' in this context means 'to persuade the fish to give up'. This term 'convinces' denotes "allowing the fish to jump, swim and dive to the best of his ability" (Sojka, 1985, 131).
(20) P.65 "I must cushion the pull of the line with my body and at all times be ready to give line with both hands."

A’s translation seems fairly close to the original, whereas B has failed to notice that the old man must himself take the strain and let out a little more line when necessary (Graham, 1989, 16).

(21) P.67 "The flow was less strong and as he rubbed the side of his hand against the planking of the skiff, particles of phosphorus floated off and drifted slowly astern."

A’s translation seems fairly close to the original, whereas B has failed to notice that the old man must himself take the strain and let out a little more line when necessary (Graham, 1989, 16).
A's choice of حسن البحرا أكثر هدوءا, which denotes 'the sea was calmer', does not correspond to the ST, which denotes that the old man felt the speed of the fish by examining the flow of the water with his hand. B, on the other hand, has successfully chosen the literary expression ونيد السری , which denotes 'flows unhurriedly'.

3.4.3 Hemingway's use of details

Hemingway, writes Kaushal (1974, 115-16, cited in Bloom's Notes, 1996, 51), "took his vocation with the same meticulous care, with the same degree of high seriousness and precision as Santiago took his. This choice of precision, exactitude, minuteness were strictly Hemingway's choices in his profession as a writer." Below are some examples of these choices and the translators' attempts to render them.

(22) P.5 "The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his
hands had the deep-creased scars from handling heavy fish on the cords."

Whereas A has successfully rendered this text, B's translation is only fairly close. However, there are instances where B fails. The phrases and are verbose for such a powerful description. The verb, which denotes 'to deal with something', has no correspondence in the ST. Also, is an over-dramatization of the description of the old man. Further, he overlooks 'the benevolent skin
cancer' and 'on the tropic sea', thus depriving the reader of the writer's intention to offer facts as a device to persuade acceptance of the illusion. These facts are that strong sunlight on the skin can cause cancer and that these blotches only occur if the old man spends very long periods of time on the sea, the implication being that he is an old fisherman. Moreover, the word 'turned' is incompatible with 'ran well' in 'ran well down the sides of his face'. Although there is no exact equivalent for the word 'handling' in B's Arabic (words such as يعالج or يتعامل مع cannot carry the original meaning: 'his ability to control and deal with fish by using ropes in all sorts of ways'), the translator uses a more specific term, جرر, which denotes one aspect of the meaning of the original. His addition of حفرت فيها, normally used of carving or engraving metal, is another example of changing the style of the original by telling rather than showing.

Graham (1961, 302) points out that by such a description Hemingway wants to show Santiago as "the result of the passage of time and action."
The continuous action of nature and of past experience on the old man has produced the present figure."

(23) P.13 "When the boy came back the old man was asleep in the chair and the sun was down. The boy took the old army blanket off the bed and spread it over the back of the chair and over the old man's shoulders. They were strange shoulders, still powerful although very old, and the neck was still strong too and the creases did not show so much when the old man was asleep and his head fallen forward. His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun. The old man's head was very old though and with his eyes closed there was no life in his face. The newspaper lay across his knees and the weight of his arm held it there in the evening breeze. He was bare footed.
In this example, both translations are more or less comprehensible, although the translators fail in one way or another to present an adequate rendition which is true to the original. A's choice of *tf* for 'old' is
inappropriate, for is ambiguous. It may denote something positively or negatively old. He is aware that in Arabic does not collocate with age, so he successfully shifts the reference from 'shoulders' to 'the old man'. He also rightly provides as supplementary information, probably to achieve a dramatic effect on the TL reader. His rendition of 'like the sail' by is inappropriate, for he does not realize that 'the sail' refers back to the sail mentioned in the opening paragraph. Moreover, his translation of 'with his eyes closed' by is inaccurate, for it denotes that the old man had deliberately closed his eyes.

B's choice of 'to get or to obtain' for 'took off' is less satisfactory in this context. Also, his translation of 'the sun was down' by 'prepared to set' is inappropriate, for it was already dark when the boy came back. Moreover, translating 'old' by is incompatible with the ST. for 'spread over' is not the right choice, for denotes 'to
unfold or to unroll', whereas طرح means 'to put something over someone'.

Further, it seems that he is aware that أكتاف in Arabic does not collocate with age. Therefore, he resorts to the metaphoric collocation أكتاف منها.

Furthermore, his rendition of 'still strong' by كأنت عليه سمات القوة is incompatible with the original. سمة denotes 'traits, signs, and marks'. Hence, the phrase كأنت عليه سمات القوة in this context denotes that part of the strength has already been worn out and only traces of it still exist.

However, his choice of تدلى 'dangled' for 'fallen forward' is compatible with the ST, as it connotes that the old man is motionless. B's rendition of 'the patches were faded to many different shades by the sun' by وقد عَيْضُ الوَهْج بهذه الواقع، فأصبح كل منها بلون is poor as it is an inappropriate rendition which does not correspond to the original. Moreover, عَيْضُ the ST and الوَهْج here sounds less appropriate. He unsuccessfully provides إذ هكذاً, which does not exist in the original. It is not clear whether إذ هكذاً refers to the head of the old man as it is or to the way...
he was asleep. In addition, his choice of 'deep rooted' for 'very old' is inappropriate. Further, his rendition of 'with his eyes closed there was no life in his face' by is long-winded. Finally, his translation of 'the newspaper lay across his knees and the weight of his arm held it there in the evening breeze' by is less satisfactory. His choice of does not correspond to the original, and 'lay across' as rather than 'his arm' as 'held it there in the evening breeze' as do not convey the scene Hemingway wanted his readers to perceive; the newspaper is on the old man's lap and the weight of his arm is holding it there so that it will not fall down by the blowing of the evening breeze.

This accuracy of details is not matched in the two following translations.

(24) P.21 "leaning forward against the thrust of the blades in the water, he began to row out of the harbour in the dark"
A focuses on leaning on the end part of the oars not the thrust of the blades. He also provides an abstract rendition of the concrete 'he began to row out' as وشق طريقه إلى خارج المرفأة. B, on the other hand, renders 'he began to row out' by وبدأ يجدف في الظلم and overlooks the rest of the unit. He omits important details that are deliberately put in by the author.

In the passage about Santiago’s baiting his hooks, there is an abundance of details. Every detail of the time of day, hook, bait, and line are given full attention. They show how expert the old man is. This however, is not matched in either translation.

(25) P.24 "Before it was really light he had his baits out and was drifting with the current."
In the opening sentence of the passage, both translators fail to understand that 'before it was really light' denotes 'the time before the end of darkness', not 'before the completion of the daylight', which denotes that the light is already there. Translator B mistranslates 'he had his baits out' as "أعد التحوز ما عنده من الطعام, in which the verb أعد 'to prepare' does not correspond to the original. He also mistranslates the depth of the fourth bait as "وكان يدفع مع التيار 'for one hundred and twenty-five fathoms', while A wrongly renders "وكان يدفع مع التيار, which denotes 'he was almost drifting with the current', for 'and was drifting with the current'. His choice of كاد 'almost' changes the meaning of the original and fails to capture Santiago's deliberate action of using the current. Also, it would have been better if he had chosen "ينجرف, as this collocates with التيار rather than "يندفع .

(26) P.24 "Each bait hung head down with the shank of the head hook inside the bait fish, tied and sewed solid."
Both translators fail to render "the positioning of the sardines on the hook" (Sojka, 1985, 125). A uses words such as 'suspended' and 'bowing one's head' that are incompatible with the original. They do not convey the meaning that the bait fish are placed head down. B, on the other hand, overlooks 'each bait hung head down' and 'tied and sewed solid', thereby deleting elements of the description. Furthermore, rendering 'with the shank of the hook inside the bait fish, tied and sewed solid' as is incompatible with the original.

(27) P.24 "all the projecting part of the hook, the curve and the point, was covered with fresh sardines. Each sardine was hooked through both eyes so that they made a half garland on the projecting steel."
Although A's rendition is very close to the original, it seems he follows the form of the original text, 'with fresh sardines. Each sardine was hooked' which results in a text that does not follow the stylistic norms of Arabic. A more natural rendering might be something like this:

B's rendition of 'Each sardine was hooked through both eyes so that they made a half garland on the projecting steel' as is incompatible with the original. It seems that he has misunderstood the phrase 'was hooked through both eyes'. He also overlooks 'so that they made a half garland on the projecting steel'. It seems that his strategy is to render the general meaning of the
text, depriving the reader of Hemingway's purpose to make him view the entire process of baiting, as it would have been seen by Santiago.

(28) P.24 "There was no part of the hook that a great fish could feel which was not sweet-smelling and good-tasting."

We note that in order to summarize the whole passage A adds 'in a word', then translates 'There was no part' as , in which he adds the word to make the description more specific. His rendition of 'that a great fish could feel' by is an interruption of the flow of the description and misses the objective of the statement included by Hemingway: 'that the hook was so well baited that even a big fish will be tempted to approach it,
and eat it'. B, on the other hand, summarizes this unit without conveying any details contained in the original.

In the next passage Santiago 'arranges his tackle in a manner that reduces chances for failure. "Green-sapped sticks' serve as bobbers and interconnected lines would allow a fish to take out over three hundred fathoms of line." (Sojka, 1985, 125).

(29) P.24 "Each line, as thick around as a big pencil, was looped onto a green-sapped stick so that any pull or touch on the bait would make the stick dip and each line had two forty-fathom coils which could be made to the other spare coils so that, if it were necessary, a fish could take out over three hundred fathoms of line."
Although A's version is very close to the original, his rendition of the last part of the passage is less satisfactory. Contrary to Hemingway, he seems to focus on the old man rather than on the lines: Therefore, B's injection of are unnecessary interruptions of this focus. His rendition of 'Each line, as thick around as a big pencil' by is incompatible with the original. His choice of for 'lines', for 'thick', and his addition of do not equals the exact description given in the original. Also, when he renders 'a big pencil' as he changes the reference to something definite rather than generic. Moreover, he inappropriately renders 'looped' by 'hang down' and 'green-sapped' by (a green-coloured light stick). He also overlooks 'any pull' and the rest of the text. B's rendition therefore sacrifices many essential details for brevity.
3.4.4 The use of figurative language

Hemingway uses figures of speech "as a way of giving extra meaning to his seemingly simple descriptions" (Wagner, 1973: 518). He uses them when the simple direct statement will not achieve the effect that he wants.

(30) P.5 "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat."

(31) P.5 "But none of these scars were fresh. They were as old as erosions in a fishless desert."
Both translators fail to convey the connotation of this simile. Their literal renditions do not reveal the meaning. In fact, this description "intensifies the idea of Santiago's failure as a fisherman. The old man's physical features have been worn away like the land, and this emphasizes the idea of Santiago's age and of his character. Like the land, he is old but he survives, despite the erosion" (Cliffs Notes, 1990: 14). It seems difficult to find a similar simile conveying the same connotation as that intended by Hemingway, but the problem can be solved, either by providing the reader with such information in footnotes in order to create the context of the situation and make the translation more communicative and natural, or by making the intended meaning plain, without using a simile.
(32)  P.8  "His hope and his confidence had never gone. But now they were freshening as when the breeze rises."

(33)  P.29  "But these poisonings from the agua mala came quickly and struck like a whiplash."

(34)  P.39  "The line showed like a phosphorescent streak in the water straight out from his shoulders."

ometers.
(35) P.40 "The old man had gaffed her and clubbed her, holding the rapier bill with its sandpaper edge."

(36) P.49 "he asked the cramped hand that was almost as stiff as rigor mortis."

(37) P.51 "He looked to the sky and saw the white cumulus built like friendly piles of ice cream."
Both translators fail to convey the meaning of 'friendly'. This word conotes the old man's optimistic frame of mind and the fact that the clouds are not hostile (Bonynge, 1977: 36).

