The Scrupulous Father

Arabic Translation and Commentary

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Preface

This is a project submitted in partial fulfillment of the requirements for the degree of M.A in translation. It is an attempt to apply some aspects of the theory of translation on a work of translation. Thus, it is a combination of theory and practice.

The first part of this project includes a translation of the short story *The Scrupulous Father* by George Gissing. It is a story that talks about women rights and situations at the late Victorian era. Since there is no much information about this author and his writings, it is a good chance to add new but old English writer and story to the Arabic library for those who have interest in reading old foreign literature.

The second part discusses the main translation problems that encountered the translator while translating *The Scrupulous Father*. It also includes the procedures used to overcome these problems and the solutions reached.
PART ONE
الأب الحريص
تأليف
جورج جيسنج

كان يوم التسوق في البلدة الصغيرة، حيث اجتمعت عند الساعة الواحدة رفقة ريفية بسيطة حول مائدة في حانة جراي هاوند وقد استدرجتها الرائحة الشهية والرغبة الغنية للشراب الكهربائي اللون. و بمعزل عن ثلاثة أشخاص اعتدوا التردد على المكان، و في حجة صغيرة أعدت للزوار لتفتح في حال امتلاء الحجرة الرئيسية، جلس شخصان مختلفا الطباخ. كان الشخص الأول رجلاً عادياً أصلع وهزيل في متوسط العمر، ولكن أهل للاحتراز في هيبته وهندامته و كانت برفقته فتاة من المؤكد أنها ابنته. بدت الفتية في أواخر العشرينيات من العمر وقد تناسق لباسها البسيط مع ملامحها الأسنة وطبيعة خجولة غير منفردة. و بينما كانا في انتظار الطعام يتبادلا أطراف الحديث بصوت منخفض، ودارت معظم ملاحظاتهم القصرية وأحاديثهم الفجائية حول النزهة الصباحية الطويلة من المنتج البيئي والذي يعده بأفضل اللحم على المكان. لقد بدأ من أسلوبهم الهادئ أنهما يقضيان وقتا ممتعا وكان من الجلي أن فكرة تناول الوجبة في الحانة طرأت ليهما كنوع من المغامرة الطانية. و البعض الآخر رغب القافلة باقية من الأزهار البرية التي جمعتها ثم قامت بوضعها في كأس من الماء وذلك لإضفاء جو من الانتظام. و عندما أقبلت المرأة بالطعام التزم الاثنان الصمت، وبعد قليل من التردد والنظائر المتبادلة بينهما بدأ بتناول الطعام بشبهة مضطربة.

و بالكاد استطاعوا أن يستعيدا تقتيهما البسيطة في أنفسهما حتى ترد صوت جهوري عند المدخل مدمندا بفرح، و سرعان ما أبصروا أمامهما شاب طويل القامة دميم الخثة ذا شعر أحمر، وكان الشاب يتوهج احمرارا و يتصبب عرقا بسبب الطريق المشمس، و كشفت سترته المفتوحة عن قميص قطني أزرق كان قد ارتداه بدون صدرية فوقه و تدلت من يده قبعة باليئة من القش و غطي الغبار الكثيف حذاته. قد يحيي المرء بأنه سائح من نوعية السياح المزعجين و بدت تجليته الصادقة بالأخرى "صباح الخير"، و التي ألقاها أثناء دخوله وكانها تهديد خطير لانتهاء الحصصية. ولكن في المقابل دلت سرعته في اقفال سريره و اختياره الحكيم لمعدد بعد قدر الإمكان عن النزيلين اللذين أزعجهما و صوله على شيء من اللباقة وحسن التصرف. كان الرد على تجليته مجرد هامحة...
بسيطة، ووبانهمماك الأب والأبنية في تناول الطعام تجاهلا وجوده عمدا، وبالرغم من ذلك فقد تجرأ
على الحديث ثانية فقال:

- إن المكان في غاية الازدهام اليوم... لا يمكن الحصول على أي مقعد في الحجرة الأخرى!