(38) P.52 "His sword was as long as a baseball bat and tapered like a rapier."

(39) P.53 "his left hand was still as tight as the gripped claws of an eagle."
3.4.5 The use of general and specific

Hemingway's style is concerned with reality. It is designed to show rather than tell. He prefers to use concrete language so that the reader
can respond to it using with his own judgement. This device is not matched by the translators' choice of lexical items. This can be illustrated in the following examples:

(42) P.5 "without taking a fish."

(43) P.5 "But after forty days without a fish."

(44) P.5 "in another boat which caught three good fish."

(45) P.5 "with his skiff empty."
The successful fishermen of that day were already in and had butchered their marlin out.

But I know many tricks.

I will take the things back to the Terrace.
(49) P.17 "There is no such fish if you are still strong as you say."

(50) P.21 "He fitted the rope lashings of the oars onto the thole pins."

سق أعيد هذه الأشياء كلها إلى السطحية. A.23
وستخذ المعدات معي إلى الشرفة. B.26

ليس هناك مثل هذه السمكة إذا كنت لا تزال قويا كما تقول. A.22
إن جوف البحر لا يستطيع أن يطوي سمكة تجرؤ على هذا، ما دمت لا تزال قويا كما تقول. B.26

وشهد أربطة المجددان القنانية إلى الوثدين. A.27
وعقد العجوز مجدافيد. B.30
(51) P.22 "each one headed for the part of the ocean where he hoped to find fish."

(52) P.22 "where he hoped to find fish."

(53) P.25 "Others let them drift with the current"

(54) P.32 "I picked up only a straggler from the albacore that were feeding."
وقد ظهرت سقارة واحدة من السرب الذي كان هنا يطعم.

(55) P.35 "He’s taken it."

(56) P.37 "He was thirsty too."

(57) P.45 "It was the yellow Gulf weed that had made so much phosphorescence in the night."

لهذا الخضروات التي أطلقت ذلك الضوء الفسفوري كله في ساعات الليل.

أنه عشب الخليج الصفراء، الذي ينشر على وجه الماء إشعاعات فسفرية في الظلام.
(58) P.45 "But I will kill you dead before this day ends."

ولكنني سوف أصريك قبل أن يقضي النهار. A.54
ولكنني سوف أصريك حتى الموت قبل أن ينتهي هذا اليوم. B.52

(59) P.53 "There are three things that are brothers: the fish and my two hands."

آن هناك ثلاثة أشياء يجب أن تظل متلازمة تلازم الأخوة: السمكة ويداي الاثنين. A.64
فهنالك ثلاثة أشياء كالأشقاء: السمكة ويداي. B.60

(60) P.63 "I have gained on him in the question of sustenance."

فما تم لي التفوق على السمكة - بعدما ادخرته من غذاء - في ميدان التجلد A.75
والاحتمال:

ولقد تفوقت على السمكة في مسألة التموين. B.69

(61) P.63 "It was dark now."
(62) P.66 "But I don’t want him to 

ردي أن يجعل التعب يساوحه أنا. 

ولكن نأريد لها أن تستريح. 

(63) P.88 "The old man knew he was dead."

وأدرك الشيخ أن القرش قد قضى نحبه. 

وأدرك الجزء أن القرش قدمت. 

(64) P.91 "The breeze was steady."

وكانت الريح تهب على نحو موصول. 

واستمرت الريح رتبة.
Judging from these examples, it is fair to conclude that both translators have provided concrete language as in the original. However, there are some instances where a specific word is replaced by a more general one. Both translators have chose صيد سمك, صيد ما, الرزق for the word 'fish', ميدان التجد والاحتمال for 'sustenance', يطعم for 'feeding', and التيار يتقاذف for 'drift'.

3.5 The translators' use of Arabic stylistic devices
Translators always endeavour to make their translations successful. In the Arab world writers and translators alike are always expected but not required to provide the reader with highly stylistic productions full of classicism. In the introduction to his dictionary, Hans Wehr (1976: IX) explains this phenomenon as follows:

Arab authors, steeped in classical tradition, can and do frequently draw upon words which were already archaic in the Middle Ages...Wherever an aesthetic or rhetorical effect is intended, wherever the language aims more at expressiveness than at imparting information, authors tend to weave in ancient Arabic and classical idioms. They are artistic and stylistic devices of the first order. They awaken in the reader images from memorized passages of ancient literature and contribute to his aesthetic enjoyment. Quotations from the Koran or from classical literature, whose origins and connotations may well elude the Western reader, are readily recognized by Arabs who have had a traditional education and who have memorized a wealth of ancient sources.

What follows are examples highlighting this phenomenon:

3.5.1 The use of Arabic literary expressions
Both translations show a tendency to use Arabic literary expressions. For example,

(67) P.5 "the old man was now definitely and finally salao."

(68) P.17 "But there is only you."

(69) P.18 "the high capes and the great brown mountains."

(70) P.36 "'Now!' he said aloud and struck hard with both hands."
(71) P.88 "he did not like to look at the fish."

(72) P.89 "Think of something cheerful."

(73) P.90 "Don't think about sin. It is much too late for that."

(74) P.90 "you killed him for pride."
"I hope so much I do not have to fight again."

3.5.2 Arabization and Islamization

At the beginning of the novel, Hemingway introduces his protagonist with the words, "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish" (p.5). Translator B renders "He was an old man" by كأن الرجل قد بلغ من الكبر عتيما (p.11), in which the word عتيما, which denotes 'to attain a great age', is an echo from the Qur'anic Surat Maryam in which Zakariyya asks God, "How shall I have a son, when my wife is barren and I have grown quite decrepit from old age?" (tr. Ali, 1983: 768)

A uses the verb سلخ (p.7), which denotes 'to take the skin off the body' as a metaphorical translation for 'had gone', implying 'he had spent eighty-four days in pain'.

When the boy asked the old man, "Where are you going?" (p.9), Santiago answered him, "Far out to come in when the
wind shifts. I want to be out before it is light." B renders this by وَلَا خَرَجَ مِنَ الْمَاءِ قَبْلَ انْبَلاْجِ الخِيْطِ الأَيْضَ مِنَ النَّفْجِ (p.16), another echo from *Surat al-Baqarah*, using a phrase which denotes "until the white thread of dawn appear" (tr. Ali, 1983: 74)

(78) When Santiago's left hand becomes uncramped, he begins to shift more of the strain to it and "he shrugged the muscles of his back to shift the hurt of the cord a little." A renders this by الْوَزْرُ الَّذِي أَنْقَضَهُ بِعَضِ الشَّيْءٍ. The phrase الْوَزْرُ الَّذِي أَنْقَضَهُ is a quotation from the Qur'anic *Surat Al-Sharh*; "And removed from thee thy burden, the which did gall thy back?" (tr. Ali, 1983: 1755).

(79) The narrator refers to the position of the sun at a certain time of day: "When the sun had risen further the old man realized that the fish was not tiring" (p.44). A renders this by مَعَارِجُ السَّمَاءِ حَتَّى إِذَا تَقَدَّمَتْ الشَّمْسُ فِي مَعَارِجِ السَّمَاءِ (53). The word مَعَارِجَ denotes 'place of ascent', as in *Surat Zukhruf* : "for everyone that blasphemes against (God) Most Gracious, silver roofs for their houses, and (silver) stair-ways on which to go up" (tr. Ali, 1983, 1331)

(80) When the old man was thinking about how rarely he and the boy used to talk when they fished together, he thought, "It
was considered a virtue not to talk unnecessarily", (p.31), which
translator A renders it by: لقد كان الشيخ يؤمن دائما بهذه السنة ويعترف بها
(p.39). Here he uses which denotes 'to believe', for 'considered' and the word سنة, which connotes 'the Sunnah of the Prophet Muhammad' (peace be upon him), to translate "a virtue"

(81) P.17 "I hope no fish will come along so great."

أرجو أن لا تمر بنا سمكة هي من الضخامة. A.22
وأتمنى على الله ألا تبرز من جوف البحر سمكة. B.25

In this example B uses the word الله, for which there is no correspondence. A prefers not to make any additions in his translation, in order to make his style fairly close to the original.

(82) In another place in the novel, when the old man is thinking that the boy might help him rub his left hand, Santiago thought, على أنها ستفرج يدهن
But it will loosen up (52). B renders this by
Unlike A, who renders it by 

(62).

The word 'God' in the original, is rendered by 

الله الله (p.59) in both Arabic translations rather than 

الرب, which is traditionally reserved for 'God' or 'the lord' as we may see in the following examples:

(83) P.34 "God help him to take it."

(84) P.37 "Thank God he is travelling."

(85) P.53 "But thank God, they are not as intelligent as we."
(86) P.72 "But God knows he has had enough chances to learn."

By translating 'God' as الله, both translators have given a Muslim connotation to the Christian-oriented texts. However, in the following example the translators render the word 'Christ' differently. A renders it by المسيح, thus keeping his rendition as close as possible to the original. B, on the other hand, renders it by الله, thereby making his style as close to the TL as possible.

(87) P.34 "Christ knows he can't have gone."
3.5.3 The use of emotive words

Sound devices such as alliteration and rhyme can have expressive value and a powerful influence on Arabic speakers. In the words of Hitti (1937: 90, cited in Aziz (1995, 88),

No people in the world, perhaps, manifest such enthusiastic admiration for literary expression and are moved by the word, spoken or written, as the Arabs. Hardly any language seems to be capable of exercising over the minds of its users such irresistible influence as Arabic. Modern audiences in Baghdad, Damascus and Cairo can be stirred to the highest degree by the recital of poems, only vaguely comprehended, and by the delivery of orations in the classical tongue, though it be only partially understood. The rhythm, the rhyme, the music, produce on them the effect of what they call "lawful magic".
Both translators, in their endeavouring to make their translations natural and to achieve the target of maximum effect, resort to the employment of highly emotive words and phrases. Below are a few examples.

(88) P.5 "It made the boy sad to see the old man come in each day."

In this example, the word 'sad' in the original sentence could have been translated by حزين, but B prefers to heighten the emotive tone of the original sentence by using the more emotive collocational expression يحجز في قلب الفلام, which literally means 'to make an incision in the boy's heart', which obviously is more emotive than 'sad'.

(89) P.6 "Others, of the older fishermen looked at him and were sad."
In this example, the older fishermen look upon the old man as unlucky and no longer the champion he used to be. In order to render the word 'sad', both translators seem to upgrade the emotiveness of the situation to its highest degree. A uses the metaphorical phrase عصر الحزن قلوبهم, meaning 'their hearts are full of grief'. B, on the other hand, uses a series of nouns أسى و إشفاق و رثاء which mean 'in sorrow, regret, and pity' respectively.

When the boy says to the old man, "I could go with you again" (p.6), B adds the following phrase prior to the old man's answer: كانت كلمات الفلام آية عرفان الجميل (p.12). This actually means, 'the boy's words were a sign of gratitude'. This also shows how B wants to make the situation very emotive for the reader, and to highlight the warm attachment between the boy and the old man.
(91)  P.10 "The mast was nearly as long as the one room of the shack."

B prefers to heighten the emotive tone of the original sentence, by using the word  

B.17

He could have chosen  

the literal meaning of which 'orphan', for 'one room'.

poor the old man is, a theme Hemingway further elaborates on by his description of the material objects in the shack.

(92)  P.16 'The great Sisler's father was never  

B uses the collocation  

B.24

poor.'

to denote that Sisler's father had 'never experienced the bitterness of poverty,' a fuller rendering than the single English word in the ST.
(93) P.29 "He had no mysticism about turtles."

و لم يكن متحجر الفؤاد مع السلاحف.  A.36

(94) P.29 "Most people are heartless about turtles."

إن معظم الناس لا يحملون في أفتقدهم ذرة من الشفقة على السلاحف.  A.36

In the above two examples A renders the words 'mysticism' and 'heartless' with the highest emotive choice of phrases. Thus, متحجرالفؤاد denotes 'his heart is not as hard as stone' and ذرة من الشفقة, meaning 'a tiny amount of pity', is used to denote 'unkind'. It seems that the translator is aware that in this kind of emotional situation, Arab readers usually expect a highly emotive choice of words.

(95) P.62 "He let his hand dry in the air then grasped the line with it and eased himself as much as he could."

وترك يده تجف في الهواء، ثم تلقت الحبل بها، وأراح جسده المكدود.  A.47
A renders 'eased himself as much as he could' by وأراح جسده المكدود, meaning 'and he eased his worn out body', in order to engage readers in emotional participation in the old man's ordeal.

(96) P.81 "But he cleaned the harpoon line and let it run slowly through his raw hands.'

A makes 'his raw hands' physically explicit in order to add an atmosphere of sadness about the condition of the old man's hands.

(97) P.105 "then he saw the old man's hands and started to cry. He went out very quietly to go to bring some coffee and all the way down the road he was crying."

ثم انه رأى يدي الرجل العجوز وانشأ ينشج. وسارع إلى مغادرة الكوخ، في هدوء ليحمل إليه شيئًا من القهوة. وطول الطريق كانت الدموع تتحدر على خديه.
In this example, the word 'cry' in the original sentence is rendered by

\( \text{يسح} \) which denotes 'to sob', and \( \text{بُكَرَة} \) which means 'the tears were falling down on his cheeks'. While the original word denotes a simple action, its Arabic rendition takes it one step further by adding emotive dramatization to the act of crying. The same purpose is equally evident in the following examples:

(98) P.107 "I missed you,' he said."

B.114 'لقد افتقدتكم كثيرا يا ولدي.'

For the simple phrases 'I missed you' and 'he said', B uses \( \text{افتقدتكم كثيرا} \), which denotes literally 'I completely lost you', and \( \text{يا ولدي} \) which denotes 'my [dear] son'.

(99) B renders the following passage as a poem.

"But in the dark now and no glow showing and no lights and only the wind and the steady pull of the sail he felt that perhaps he was already dead. He put two hands together and felt the palms. They were not dead and he could bring the pain
of life by simply opening and closing them. He leaned his back against the stern and knew he was not dead. His shoulders told him" (p.100).

It seems that B tries to match Hemingway’s stylistic power, modulating sentences with rhythms and visual images so that they read like poetic vignettes.

3.5.4 The use of emphatic morphemes

This stylistic device is very well evident in A's version. He uses it in order to elevate the emotive tone of his translation, as is clear from the following examples.
(100) P.8 "If you were my boy I'd take you out and gamble."

 لو كنت ولدي لانطلق بك ولتنطق ابن أبيك وأمك. A.11

The verb 'take' has been rendered by انطلق. Then the translator adds the emphatic morpheme 'ل... ل' which creates an emotive overtone that does not exist in the original sentence.

(101) P.54 "I promise to make a pilgrimage to the Virgin of Cobre if I catch him."

 بل إنني لاقسم لأحجن إلى مزار المذراء إذا ما أصطنعتها. A.65

A resorts to double emphatic morphemes. First, he renders the verb 'promise' by أقسم which denotes 'to swear'. Then he adds the emphatic morpheme ...ل to this verb, and also to the other verb, أحج، in order to elevate the emotive effect of the whole sentence.
Further examples of emotive effect added by the translator through the use of emphatic morphemes can be seen in the following:

(102) P.16 "I know. It was a great mistake. He might have gone with us. Then we would have that for all of our lives."

بيكرى لن ننساها طول حياتنا.

(103) P.75 "It may make him jump though and I would rather he stayed circling now."

وقد يضطرها هذا إلى الوثب ولو كان لي أن أختار لأثرت لو واصلت دورتها.

3.5.5 The use of rhythmical balance

Arabic is a poetic and flowery language and the Arab reader's reaction to a rhythmical sentence is one of total involvement. Translators normally use this device in order to make the text more assertive. Below are some examples of A's use of rhythmical balance.
(104) P.25 "The sun rose thinly from the sea."

In this example the translator could have rendered the word 'thinly' by a word which has the same meaning and which ends with the same sound as /ə/.

(105) P.34 "Maybe he has been hooked before and remembers something of it."

(106) P.77 "sometimes they would swim easily in his shadow."
The word 'easily' could have been rendered by only, but, because it ends with the sound /I/ or /ayn/ because of its occurrence in a prepositional phrase it has been supported by, another word which has approximately the same meaning and which ends with the same sound as.

Other examples of such additions that have occurred in A's rendition and which are the result of his attempt to achieve rhythmical balance can be seen in the following passages:

(107) P.29 "The iridescent bubbles were beautiful. But they were the falsest things in the sea."
(108) P.33 "But today is eighty-five days and I should fish the day well."

(109) P.46 "He looked around for the bird now because he would have liked him for company."

3.5.6 The use of the accusative

Both translators in their renderings of The Old Man and the Sea inject some stylistic devices appropriate to Arabic. One of these devices is the accusative. Below are some examples from both translations.

(110) P.63 "He did not truly feel good because the pain from the cord across his back had almost passed pain."
B uses *eilaam* as a stylistic device to elevate the emotive effect of the original.

(111) P.76 "The sea had risen considerably."

A renders 'risen considerably' by ارتفعت ارتفاعاً بالغاً to make his translation more emotive.

(112) P.23 "She is kind and very beautiful. But she can be cruel and it comes so suddenly."
(113) P.70 "He woke with the jerk of his right fist coming up against his face and the line burning out through his right hand."

(114) P.78 "On the next circle the fish's back was out but he was a little too far from the boat."

(115) P.74 But the circles were much shorter now."

3.6 The translators' renderings of cultural concepts

Language and culture are two inseparable elements in the definition of translation. Nida (1964, 90) states that "the person who is engaged in
translating from one language into another ought to be aware of the contrast in the two languages."

Translation from English into Arabic may raise more problems than from English into any other Indo-European language. Indo-European languages to some extent share common linguistic and cultural origins. Deficient familiarity with the cultural background of the ST causes many of the mistranslations that are encountered in the translations of *The Old Man and the Sea*. In fact, the translator must bear in mind that all meaning is culturally conditioned. He must endeavour to enable the receptor language readers to interpret the message in terms of their own culture. He, too, should be aware of the fact that they cannot draw on the experiences of the source text writer, but only on their own. To recapitulate, the translator must make it possible for the reader to understand the message in light of the source text background. To do this he must supply, at some point, the information needed. Some can be woven into the translation, when appropriate, but much of this background will need to be given in introductions, notes, or glossaries, (Larson, 1984, 441)
The specific cultural problems we intend to highlight include those which relate to adequate rendering of the following: (1) geographical names, (2) food items, (3) weights and measures (4) sexual references (5) baseball terms, and (6) the significance of biblical names.

3.6.1- Geographical names

(116) A renders 'Gulf Stream' (p.5) by تيار الخليج (p.7) in addition to explaining its meaning in a footnote, whereas B inaccurately renders it by خليج جولدن ستريم (p.11), in which the word جولدن has no correspondence. He has not explained it in the footnotes. It might be a printing error.

According to Bonynge, (1977, 30) the "Gulf Stream is a warm sea-current, one strand of which flows at a rate of 6.5 kilometres (four miles) per hour between the Florida Keys and Cuba, into the Atlantic." It is important to know that Americans and Europeans are in one way or another familiar with this name. This is obviously not true for Arab readers.

3.6.2. Food items
(117) A renders 'a pot of yellow rice with fish' (p.11) by قدر من الأرز المعزفر مع السمك (p.15). Here the word قدر is a more classical Arabic term than صحن. He renders 'yellow rice' by الأرز المزعفر, which actually denotes 'rice with saffron', which in fact he explains in a footnote. B, on the other hand, relies on word-for-word translation and renders the text by عندي صحن من الأرز الأصفر مع السمك (p.18). The words الأرز الأصفر could refer to rice cooked with turmeric or with saffron. Although 'black beans' is not a well-known food item in most of the Arab world, A's rendition of 'black beans, and rice, fried banana, and some stew' (p.14) by لوبية سوداء، وأرز، وموز رجع مقلية، وشيء من اللحم المطبخ is close to the original. B renders it by ولا وأرز، وموزا مقلية، ويخني فول is 'broad beans', but the word يخني, a kind of ragout is only known in some Arab countries.

Both translators fail adequately to render 'in two-decker container' (p.14). B's choice of عمود (p.22) is inappropriate. The word عمود denotes 'post, shaft, and pole', and صحن denotes 'bowl, dish, and
plate'). A provides a satisfactory translation, although his rendition sounds less idiomatic than the original. It would have been better to render this term by صحن سفر.

3.6.3 Weights and Measures

Both translators render terms for weights and measures as they are mentioned in the novel. There is no attempt to come up with their Arabic equivalents, making it difficult for Arab readers to comprehend the meaning whenever they stumble upon these terms. What follows are but some examples of these difficulties.

(P.118) "dressed out over a thousand pounds."

 سمكة تزن أكثر من ألف رطل. A.15
 سمكة تزن أكثر من ألف رطل. B.19

(119) "there was a sudden deep of seven hundred fathoms."

seven hundred fathoms.
Both translators provide explanations in footnotes. A explains 'fathoms' clearly, whereas B explains 'fathoms' in terms of 'feet' rather than 'metres'. A is somewhat inconsistent in his rendering of measurements. Although he uses the British imperial system, we find him on page 30 adding 'there was no part of the hook'.

Also, he renders the Portuguese man-of-war's deadly filaments 'trailing a yard behind it' as وآذذاها أرجوانية القاتلة البالغ طولها نحو-aware of عتر. B, on the other hand, overlooks this text.

(P.120) "He'll weigh ten pounds."

(P.121) "he is two feet longer than the skiff."
"the old man could not raise him an inch."

Conveying here that translator B prefers to use an Arabic expression of the same meaning as the original.

"school of porpoise that stretched for eight or ten miles."

3.6.4 Sexual references
In this subject of cultural differences, sexual references are a very sensitive area, especially in Arab society. Below are examples from both translations.

(P.124) When Santiago talked about turtles, he mentioned something about their love-making: "the huge, stupid logger-heads...strange in their love-making" (p.29).

A uses a general word, الحب, which could mean either love or sex in general, in an attempt to approximate the original meaning to the TL reader. The problem with this strategy is that the choice could be ambiguous, as it is in this example. It would be better to render it by غريبة. B takes the bold step of omitting this text.

Hemingway describes the scene where the old man passed a great island of Sargasso weed as follows:
"as they passed a great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket."

A uses يغازل, an ambiguous term that can denote either 'to display amorous behaviour toward a woman' (Wehr, 1976, 672) or 'make love to a woman'. B, on the other hand, prefers the expression ظهره بعلاهة صفراء, which is a socially acceptable way of denoting what the original means. Moreover, he explains this further by his choice of ظهره بعلاهة صفراء.
On another occasion the old man expressed his feelings towards the deadly Portuguese man-of-war's purple filaments in the following manner:

(126) P.28 '"Agua mala,' the old man said. 'You whore.'"

Although A overlooks 'agua mala' which denotes 'bad water', he renders 'you whore' by اذى هي أيتها القاهرة (35), which is socially acceptable to Arabs. B, however, overlooks the section including this phrase.

During the first night after hooking the marlin, the old man remarks that the fish "took the bait like a male and he pulls like a male and his fight has no panic in it" (p.40). Describing Santiago's love of the sea, the narrator comments that "he always thought of the sea as la mar which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman" (p.34). Unlike some fishermen who speak of the sea "as el mar which is masculine", Santiago "always thought of her as feminine and as something that gave or withheld great favours, and if she did wild
or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought."(p.23) The sea is presented as romanticized and feminine both cruel and cleansing" (Cliffs notes, 1990, 48).