كان الهدف من وراء هذه العبارة هو الاعتذار وكانت بعيدة كل البعد عن الفضفاضة، وبعد برهة من
الصمت رد الرجل الأصلع المحترم رداً مقتضباً قال:

إن هذه الحجرة عامة كما اعتقد!

كف الشاب المتحمس عن الكلام ولكنه ظل ينظر للفتاة بنظرة خاطفة متفرقة، وبعد كل مرة كان
يعتبرها النظرة الزيدي وجه الفتيان بعض الانزعاج والاهتمام المصحوبين بالقلق، وكانت نظرته
الوحيدة للأب الصامت نظرة ازدراء.

و بعد وقت قصير أقبل زائر آخر، كان مزارع ضخم البنية قام بإلقاء تلله على كرسي أصدر
صوت صرير عندما جلس عليه وأبدى تذمره من حرارة الطقس. بدأ الشاب المسافر ذو الشعر
الأحمر بالتحدث معه، وكان محور حديثهما شراب الشعير، وافق الاثنان على جودة الشراب
المحلية الذي لا مثل له وقام كل منهما بطلب كأس آخر. وتساءلا بالإجماع، ما قيمة انجلترا بدون
شرابها المميز؟ العار على أولئك التجار الدينين الذين أضعفوا وأفسدوا هذا الخمر الطيب المذاق!

أه كمن رأوا! كان من أفضل مخازن الخمور! وأشار ذو الشعر الأحمر لكون ثالث.

وكان هذا الاثنان لا يزالاً في وسط هجومهما العنيف على الطعام والشراب، عندما هم الأب
والابناء بالرحب بعد أن تبادلا بعض الهمسات. وبعد مغادرة المكان تذكرت الفتاة أنها تركت
أزهارها هناك ولكنها لم تجرؤ على العودة إليها، ولمعرفتها بأن والدها سيكره القيام بذلك لم تذكر
أي شيء عن الأمر ب타ينة.

صباح السيد "ويستون" (وكان ذلك اسم الرجل المحترم) فيما كانا يمشيان ببطء مبتعدان عن المكان
قالا:

- يا للأسف!
لاحظ عقبه قالوا:
- لقد خُلِ إلى في بادئ الأمر بأننا سوف نحتذى بشيء هادئ لطيف.

فردت رفيقة و التي كانت تدعى "روز" قائلة:
- ولكنني مع كل ذلك استمتعت به.

ثم أضاف السيد ويستون بخمسة:
- تلك هي عادة الشرب البغيضة...

أما هو فقد شرب جرعات كبيرة من الماء كعادته وأضاف:
- شرابهم... حقا! انظري إلى تلك المخلوقات الفظة الدنيئة التي ينتجها ذلك الشراب!

ارتجف الأب ومع ذلك فقد بدأ "روز" أقل اتفاقاً معه عن المتاع والمتفجت واعتنى إلى الأرض.
وتآكلت شفتيها بثبات مؤكد. وعندما بدأت في الحديث، طرقت لموضوع آخر مختلف.

لقد كان من منك لندن وعمل السيد "ويستون" كرسام في مكتبة ناش جغرافي، وبالرغم من
أن دخله كان بسيطاً إلا أنه اتبع دوماً نظاماً اقتصادياً صارماً. وشكل امتلاكه لرأس مال بسيط مأمنا
له من نواحي الدهر، وبوعيه التام للحدود الإجتماعية فقد أدرك بأنه أمر يستحق التقدير حيث لا
يوجد ما يشعره بالخجل من حرفته والتي ربما اعتبرها مهيئة إلى حد ما، ولقد نمى هذا الشعور
بالاحترام قد ما استطاع لجعله إبنته ومصلحته الشخصية كذلك. كانت "روز" فتاة وحيدة فقد
توافقت والدتها منذ عدة سنوات، وادعى أقربائها من كلا الجهتين بأنهم من الأسر العربية ولكنهم
ابتسوا ذلك بحذارة من خلال ابتعادهم عنها. لقد نالت الفتاة في بيئة لا توالي التطور الفكري ولكن
بالرغم من ذلك فقد تلقى قدر جيداً من التعليم ووهرت قدراً وافراً من الذكاء. ومنها إحساسها برعاية
والدها وحبيب الصداقة لها من أن تتنقل علانية المبادئ التي أنشأها عليها ولذلك فقد شجعت عادة
التأم في عزلة بشكل جزئي وعارضت في الوقت نفسه وجود ذلك الخجل المحبب في شخصية
"روز".