The 'marlin' is translated as السيف by A, but sometimes السمكة thus, it is not clear to the TL reader what the gender of the fish really is. The fish is called 'my brother'(p.49), a phrase which both translators render by 'my sister'. They also render 'like brothers' in "With his mouth shut and his tail straight up and down we sail like brothers" (p.85) by (A.100) and (B.73) Elsewhere the old man says "The fish is my friend too"(63), a statement which the translators render respectively (A.76) and (B.70).

Furthermore, they render "but he was such a calm, strong fish and he seemed so fearless and so confident" by ولكن كان من قبل هادئًا مكينًا ولقد بدأ باللغاب ولكنها كانت سمكة قوية. وكانت تبدو واثقة بنفسها لا (A.84) الإجراءات عظيمة الثقة بالنفس. (B.77). Notice that A seems to be aware that the fish is a
male, his choice of refer to a male subject. If both translators had very carefully read the text, more specifically "He took the bait like a male and he pulls like a male and his fight has no panic in it" (p.40), which A renders by لقد تناولت الطرمه كأنها ذكر، وهي تشد كأنها ذكر، وليس (A.48) and B renders by الفني نضالها على شيء من الذعر (B.47), they would have realized that the fish was distinctly a male. In addition, the old man consistently refers to the fish as 'he', not 'she'. The translators' decisions to change the sex of the second most important character in the novel to a female rather than a male weakens the quality of the old man's struggle against the fish. It is a well-known fact that all Hemingway's heroes fight male opponents, not females. These heroes usually possess certain qualities. When Santiago wishes that he were the fish 'with everything he has'(p.54), he is referring to strength, speed, magnitude, nobility, and dignity. Such qualities are usually associated with male characters. Therefore, since there is no exact equivalent for the word 'marlin', it would have been better if both translators had provided a transliteration, such as المعالين.
3.6.5 Baseball terms

In their article about *Baseball in The Old Man and the Sea*, Barbour and Sattelmeyer (1972, 281) have noted that Hemingway presents us with the curious problem of a modern novelist who increasingly requires historical annotation. This is especially true of his references to the world of sport, where the names of yesterday's heroes may evoke only bewilderment. For foreign readers and for Americans whose minds are uncluttered with old earned-run and batting averages, Hemingway's many baseball references, in particular, warrant explanation.

The following are examples of how the translators tackle references to baseball terms.

(127) P.12 "When I come back you can tell me about the baseball."

على أن تخبرني بألبام البيسبول عندما أعود. A.19

وعندما أرجع تحدثني حديث البيسبول. B.16
Regardless of the close correspondence between both A's and B's translations and the ST, both of them fall short of conveying the denotational associations of this game to Arab readers. It is deeply rooted in American culture, but is relatively unknown in the Arab culture. Because there is no conception of this game in the target language, both translators have resorted to transliteration, which baffles the receptors. It would be helpful if both translators had mentioned the denotation and connotations of this game in a footnote or, more practically, in the introductions to their translations, in order to provide the necessary background and prevent obscurity in the text in the TL.

(128) P.12 "'The Yankees cannot lose.'"

ال yankees لا يمكن أن يهزموا. A.16

إن فريق ال yankees لا يخسر أية مباراة مطلقا. B.19

Both translators find the proper name 'the Yankees' a rather hard nut to crack. This is because, while this team name is generally well known in the world of American sport, it is not well known to the Arabs because
they do not play the game. Therefore, being aware of this fact, B helpfully supplies the word فريق 'team'. Translator A, on the other hand, resorts to a footnote in which he mentions that this "is an epithet applied to the people of North America in particular." It is self-evident that the author of this footnote has grasped the wrong lexical definition of the team 'Yankees', so that his note is completely irrelevant to the actual context and quite misleading to the receptor of the TL. Thus, his note should be expanded to explain that 'the Yankees' refers to a baseball team in New York City whose full name is 'the New York Yankees'. Furthermore, while A's choice of لا يمكن أن يهزموا for 'cannot lose' is close to the original, it would have been improved by the addition of 'impossible' لا يخسر أية مباراة. B's choice, on the other hand, has no futurity; he has correctly conveyed the sense of the impossibility for the Yankees to lose.

(129) P.12 "But I fear the Indians of Cleveland."
In an attempt to make their translation communicative to the receptors of the TL, both translators render the word 'Indians' by هنود (a word that refers here to the Red Indians), while they transliterate the place name 'Cleveland'. It seems that both translators fail to recognise the deliberately humorous Spanish word order. For American readers, the humour lies in the fact that the team is properly called 'the Cleveland Indians' and not 'the Indians of Cleveland', similar to the nomenclature of other baseball teams such as 'the New York Yankees', 'the Cincinnati Reds', 'the Chicago White Sox', and 'the Detroit Tigers'. For the English reader, parallel humorous renderings might, for example, be 'the Arsenal of Woolwich' or 'The Villa of Aston'. It is worth mentioning that the battles in the game in the baseball Leagues parallel the battle of the old man's life at sea. To sum up, it is evident that neither of the translators has been able to convey either the denotation or the connotation of the main intention of the writer in referring to this team in this particular manner.
As already indicated immediately above, both translators are unable to render the names of the baseball teams. Here A uses أنمار ديترويت rather than ديترويت تايجرز. B's choice, on the other hand, of نمرة 'tigresses', which is quite inappropriate and, in fact, grammatically incompatible with his own prefixed addition فريقين 'two teams' (masculine) Commonly the members of baseball teams are males, and his rendering is also incompatible with the ST's 'the Tigers'. Further, it is important to note that the teams' names are capitalized, an orthographic device which Arabic lacks, because they are names of teams. This indicates that the best course would have been to transliterate, a fact neglected by both translators.
In this example, both translators have, through their lack of knowledge about baseball, misunderstood the whole text. A, for example, not only translates 'Reds' as أحمر rather than transliterates it, but also renders 'White Sox of Chicago' as جوارب شيكاغو البيضاء, resorting to word-for-word translation, a strategy which in fact makes the name of the team quite humorous. B also translates 'Reds' as أحمر and 'White' as بيض, rather than transliterating the team names.

(132) P.15 "I must take Brooklyn. But then I think of Dick Sisler and those great drives in the old park."
Although the two translations are fairly close to the original, both translators fail to convey the exact meaning of the technical term 'drives'. A's rendition conveys the meaning of 'hits', but not 'home runs'. Further, 'the old park' should be transliterated, for it is the name of the stadium in which the baseball match had taken place. The old man remembers Sisler for the home runs he had hit in the old Tropical Park while playing winter ball in Havana. B's rendition, on the other hand, of 'those great drives" by is totally incompatible with the original. The word 'drives' denotes 'scoring system in baseball' not 'heroes'. Also, he has mistranslated 'old park' as the old park. 

3.6.6 The significance of biblical names
The religious references in the story are presupposed to be known to the participants, so that no tedious explanations are given. It is, of course, true that the more the reader is familiar with the cultural background of the characters, the more he sees interesting implications in it.

Although most Muslim Arab readers are familiar with some Christian names, especially Jesus Christ, because it is mentioned in the Qur'an, they are not familiar with the Christian tradition nor with the redemptive value of suffering as it is presented in Christianity. Therefore, it is not easy for them to immediately comprehend the suffering of Santiago. Hence the topic of the story.

Brenner (1991, 32) has stated that Santiago "exudes a strong religious sensibility". This 'Saint James', as his name translates, conjures up Saint Francis of Assisi, known for his love for the birds of the air and creatures of the land. He is also associated with ideas of faith: "He hasn't much faith" (p.6), hope: "it is silly not to hope" (p. 90), and love: "You loved him when he was alive and you loved him after" (p. 91) or humility: "He was too simple to wonder when he had attained humility" (9), four
concepts basic to Christianity. We believe that the Arab reader's attention should be drawn to this fact in the translation, most appropriately in footnotes (see Bonyne, 1977, 16).

However, Bonyne, (1977, 16) writes that the reader should be cautioned not to look for Christian symbolism;

Hemingway does not intend Santiago to represent Christ, or any religious figure, but he uses Christian references to underline the significance of the old man's ordeal. The Christian story of Crucifixion and Resurrection is an ideal example of the belief that man can triumph in defeat, and by reflecting the suffering of Christ in the story of Santiago, Hemingway emphasizes the importance of this theme.

Therefore, in what follows are but some examples of such references in the story. First, Hemingway has deliberately made use of Christian symbolism in his descriptions of Santiago's physical appearance, as in stating that his "hands had deep creased scars" (p.5). When Santiago saw the first of the sharks, "'Ay', he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood. (P.92) In the scene near the end, Santiago climbs the road from the harbour to his shack carrying his mast, which parallels Christ's carrying
his cross to Calvary. "He started to climb again and at the top he fell and lay for some time with the mast on his shoulder and looked at the road. A cat passed on the far side going about its business and the old man watched it. Then he just watched the road" (p.104).

(133) P.10 "there was a picture in colour of the Sacred Heart of Jesus and another of the Virgin of Cobre."

For the majority of Arab readers the Arabic text denotes something related to the Christian faith, but both translators fail here to relate to the reader something of the religious culture of Cubans. They partially render 'the Virgin of Cobre' by عذراء كوبر. It would have been better if they had explained in foot-notes that these are typical sacred pictures to be found in any poor Catholic home in Cuba and that the Virgin of Cobre is a sacred figure particularly worshipped on the island.
4.1 Definition of the term mistranslation

However careful the translator may be in seeking to transfer the ST to the TT effectively, it is inevitable that his translation may deviate in some points from the original for one reason or another. Mistranslation therefore is the deviation of the translation from the original and shows a translator's failure of effort in the translation process. Mistranslation occurs for many reasons, sometimes because of a translator's misunderstanding of a word, phrase, or sentence in the original, sometimes because of cultural differences, and sometimes because of a technical use of words. In this chapter we will deal with those errors, which are related to lexical items in general, while cultural, and technical descriptive details will be dealt with in their respective chapters. The main emphasis here will be on misunderstanding of the ST and wrong choice of single lexical items due to carelessness. Both translations have a number of mistranslations due to misunderstanding of the ST,
inaccurate and/or irrelevant lexical choice, inconsistency, additions, and omissions.

4.1.1 Misunderstanding of the original text

(134) P.11 "How would you like to see me bring one in that dressed out over a thousand pounds?"

It seems that both translators fail to understand that this text denotes 'a fish that weighed over a thousand pounds even after being gutted and trimmed' (Graham, 1989, 15), not 'a fish weighing more than one thousand pounds. Moreover, A's choice of its is irrelevant. This is probably due to his misinterpretation of 'that' as a demonstrative pronoun referring to his boat, rather than as a relative pronoun referring to the fish.
In this example A fails to understand the actual meaning of the phrase 'be careful', which denotes 'don't get carried away'. In his attempt to make this text humorous, Hemingway changes the normal word order in the names of the teams, thus: 'the Reds of Cincinnati' for the Cincinnati Reds and 'the White Sox of Chicago' for the Chicago White Sox. It seems that the translators have blindly resorted to word-for-word translation, leading them to produce inaccurate renditions.

(136) P.15 "he might have gone with us. Then we would have that for all of our lives."
B's rendition is incompatible with the original. There is nothing to suggest that Dick Sisler is going to stay all of the rest of his life with them.

(137) P.22 "The old man knew he was going far out."

A fails to read the ST very carefully. As the old man begins his journey, he knows that he is going 'far out' (Cliffs Notes, 1990, 23), not 'he knows that he has gone very far.'

(138) P.24 "Before it was really light he had his baits out and was drifting with the current."
Both translators fail to understand that 'before it was really light' denotes 'the time before the end of darkness', not 'before the completion of the daylight, which denotes that the light is already there. They also mistranslate 'was drifting with the current' as meaning and whereas the sentence denotes that the baits are drifting with the current.

(139) P.32 "it was only the great deep prisms in the blue water that the old man saw now with his lines going straight down into the water that was a mile deep."
In this passage A fails to understand that 'the water is a mile deep' is a straightforward fact presented by the writer. The word قدر, which denotes 'to estimate or to assess', does not convey this fact. B, by contrast, has omitted to translate this part of the text.

(140) P.36 "Have you been long enough at table?"

هل جلست إلى المائدة منذ وقت طويل؟ A.44

هل طال مكتنك على مائدة الطعام؟ B.44

The literal rendering of 'Have you been long enough at table?' by هل جلست إلى المائدة منذ وقت طويل؟ and هل طال مكتنك على مائدة الطعام؟ does not exactly convey the meaning 'if the fish has eaten enough of the sardines on the hook'.
(141) P.41 "My choice was to go there to find him beyond all people"

واخترت أن أنا أن أطلق لكني أبحث عنها بعيداً عن جميع الناس.  

A.50

باختيرت أن أسير معها بعيداً عن جميع البشر.  

B.48

A has successfully rendered the text. B has misunderstood some of the meanings when he selects the words أسير معها, which denote, that 'the old man went with the fish all the way far from all the people'. This is not what is meant in the ST. This rendition destroys one important statement in the story, that is, that it was the old man who was looking for the fish.

(142) P.45 "What are birds coming to?"

ما الذي يدعو الطيور إلى الفرار.  

A.55

لماذا تأتي الطيور إلى هنا؟  

B.53
In this example, the translators' rendition of 'What are birds coming to?' by ما الذي يدعو الطيور إلى الفرار, which denotes 'what makes birds escape', is incompatible. This rendition overlooks the idea that the old man knows what the fate of the bird will be 'and even the small bird that rests momentarily on his fishing line may fall to the hawks before reaching land.' (Halliday, 1957, 2).

(143) P.53 "He is a great fish and I must convince him, he thought."

The translators fail to understand that this phrase in this context denotes that 'he must force the fish to give up'.

(144) P. 69 "Then he dreamed that he was in the village on his bed and there was a norther and he was very cold and his right arm was asleep because his head had rested on it instead of a pillow."
Although both translations are comprehensible, they fail to disambiguate to the reader the reality from the dream in their Arabic text. Santiago 'finds himself asleep on his own bed in the village, but his right arm is paralyzed because his head rests on it instead of on the pillow, and it is very cold. The actual discomfort of his ordeal penetrates into the dream' (Cliffs Notes, 1990, 35).

(145) P.82 "It is not much more than noon, he thought. And the trade wind is rising. The lines all mean nothing now. The boy and I will splice them when we are home."
A's translation which denotes 'he no longer needs the lines from today onward', is not quite compatible with the original. If the translator had paid close attention to the next sentence, he would have seen that the old man would splice them with the boy. In other words, he plans to use them in the near future. He should have rendered it as الآن. Moreover, his rendition of 'The boy and I will splice them' as ولكني سوف أصل ما بينها، أنا والغلام is inappropriate. He shifts the focus from the boy to the man, while the writer seems to emphasize that the old man is tiring now and it is the boy who can do most of the labouring work. This carries on in the next sentence, where he incorrectly renders 'when we are home' by حين أنتهى إلى البيت.

(146) P.89 "Now the bad time is coming and I do not even have a harpoon."
There is no correspondence between 'now the bad time is coming', which denotes 'a hard time is coming', and A's rendition 'the weather is getting worse'. Furthermore, he overlooks the word 'even' in 'I do not even have a harpoon'.

(147) P.90 "he watched only the forward part of the fish and some of his hope returned."

His rendition, which denotes 'the old man was not able to watch' for 'he watched', is incompatible. Furthermore, in the context of the situation the writer emphasizes the old man's hopefulness, whereas the use of means that the old man tried to look at the fish but could not, as if something prevented him from looking at the rest of the fish.
"Don't be silly,' he said aloud. And keep awake and steer. You may have much luck yet. I'd like to buy some if there's any place they sell it, 'he said'

There is no correspondence between A's rendition which denotes 'I'd like to buy some of its meat' and the ST which refers to the old man's desire to buy luck.

"I would take some though in any form and pay what they asked."

Once more A fails to render the ST correctly. He renders 'pay what they asked' by which denotes 'I will do all that they ask'. He is referring to something completely different.
As we can see, both translators on many occasions fail to render the ST successfully. There follow more examples, presented without comments, for all the errors are obvious.

(150) P.45 "There was yellow weed on the line but the old man knew that only made an added drag and he was pleased."

(151) P.55 "I wish a flying fish would come on board tonight."

(152) P.56 "the hurt of the cord across his back came to him easily and smoothly."

(153) P.56 "I wonder how much he sees at that depth, the old
man thought."

(154) P.60 "and leaned back on the line to see if it was possible to gain any on the fish."

(155) P.69 "it is hard on the right hand. But he is used to punishment."

4.1.2 Inaccurate lexical choice

Newmark (1988, 45) emphasizes the fact that lexical items must be faithfully reproduced in the TL:
In the most concentrated drama, the essence of which is that words are packed or charged with meaning, semantic takes precedence over communicative equivalence, since the translator assumes that the dramatist has made use of his inventive resources to give his language communicative potential.

Indeed, the lexical choice in any work is very important. The translator's task is to make sure that he transfers words as accurately as the TL permits.

Newmark (1995, 189) also believes that referential and linguistic mistakes are among those errors, which reveal the quality of a translator:

They are about facts, the real world, propositions not words. They reveal the ignorance of the translator or worse, of the writer, which the translator has copied. Linguistic mistakes show the translator's ignorance of the foreign language: they may be grammatical or lexical, including words, collocations or idioms.
Below are examples of the translators' attempts to render Hemingway's choice of words in *The Old Man and the Sea*.

(156) P.10 "They **walked up** the road together to the old man's shack."

It seems that A skipped over translating the phrasal verb 'walked up', which in this context denotes 'climbed up the hill toward the old man's shack'. The word التقدم, on the other hand, denotes 'to move forward', the closest equivalence for which would be走向。It is clear, therefore, that his translation is incompatible with the original.

(157) P.16 "When I was your age I was **before the mast on a square-rigged ship** that ran to Africa."

 حين كنت في مثل سنك كنت واقفا أمام السارية في مركب شراعي يطوف سواحل إفريقيا。
It seems that translator A falls back on word-for-word translation when he renders 'before the mast' by وُكنت اعمل بحارا, instead of واقفا أمام السارية, because the phrase 'before the mast' conveys the meaning that he used to work as a sailor.

(158) P.27 "Then he baited another line and left it coiled in the shade of the bow."

The choice of ملتفة, which denotes 'folding or bending', for 'coiled' is inappropriate. It would be better to render it as ملتفة.

(159) P.35 "It was the weight of the fish and he let the line slip down, down, down, unrolling off the first of the two reserve coils."

و لم يكن ذلك غير السمكة, فأرخي الخطط, و أرخي, و أرخي, مستنجدًا بإحدى وسائل الاحتياطتين.
It seems that although A has understood the denotation of the text, his choice of 'to seek help or aid' is unnecessary dramatization, and it does not convey the real action of unrolling off the coils.

(160) P.37 "He was thirsty too and he got down on his knees and, being careful not to jerk on the line, moved as far into the bow as he could get and reached the water bottle with one hand."

A's rendition distorts the high quality of the description of the ST. The phrase 'to jerk on the line' denotes to move the line a short distance suddenly. It connotes that the old man does not want to pull the line lest the fish make a sudden evasive movement, which may snap the line. He chooses 'to skid', which denotes 'to skid', for 'moved'. However, it seems illogical for the old man to skid, with all its consequences, while he is being so careful not even to jerk on the line. It would be better to render the word by وزحف.
(161) P.42 "It could have been a marlin or a broadbill or a shark. I never felt him."

A's rendition of 'felt' in 'I never felt him' by اسحبها, literally denotes 'I never pulled it out', rather than by لم أحسس الخيط, is irrelevant because for the old man touching or feeling is a way of communication with the fish and a way to show how skilful he is. This meaning is not expressed in A's translation of this text.

(162) P.43 "He adjusted the sack and carefully worked the line so that it came across a new part of his shoulders and, holding it anchored with his shoulders, he carefully felt the pull of the fish."

وعدل وضع الكيس، وفي عناية بالغة أزاح الخيط إلى ناحية جديدة من كفيفه. واذ اتخذ من منكببه شبه آلة رافعة، أزاح بقدر في دقة قوة السمكة.
A's rendition of 'anchored', which denotes 'fixed firmly on his shoulders', is inappropriate. This translation seems inharmonious with the context and the communicative effect which he has endeavoured to convey through his translation. Also, the rendition of 'felt the pull' by راح يقدر is rather too general; it would be better to render it by وذ ثبته على متكبه، أخذ يتحسس بيده قوة جذب السمكة.

(163) P.44 "he tried to increase the tension, but the line had been taut up to the very edge of the breaking point since he had hooked the fish and he felt the harshness as he leaned back to pull and knew he could put no more strain on it."
The problem with A's rendition in this example is that he makes what is deliberately explicit in the ST implicit in the TT. This is clear when he renders 'he tried to increase the tension' by which denotes 'he tries to pull the line a little'. Moreover, his rendition of 'he felt the harshness as he leaned back to pull' is inappropriate, for harshness denotes very painful or rough, whereas مقاومة denotes 'resistance.' Overall, his rendition of this text is less satisfactory.

(164) P.46 "who would learn about the hawks soon enough."
It is clear that translator A falls back on word-for-word translation, as he renders 'learn', which denotes 'to find out about the hawks', by which denotes 'to gain knowledge'. Moreover, inconsistency cannot be escaped in A's rendition, for his employment of , which denotes 'he should have worked hard learning about the hawks', is incompatible with وقت قريب.

(165) P.46 "But when he was touching the breaking point he held steady and settled back against the strain of the line."

It seems that A fails to understand that 'settled back against the strain of the line' denotes 'placed himself against the strain of the line', not 'looked for a support to resist the tension of the line'. Therefore, his rendition is incompatible with the ST.
'looked for a support to resist the tension of the line'. Therefore, his rendition is incompatible with the ST.

(166) P.50 "He put his left foot on the heavy line that the left hand had held and lay back against the pull against his back."

A's use of مخلا, which denotes 'lever or support', does not correspond to the ST. It does not convey the meaning that the old man settled against the same place the line hurt on his shoulders. Furthermore, أنقضي ظهره, a quotation from the Qur'an, Surat Al-Sharh is an over-dramatization of the ST, conveying the meaning 'the heavy burden that wrecked his shoulders'.

(167) P.50 "But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. The clouds were building up now for the trade wind."
A's choice of 'running', which denotes 'spreading out', is incompatible, for the ST refers to something fixed, whereas the TT refers to movement. Furthermore, he skips over 'the clouds were building up' and makes 'the undulation of the calm' build up for the trade wind, a rendition which clearly alters the whole meaning of the original.

(168) P.53 "He is a great fish and I must convince him, he thought."

The translator fails to understand that the text denotes that the old man must force the fish to give up.
(169) P.57 "and he shrugged the muscles of his back to shift the
hurt of the cord a little."

ثم إنه رفع عضلات ظهره ليزيبح الوزير الذي أقطعه بعض الشيء. A.68

In this example A fails to convey the old man’s ordeal and suffering
from the continuous pain caused by the line on his shoulders. His
rendition of 'shrugged his muscles' by رفع is too general, for رفع does
not collocate with عضلات ظهره in Arabic. Also, his choice of لزيبح 'to
move' for 'shift' is irrelevant. Although the Qura’nic phrase dramatizes
the situation of the old man, contrary to the ST, it denotes that the pain
which racks the old man's back muscles, is removed.

(170) P.72 "If he cramps again let the line cut him off."

وإذا ما تتشنج مرة أخرى فلستوف ادع الخطط يحتزها من غير أبدي حراكاً. A.86
In this example, while the phrase 'cut off' denotes 'to chop off', the word 

\[\text{يَحْيَتُ} \]

denotes 'to leave a deep mark' i.e. in the hands of the old man, so that A's translation is incompatible with the ST.

(171) P.90 "Do not think about sin. It is much too late for that 

and there are people who are paid to do it. Let them think 

about it."

\[
\text{لا تَتَفَكَّرُ فِي الإِبَاء أَيَّهَا الرَّجُلَ النَّجْزُ. لَقَد فَاتَتَّ الْقَطْنَاءُ} \\
\text{الآن، وَهَنَاكَ أَنَاسٌ تَدْفَعُ} \\
\text{إِلَيْهِمُ الْأَجْوَرُ لَكِيْ يَقْتِرَفُونَ. دَعُمْهُمْ يَفْكَرُونَ فِي ذَلِكَ.}
\]

A's translation of 'it is much too late' by لَقَد فَاتَتَّ الْقَطْنَاءُ is rather 

inappropriate, for this cliché is very often applied to people who put 

aside the idea of getting married and settling down for too long. 

Moreover, his rendition of 'there are people who are paid to do it' as 

وَهَنَاكَ أَنَاسٌ تَدْفَعُ إِلَيْهِمُ الْأَجْوَرُ لَكِيْ يَقْتِرَفُونَ is totally irrelevant. 'It is priests who are 

paid to think about sin' (Graham, 1989: 21).
(172) P.95 "I shouldn’t have gone out so far, fish."

A's translation for 'I shouldn’t have gone out so far' is rather vague, for it either refers to distance or exceeding the limits. Therefore, while the ST denotes 'to be so far out', the TT is liable to two interpretations.

(173) P.95 "But she's much lighter now."

In this example A fails to understand that the pronoun 'she' refers to the boat, not the fish. Therefore, his rendition is disjunct.

(174) P.99 "I cannot be too far out now, he thought."
A's rendition of this text is incompatible, because the ST denotes that the old man concluded he was getting closer to Havana, while the TT denotes that he should not go far out from now on.

(175) P.101 "I'd like to buy some if there's any place they sell it. 'he said."

There is no correspondence between A's rendition, which denotes 'I'd like to buy some of its meat', and the ST, which refers to the old man's desire to buy luck.

(176) P.5 "It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him."

ولقد احزن الفلام أن يرى الشيخ يرجع كل يوم خالي القارب، فكان ما يفتاً يمضي

للقائه.
Although both translators have successfully rendered 'come in' by and respectively, they fail to convey to the reader the meaning of 'went down', which denotes that the skiff was below where the boy was, for B's 'running towards him' and A's 'went to meet him' are rather disjunct with the original.

(177) P.7 "Rogelio will throw the net."

In this example the phrase 'throw the net' should have been rendered by rather than حمل الحبال. رمي الشبكة.

(178) P.8 "five and you nearly were killed when I brought the fish in too green and he nearly tore the boat to pieces. Can you remember?."
In this example, the word 'killed' in this context denotes 'caused to die'. The word ْتَهْلَكَ by contrast, has more the connotation of 'perished', which means 'to die in a terrible sudden way'. This meaning is incompatible with the denotation of 'killed' used by the writer, a word that emphasizes the image of confrontation and struggle with the fish, which the word ْتَهْلَكَ fails completely to convey. The phrase 'when I brought the fish in' denotes bringing the fish close in to the boat, so that ِحملت السمكة, which denotes 'I carried the fish', is disjunct. There is no correspondence at all between B's translation and the ST, because this phrase denotes literally my net or ropes caught a fish. In addition, he undermines the emphatic pronoun 'I' as being deliberately used by the writer: 'I brought the fish in'. Furthermore, while 'green' denotes 'fresh, strong, full of life', and not 'exhausted', the word ِهَائِلة denotes 'large, big, and huge', which is incompatible with the word 'green' employed by the writer. He
successfully renders 'he' by \( \hat{\text{هي}} \), as the word 'fish' is always feminine in Arabic, and rather than \( \hat{\text{هو}} \) he adds تقاوم 'resist', which has no counterpart in the original.

(179) P.8 "I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me."

B has not been able to match most of the passage. So 'the tail slapping and banging, the thwart breaking, and the noise of the clubbing' is only an introduction to the scene. His choice of قيدومه for 'the thwart' is disjunct, because قيدوم denotes 'the fore part or front of something'. It
seems that he has misunderstood the denotation of 'thwart', which is 'a seat across a rowing boat'. Furthermore, the word حبل, which denotes 'bend or curve', is disjunct with the original. Also, his choice of حبال for 'lines' is incorrect, for حبال are not frequently used for fishing, but normally for anchoring ships. Further, B has overlooked the word 'coiled'. In addition, the word جمل الزورق يترجع في رعشه المحموم جمل is not the right choice, for in order to show what the boy feels the translator should use واحس. On the other hand, he appropriately uses the phrase يترجع في رعشه المحموم as an equivalent to 'shiver' in order to dramatize the situation. But he mistranslates 'the noise of clubbing' as صوت سوته, whereas in fact the ST refers to the noise of Santiago's clubbing the fish. Also, his use of the word تقاوم, which means 'to struggle, or to resist,' distorts the image connoted in the original. Furthermore, although B's rendition of 'chop' by يتقد is very close to the original, his use of شجرة هائلة, which means a 'huge tree', and يطرحوها أرضا, which denotes 'throwing something down', is hypertranslation. Finally, he has wrongly chosen the word يتفجر
which means 'to explode' as an equivalent to 'all over'. This rendering is incompatible with 'the sweet blood smell, for ãntfgr has a quite negative connotation, in comparison with the word 'sweet'.

(180) P.10 "They picked up the gear from the boat. The old man carried the mast on his shoulder and the boy carried the wooden box with the coiled, hard-braided brown lines, the gaff and the harpoon with its shaft."

B's translation falls short of conveying a number of denotations of the ST. First, his choice of the classical Arabic term الجوز, although comprehensible, is rather reserved for old women. Second, he is confused over the semantic function of the preposition 'with' in the original's 'the wooden box with the coiled lines', denoting the coiled lines that are contained in the wooden box, and he translates it as الصندوق الخشبي.
as if the word were separated from the wooden box. Third, he avoids translating 'hard-braided brown', using a completely different superordination. Fourth, he avoids translating 'the gaff and the harpoon with its shaft', using a single wide superordination, which conveys the meaning of neither the 'gaff' nor the 'harpoon with its shaft'. Fifth, B uses the phrase , which can be rendered in English as 'etc.', for which there is no correspondence at all in the SL. Sixth, the phrase is misleading, as it might denote 'under the skiff', which makes it accessible to water. Seventh, his rendering of as an equivalent to 'subdue' is inaccurate, because it does not convey the exact meaning of 'subdue', which means 'to overcome by physical strength'.

(181) P.10 "the old man thought that a gaff and a harpoon were needless temptations to leave in a boat."
This is an example of a translation that is incompatible with the ST, for it conveys to the reader the idea that a gaff and a harpoon are worthless tools, and no one would bother stealing them. We may further note that both scenarios is not an adequately equivalent translation for 'a gaff and a harpoon'. would have been a better choice.

(182) P.16 "I would like to take the great DiMaggio fishing,' the old man said. 'They say his father was a fisherman. Maybe he was as poor as we are and would understand.' 'The great Sisler's father was never poor and he, the father, was playing in the big leagues when he was my age.' When I was your age I was before the mast on a square-rigged ship that ran to Africa and I have seen lions on the beaches in the evening."
In this example B’s choice of *for 'the big leagues'* is incorrect, for he overlooks the contextual meaning of 'big', which here is 'major'. It would be better therefore to render it as ُ. Furthermore, his rendition of 'I was before the mast on a square-rigged ship that ran to Africa and I have seen lions on the beaches in the evening' by ُ is totally incompatible with the ST. The phrase 'before the mast' denotes that Santiago worked as a sailor, so it would be better to render it by ُ. Further, he again falls back on word-for-word translation and renders 'on a square-rigged ship' by ُ rather than by ُ. He also mistranslates the verb 'ran' in 'ran to Africa' as ُ. The verb ُ denotes
that Santiago went to Africa only once, whereas 'ran' in this context
denotes that ships regularly travelled to and from Africa. This kind of
translation overlooks Hemingway's deliberate choice of the verb 'run' to
show that Santiago had been to Africa many times. Further, his choice of
السياح, which denotes 'predatory animals in general', is inappropriate.

Next, he provides

تبث 'to fool around' which has no correspondence in the ST. Also he renders 'beaches' by الشاطئي rather than by الشواطئي. Furthermore, he mistranslates 'the evening' as الليل rather than في المساء.

(183) P.16 "should we talk about Africa or about baseball?"

- 'baseball I think,' the boy said. 'Tell me about the great John J. McGraw.' He said Jota for J.

-'He used to come to the Terrace sometimes too in the older days. But he was rough and harsh-spoken and difficult when he was drinking. His mind was on horses as well as baseball. At least he carried lists of horses at all times in his pocket and frequently spoke the names of horses on the telephone.'

-'He was a great manager,' the boy said. 'My father thinks he was the greatest.'
'Who is the greatest manager, really, Luque or Mike Gonzalez,'

- 'I think they are equal.'

- 'And the best fisherman is you.'

- 'No. I know others better,'

- 'Que va,' the boy said. 'There are many good fishermen and some great ones. But there is only you.'
B inappropriately renders نؤثر for 'should' rather than هل ترغب يُنبغي or أؤثر.

Although the word نؤثر denotes 'to prefer' or 'to choose', it is very formal in such a situation. He should also have rendered 'or' by أم rather than أو، for the sentence is a question in Arabic. Further, he overlooks 'John J.' and 'He said Jota for J.', possibly under the impression that this is irrelevant to the TL reader. It would be better to explain in footnotes that Jota is the Spanish name of the letter J. Further, his choice of لَـيْكْ for 'in the older days' is inappropriate and should preferably be rendered لَـيْك. Moreover the rendition of 'His mind was on horses as well as baseball' by كان رأسه موزع بين أمرين: الجيد، والبسبول is incompatible with the original, because 'mind' in Arabic denotes ذهن، and not رأس. Thus, a closer equivalent would be something like وكان مشتت الذهن بين البسبول وسباق الخيل. He mistranslates 'frequently' as لَـيْكْ ولا يزال rather than في معظم الأوقات. He also mistranslates 'manager' as منظم rather than
Further, the Arabic equivalent of 'great' in this situation is كبير. Moreover, the best equivalent for 'thinks' is يعتقد rather than يقول عنه. His rendition of 'and the best fisherman is you' as a question makes the boy's remark very sarcastic and undermines his continuous acknowledgement of the old man's excellence, since the old man has taught him the basic principles of how to be a great fisherman. He also overlooks the Spanish phrase 'Que va', which denotes 'nonsense' and is long-winded and is an unnecessary attempt to liven up a simple sentence with idiomatic phrases. It would be better therefore to provide a simple straightforward counterpart such as فلا ننظر لك.

(184) P.19 "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor contests of strength, nor of his wife. He only dreamed of places now and of the
lions on the beach. They played like young cats in the dusk
and he loved them as he loved the boy."

In this example, the translator overlooks 'nor of great fish', even though
fish play a significant role in the old man's career, so that this phrase is
an important element in the series of events in the text. B inappropriately
adds في أيامه هذه to explain what the writer implies rather than letting the
reader reach his own conclusions. His choice of the noun السيد is too
general; السيد would have been a better choice, as it totally overlaps
with the word 'lions' in the ST. Repeating the verb تلهو in تلهو العادة
كما تلهو القطط في النقس does not match Hemingway's short sentences.
Thus, it is better to render it as السيد الذي يحب مشهد السيد.

Finally, his choice of مشهد shifts the
meaning of the sentence to the old man's love of only seeing the lions while they are playing, and away from the old man's fascination with lions whether they are playing or not, as Hemingway tried to emphasize.

(185) P.12 "You study it and tell me when I come back."

B's translation of 'you study it', which denotes 'read carefully the baseball news', as 'I will leave you to study the situation' does not correspond with the ST, but in fact alters the meaning of the original. This seems to be the result of his misunderstanding of the meaning of the verb 'study' and the pronoun 'it' in this context. It refers here to the newspaper, not to a particular situation.

(186) P.36 "His line was strong and made for heavy fish and he held it against his back until it was so taut that beads of water were jumping from it."
B again fails to convey the picture in the ST. His choice of قوية for 'strong' is inappropriate, for it does not collocate with 'line' or 'rope'. Therefore, it would be better to render it by متينة. Also, the word معالجة in لمعالجة الأسماك الضخمة for 'heavy fish' is another example of literal translation; شد إلى لاصطياد would have been a better choice. Moreover, he fails to correctly understand the phrase 'held it against', which literally means 'to keep it firmly', using inappropriately the word يجدب, rather than the more suitable شد إلى. He also adds وهو مستتثقى على ظهره 'lying down', for which there is no correspondence in the ST and which is a total distortion of 'held it against his back'. It would be better to render it as يدك قدميه في جنب زورقه. His rendition وهو مستتثقى على ظهره for which there is no correspondence at all, is overdramatizing and verbose. He also overlooks the firmness of the line, that Hemingway brilliantly describes as being 'so taut that beads of water were jumping from it'.
"The fish moved steadily and they travelled slowly on the calm water. The other baits were still in the water but there was nothing to be done."

In this example the word تحركت does not convey the intended meaning as in the ST, which denotes to go forward or to advance. Also, the phrase 'systematically' does not denote the meaning of 'steadily'. It should have been rendered 'uninterrupted'. Moreover, the addition of تقترر الزورق is inappropriate, for it is clear from the context that the fish is hooked to the line that the old man is holding. Thus, it will pull the boat if it moves. In addition, B has misunderstood 'but there was nothing to be done' and renders it by دون أن تشرشيء، which denotes without promising anything.
"He was thirsty too and he got down on his knees and, being careful not to jerk on the line, moved as far into the bow as he could get and reached the water bottle with one hand. He opened it and drank a little. Then he rested against the bow. He rested sitting on the unstepped mast and sail and tried not to think but to only to endure."

B's choice of انزلق على ركبتيه, which denotes 'skidding on his knees', does not correspond to 'got down on his knees'. In addition, the word يحفر 'to crawl' is not the closest equivalent to 'moved'. He generally renders 'being careful not to jerk on the line' by حتي لا يفلت منه الجبل, thus overlooking how the old man was so careful not to disturb the fish by not jerking the line. He also overlooks 'He opened it and drank a little'.

وأشتد به الضما، فنزلق على ركبتيه وظل يحفر ولندا حتي لا يفلت منه الجبل.

وقد إحدى دراعه لتصل إلى موضع قارورة الماء، فشرب قليلا، ثم جلس قبالة حنية الزورق على مقربة من الشراع المطوي، لا يحاول أن يفكر بل يدخر كل جهده للمشايرة و الصبر.
Furthermore, B mistranslates 'He rested on the unstepped mast and sail' as
على مقربة من الشراع المطوي.

(189) P. 37 "Then he looked behind him and saw that no land was visible and that makes no difference, he thought. I can always come in on the glow from Havana."

In this example, B overlooks 'Then he looked behind him and saw that no land was visible.' He also mistranslates 'I can always come in on the glow from Havana' as
فطالما جئت من "هافانا" على أضواء الليل.

(190) P. 39 "The line showed like a phosphorescent streak in the water straight out from his shoulders."

وكان الحبل المتدلي من عنقه إلى الماء يلمع كشريط من الفسفر في الماء.
B's addition of 'something suspended or hanging', contradicts the whole context of the situation which Hemingway is very concerned to highlight. He has already described the critical situation of the line, that it was so taut that beads of water were jumping from it. The same can equally be said about B's choice of عنق which is the closest dynamic equivalent. It contradicts the dramatic image Hemingway is trying to emphasize: the fish with his great strength being able to tow the boat with the old man in it. It is difficult to imagine that his neck can endure such massive strain.

(191) P39 "Then he thought, think of it always. Think of what you are doing. You must do nothing stupid... No one should be alone in their old age, he thought. But it is unavoidable."

B overlooks 'think of what you are doing', an important phrase showing how disciplined the old man is. His rendition of 'you must do nothing stupid', which denotes 'you should be very cautious and on the alert lest
error should occur', by لابد من ارتكاب أية حماة لإنقاذ المرخص، which denotes 'you must be fully committed to make a mistake to rescue the situation', is incompatible with the ST. Moreover, while the ST reads that it is advisable that one should not be alone in their old age, B's translation denotes that man can not survive if he remains alone in his old age. Such a rendition contradicts the ST.

(192) P.41 "My choice was to go there to find him beyond all people"

واخترت أن أسير معها بعيدا عن جميع البشر. B.48

The word أسير معها denotes that the old man went with the fish all the way far from all the people. This is not what is meant in the ST. This rendition destroys one important statement in the story, which is that it is the old man who was looking for the fish.

(193) P.43 "He adjusted the sack and carefully worked the line so that it came across a new part of his shoulders and, holding it anchored with his shoulders he carefully felt the pull of the
fish and then felt with his hand the progress of the skiff through the water."

In this example, while the word 'adjusted' denotes 'adopted, modulated', the word تحكم denotes 'to tighten or to fasten'. Thus, while the ST denotes that the old man adjusted the sack in order to relieve part of his shoulder of the pain caused by the line, the TT denotes that he tightened himself up and consequently hindered his ability to move. Moreover B's choice of تحكم is incompatible with the original. His rendition denotes that the old man adjusted the other parts of the sack, stuffed between the line and his shoulders, in order for the line to make a cut on another part of his shoulder. He overlooks 'holding it anchored with his shoulders'. He also mistranslates 'he carefully felt the pull of the fish' as وهو أحس عجة أخرى للسمكة, which denotes that he felt another surge of the fish. This kind of
translation deprives the reader witnessing how Santiago can measure the strength of the fish by feeling the rope. The last sentence, 托غئ في الماء for 'then felt with his hand the progress of the skiff through the water', is another example of mistranslation due to the translator's carelessness in reading the ST.

(194) P.45 "It's steady,' the old man told him. 'It is too steady. You shouldn't be that tired after a windless night. What are birds coming to?"

B's rendition of 'You shouldn't be that tired after a windless night', which denotes that Santiago wonders what makes the bird so tired after a windless night, by which denotes that the old man is blaming the bird for taking the trouble to fly all the way to the boat in a windless night, is incompatible with the ST. This rendition implies that the bird should not fly in a...
windless night, which is contrary to the meaning of the ST. Moreover, B's rendition of 'what are birds coming to?' by Santiago's remark could either mean 'birds are not as strong as they used to be' or 'the bird has a hard time coming when it approaches the hawks waiting near the land'.

(195) P.51 "He looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea."

B's translation 'sea geese' as an equivalent for 'wild ducks' is disjunct, for 'wild ducks' is disjunct, for 'wild ducks' is incompatible with the

His translation of 'he knew no man was ever alone on the sea' as
ST. He deprives the TL reader of a very important statement in the story, that he finds in the life around him a source of companionship.

(196) P.56 "When the old man saw the fish once before, he could picture him deep in the water: 'he could picture the fish swimming in the water with his purple pectoral fins set wide as wings and the great erect tail slicing through the dark."

Translator A incorrectly renders 'purple' by the phrase kölnische. He also misunderstands 'set wide as wings' and renders it the phrase peripherals, and mistranslates the position of the fish's erect tail as the phrase peripherals. Moreover, he mistranslates the position of the fish's erect tail as the phrase peripherals. Translator B, on the other hand, only renders 'he could picture the fish in the water' and overlooks the rest of the text.
(197) P.63 "He did not truly feel good because the pain from the cord across his back had almost passed pain and gone into a dullness that he mistrusted."

B does not render 'dullness', an important word that shows how painful it was and how much the old man endured.

(198) P.65 "He is much fish and I saw that the hook was in the corner of his mouth tight shut. The punishment of the hook is nothing. The punishment of hunger, and that he is against something that he does not comprehend, is everything. Rest now, old man, and let him work until your next duty comes."
B mistranslates 'He is much fish' as which denotes that this fish belongs to a rare species that is seldom confronted by man. He also provides a general statement about the fish, rather than rendering the meaning that Santiago made sure that the fish's mouth was tight shut on the hook.

4.2 Inconsistency

The translators are sometimes inconsistent in their translation. In what follows are some examples of their inconsistency concerning the main participants in the story.

4.2.1. The old man

B uses the word as part of the title of the translation. However, he never uses it again; instead, he uses the word. A, on
the other hand, is inconsistent. He renders the word 'the old man' in a variety of ways, viz:

In the title as الشيخ, then:

(199) P.5 "he was an old man."

(200) P.5 "the boy's parents had told him that the old man was"

(201) P.10 "They walked up the road together to the old man's shack and went in through its open door. The old man leaned on the mast."

(202) P.11 "but the old man brought it out from under the bed."
"when the boy came back the old man was asleep. The boy took the army blanket... and spread it over the back of the chair and over the old man's shoulders... the creases did not show so much when the old man was asleep... The old man's head was very old."

"Wake up old man,' the boy said and put his hand on one of the old man's knees."

"How did you sleep old man?' the boy asked."
4.2.2. The Ocean

A has rendered the word 'the ocean' inconsistently, he even has coined 
"البحيرة" as an equivalence for the Spanish la mar. B on the other hand has 
been consistent in his translation. Below are but some examples:

(207) P.21 "There were other boats from the other beaches 
going out to sea."

(208) P.22 "and rowed out into the clean early morning smell of 
the ocean... he rowed over the part of the ocean... the steep 
walls of the floor of the ocean..."
when the ocean can be so cruel?

He always thought of the sea as la mar?

He always thought of the sea as la mar
4.2.3. The boy

It has been noticed that there is a frequent inconsistency in the translation of the word 'the boy' by A. while the word 'the boy' denotes male person up to the age of seventeen or eighteen years, the word الصبي denotes a person who is up to the age of twelve years, the words الطالب and الفتى denote someone who is up to thirty years old.

(213) P.5 "a boy had been with him."
4.2.4. The fish

Hemingway has presented the fish as a male in the story. In English the word 'fish' is neuter whereas its equivalent in Arabic, السمكة, is always feminine. Both translators have wrongly used السمكة in their translation. However, A is aware of this problem and sometimes resorts to using alternative words to refer to the fish. This strategy is evidently a failure, because he only confuses the reader whether to identify the fish as
masculine or feminine. This is of course an important issue, for this will have a certain effect on his judgement of the character of the old man.

(217) P.33 "one hundred fathoms down a marlin was eating the sardines."

(218) P.38 "The fish never changed his course."

(219) P.40 "he had hooked one of a pair of marlin."

(220) P.46 "Just then the fish gave a sudden lurch."
"Now that he had seen him once, he could picture the fish swimming in the water"

4.2.5. The boat

Both translators have used different words for the word 'the boat'. While the word 'the boat' or 'skiff' denote 'small, light boat'. The words قارب and زورق refer to 'skiff or boat'. However, the word زورق often denotes 'motor-boats'.

"who fished alone in a skiff."

"you're with a lucky boat."

"أما وقد رأى السمكة مرة فقد صار في وسعه أن يتمثل السيف سابحا في الماء."

"يصيد السمك وحده في قارب عريض القرف."

"ولكنه لا يزال رابضا في زورقه وحيداً."

"you're with a lucky boat."

A.68

A.7

B.11
(224) P.21 "Sometimes someone would speak in a boat."

(225) P.22 "They spread apart after they were out of the mouth of the harbour."

(226) P.31 "he thumped his life out against the planking of the boat."
(227) P.37 "the skiff moving steadily to the north-west."

بينما كان القارب يتجه نحو الشمال الغربي في اطراد.  

(228) P.69 "the boat moved into the tunnel of clouds."

وشق الزورق طريقه في نفق من الغيوم.  

(229) P.70 "the boat was going fast."

وانطلق الزورق في سرعة.  

4.2.6. The breeze

The word النسيم in Arabic denotes 'a light gentle wind'. The word الريح on the other hand denotes 'wind'. The examples below illustrate this point.

(230) P.13 "held it there in the evening breeze."

وكان تقل دراعه يحبسها هناك برمغ نسيم المساء.
(231) P.85 "the old man knew the breeze would last all night."

(232) P.90 "The breeze was fresh now."

(233) P.91 "The breeze was steady"

(234) P.101 "the ocean which was rough now with the increasing breeze."

(235) P.104 "The breeze had risen steadily."
4.3 Omissions and additions

One of the most important issues in any discussion of translation is the extent to which the translator has the right to omit or add parts from or into the ST. Hervey (1992, 24) states that "the translator can concentrate on the realistic aim of cutting down on translation loss, rather than the unrealistic one of seeking the ultimate translation of the ST." In what follows are examples from both translations.

4.3.1. Omissions

(236) P.5/B.11 "The brown blotches of the benevolent skin cancer."

(237) P.6/B.13 "already in."

(238) P.8/B.15 "the thwart breaking."
(239) P.8/B.15 "and the sweet blood smell all over me."

(240) P.10/B.17-18 "the tough bud-shields of the royal palm which are called guano."

(241) P.21/B.30 "He fitted the rope lashings of the oars onto the thole pins and, leaning forward against the thrust of the blades in the water, he began to row out of the harbour in the dark."

(242) P.24/B.33 "Each bait' hung head down with the shank of the hook 'inside the bait fish', tied and sewed solid, and all the projecting part of the hook, the curve and the point, was covered with fresh sardines. Each sardine was hooked through both eyes so that they made a halfg arland on the projecting steel. There was no part of the hook that a great fish could feel which was not sweet-smelling and good-tasting."

(243) P.24-25/B.34 "and each line had two forty-fathom coils which could be made fast to the other spare coils so that, if it were necessary, a fish could take out over three hundred fathoms of line."
(244) P.26/B.35 "But he crowded the current a little so that he was still fishing correctly though faster than he would have fished if he was not trying to use the bird."

(245) P.28/B.36-37 "the red sifting of the plankton in the dark water and the strange light the sun made now... and he was happy to see so much plankton because it meant fish...the purple, formalized, iridescent, gelatinous bladder of a Portuguese man-of-war... it turned on its side and then righted itself. It floated cheerfully as a bubble with its long deadly purple filaments trailing a yard behind it in the water...'agua mala,' the man said.

'You whore.' From where he swung lightly against his oars he looked down into the water and saw the tiny fish that were coloured like the trailing filaments and swam between them and under the small shade the bubble made as it drifted. They were immune to its poison. But men were not and when some of the filaments would catch on a line and rest there slimy and purple while the old man was working a fish, he would have welts and sores on his arms and hands of the sort that poison ivy or poison oak can give. But these poisonings from the agua mala came quickly and struck like a whiplash."

(246) P.29/B.36-37 "The iridescent bubbles were beautiful. But they were the falsest thing in the sea and the old man loved to
see the big sea turtles eating them. The turtles saw them, approached them from the front, then shut their eyes so they were completely carapaced and ate them filaments and all."

(247) P.35/B.42 "down, down, down, unrolling off the first of the two reserve coils. As it went down, slipping lightly through the old man's fingers, he still could feel the great weight, though the pressure of his thumb and finger were almost imperceptible."

(248) P.35/B.43 "'What a fish,' he said."

(249) P.35/B.43 "with his left hand and made fast the free end of the two reserve coils to the loop of the two reserve coils of the next line. Now he was ready. He had three forty-fathom coils of line in reserve now, as the coil he was using."

(250) P.36/B.44 "...and struck hard with both hands, gained a yard of line and then struck again and again, swinging with each arm alternately on the cord."
(251) P.36/B.44 "until it was so taut that beads of water were jumping from it. Then it began to make a slow hissing sound in the water and he still held it."

(252) P.36/B.44 "but there was nothing to be done."

(253) P.37/B.45 "Then he looked behind him and saw that no land was visible."

(254) P.38/B.46 "The sack cushioned the line and he had found a way of leaning forward against the bow so that he was almost comfortable. The position actually was only somewhat less intolerable."

(255) P.38/46 "I can do nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up."

(256) P.39/B.46 "For if the fish's course held true I must see it for many more hours."

(257) P.39/B.47 "I wonder how the baseball came out in the grand leagas today, he thought. It would be wonderful to do this with a radio."
(258) P.40/B.48 "and clubbing her, holding the rapier bill with its sandpaper edge."

(259) P.41/B.48 "his lavender wings, that were his pectoral fins, spread wide and all his wide lavender stripes showing. He was beautiful, the old man remembered, and he had stayed."
"settled himself against the rounded planks of the bow."

(260) P.43/B.50 "When Santiago wants to cut the other lines and link the coils. This happened in the dark."
"and cut it away and hook up the two reserve coils."

(261) P.46/B.54 "When the fish made a sudden lurch that pulled the old man, he could not pull the line, for it was so taut he held steady and settled back against the strain of the line."

(262) P.47-48/B.55 "and the steady movement of the water against his hand as the boat moved."

(263) P.48/B.55 "I can reach him with the gaff and eat him here in comfort...with the gaff and drew it toward him keeping it clear of the coiled lines. Holding the line with his left shoulder again, and bracing on his left hand and arm, he took the tuna off the gaff hook and put the gaff back in place. He put one knee on the fish and cut strips of dark red meat longitudinally from the
back of head to the tail. They were wedge-shaped strips and he cut them from next to the back bone down to the edge of the belly."

(264) P.48/B.55 "Make yourself into a claw."

(265) P.48/B.56 "When his hand cramped he...looked at it in disgust."

(266) P.48/B.56 "Make yourself into a claw."

(267) P.49/B.56 "the cramped hand that was almost as stiff as rigor mortis."

(268) P.53/B.60 "although they are more noble and more able."

(269) P.53/B.60 "It is unworthy of it to be cramped."

(270) P.54/B.61 "Hail Marys are easier to say than Our Fathers, he thought. Hail Mary Full of Grace the Lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb,
Jesus. Holy Mary, Mother of God, pray for us sinners now and at the hour of our death."

(271) P.56/B.63 "and the old man rode gently with the small sea." old man thought."

(272) P.57/B.64 "What is a bone spur? He asked himself. We do not have them."

(273) P.58/B.65 "Each one was trying to force the other's hand down onto the table."

(274) P.58/B.58 "went in and out of the room under the kerosene lights and he had looked at the arm and hand of the negro and at the negro's face."

(275) P.61/B.68 "and he worked his way back to the stern and crouching...stepping on the gained line each time with his bare left foot."
(276) P.62/B.68 "its tail and its head until he clubbed it across the shining golden head until it shivered and was still"

(277) P.62/B.69 "and washed his right hand in the sea."

(278) P.62/B.69 "and allowed himself to be pulled forward ...so that the boat took the strain as much or more, than he did."

(279) P.62/69 "I'm learning how to do it, he thought. This part of it anyway."

(280) P.63/B.70 "he lay against the worn wood."

(281) P.65/B.72 "and confided more and more of the resistance of the fish to the skiff itself."

(282) P.95 B/102 "He held the tiller under his arm."

4.3.2. Additions and explanations
Hemingway invites his readers "to look at a few details very closely and unemotionally, without any "trimmings" of style or commentary." (Graham, 1989, 30). There are some instances where both translators have attempted to intervene with the flow of the narration or to make the tone of their translation more emotional than the original. Some examples follow.

(283) P.5 "The sail was patched with flour sacks."

(284) P.6 When the boy suggests, "I could go with you again. We've made some money." the translator adds the following sentences.

(285) P.8 "'one,' the old man said"
(286) P.11 "Once there had been a tinted photograph of his wife on the wall."

(287) P.11 under his clean shirt

(288) P.11 "There was no cast net and the boy remembered when they had sold it"

(289) P.18 "I can remember it, 'the old man said."
"He no longer dreamed of storms, nor of women."

"and rowed out into the clean early morning smell of the ocean."

B adds a whole sentence before "He always thought of the sea as la mar."

"The moon affects her as it does a woman."
(294) P.25  B adds a whole sentence before "The sun rose thinly from the sea."

وأشاه نور النهار أن يكتمل.  B.34

(295) P.26  "He did not hurry and he kept his lines straight up and down."

ولم يصطنع الشيخ السرعة، وكان حريصاً أيضاً على أن يبقى خطوط صارته مستقيمة متوترة.  A.33

(296) P.27 After "My big fish must be somewhere." B adds

تنظر قدرها.  B.36

(297) P.27 B adds a whole sentence before "he adds a whole sentence."

كان زورق العجوز قد أوغل في البحر.  B.36

(298) P.30  "He ate them all through May to be strong in September and October for the truly big fish."
"nothing happened."

"he carefully felt the pull of the fish and then felt with his hand the progress of the fish."

"He had been pulled down tight on to the bow."

"If he cramps again let the line cut him off."
(303) P.82 "He looked at the sun."

(304) P.82 "He could not believe his size."

(305) P.82 "He cut the rope."

(306) P.84 "and his sardine was rotten."

(307) P.91 "It had backed a little further into the north-east."
(308) P.92 "He had sailed for two hours."

وكان قد ابحر على هذا النحو ساعتين اثنتين. A.108

(309) P.100 "He lay in the stern and steered."

واستلقي في مؤخر القارب نصف استلقاء. A.118
CONCLUSION

We may summarize the conclusions to be drawn from this study as follows.

1) In rendering the original style both translators are faithful to the ST's stylistic devices in the area of repetition. Perhaps this is because Arabic tolerates a higher degree of lexical repetition than does English.

2) Most of the circumstantial details upon which much of the effectiveness of the story depends have not been rendered. While A is too literal in his translation, sometimes leading to awkward translations, B uses paraphrasing that leads to abridgement of the ST.

3) The above comment is also applicable to the technical fishing terms, as both translators fail to convey Hemingway's highly technical language.
4) The translators' unsuccessful renditions of some of the original stylistic devices are due to Hemingway's reliance on concrete rather than abstract language.

5) Both translators are successful in their additions of Arabic stylistic devices to mediate cultural differences and make their translations conform to Arabic literary norms.

6) Our analysis has shown that in rendering cultural concepts, both translators find it difficult to convey certain aspects of religion and sport. This is owing, we believe, to the differences between Arab and Western cultures.

7) In the area of lexical items the translators in most cases only render one aspect of them.

8) Both translators fail to provide appropriate word equivalents such as those for weights and measures, although Arabic does have equivalents for them.
9) They also fail to come up with a strategy to convey the gender of the fish as it is presented in the ST.

10) Most of the mistranslations occurring in both translations are due to bad translation strategies and carelessness on the part of the translators, rather than to differences between English and Arabic. It would have been possible for both translators to achieve more accurate renditions if close reading of the original had been followed. This supports our assertion in Chapter Three regarding the importance of the act of reading in the translation process.

Finally, we can conclude the above discussion by stating that the cultural differences between Arabic and English and some aspects of the original style were sources of difficulty in both translations; therefore the first hypothesis formulated in Chapter Two is substantiated, while the second seems impossible to achieve, especially in literary translation. This is because of the nature of the literary text, in which the message is not addressed to specific readers, so that it remains open to multiple interpretations. It has been emphasized that a literary translator should be
equipped with artistic ability combined with aesthetic competence, which would enable him to produce an acceptable literary translation.

He should look for an equivalent stylistic feature that should perform the same function in the TL as does that in the SL. The translator's task is not primarily to seek similarities but to make his choices as appropriate and adequate as possible.
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