كان السيد "ويستون" يخشى المجتمع وهو في قلق دائم من أن ينال أقل مما يستحقه. وبصورة
شخصية، في غضون ذلك، كان يشعر بالأسى جبال قلة الفرص الاجتماعية المتاحة لابناته، فكان
يقوم باستمرار ببرم خطط لصالحها، خطط ما تجاوزت حدود طفولته الخائفة القلقة. لقد اتخذوا بيئة
في كل شتاء يتحدث السيد "ويستون" عن أماكن جديدة قد يزورها هو و "روز" عندما يهل موسم العطلات. وفي كل صيف يرتد بمجرد التفكير في مغامرة الذهاب إلى مكان غير مألوف وينتهى به المطاف بقتراح العودة إلى نفس البلدة الساحلية الغربية إلى نفس المنزل. لم يكن المناخ ملاءما له ولابنته بالرغم من حاجتها لمجرد نشاطهما الجسدي والذهني. واللعب التفكير في ذلك قائما حتى يبدأ أنفسهما وقد عادا إلى المنزل مجددا وأمامهما عام طويل آخر من الرتبة والملل.

كان من الممتع الشعور بالترحاب والاحترام وتوقيت الإبتسامات المؤقتة من قبل أصحاب الدكاكين والعند التحدث بالقليل من التوافر واللفط فكان آمرآ طبيعيا. أن يتم تدبير كل ذلك واستمتع السيد "ويستون" بهذه الأمور ولم تكن "روز" مخالفة له في هذا الجانب.

كان اليوم هو آخر يوم لهما في العطلة وكان الجو رائعًا طوال تلك المدة. داعت الشمس وجنتي "روز" بلطف والتي أضافت سحراً أخذاً لجمالها الطبيعي الهادئ. لقد كانت "روز" مثل الفتاة الإنجليزية، فكانت منحنية الرأس وطويلة القامة إلى حد ما ومنسقة القوام ولكن ليست برشيدة. وكانت تصرفاتها دائمًا تُوحي بالحياء الناجح عن طبيعتها الخجولة الإلزامانية. كانت شفتها أجمل ملامح وجهها ودلت حدودها المنطقية على لطف وجمال من دون ضعف في الشخصية. فتاة بتلك المواصفات كانت في أهبة الاستعداد لدخول سن الثلاثين. وبدأت "روز" في التعرف إلى ذاتها ولكنها احتاجت فقط إلى فرصة مناسبة لكي تتصرف بناء على معرفتها.

سيعدهم القطار إلى المدينة الساحلية. وفي محطة القطار جلست "روز" في الجزء المظلل من رصيف المحطة، بينما كان والدها، والذي يعاني من ضعف شديد في النظر، يجد في المشاويرات في كشك خاص بالكتب والصحف. وبعد شعورها بالتعب بسبب السير لمسافة طويلة، أخذت الفتاة ترسم بطرف مظلتها شكلًا في طريقة حالمة عندما أقبل شخص ما ووقف أمامها مباشرة. فزعت
الفتاة وتطلعت إليه وسراً ما أدركت بأنه الشاب الغريب ذو الشعر الأحمر الذي كان في الحانة.

وقال:

- لقد تركت هذه الأزهار في كأس من الماء فوق الطاولة... أرجو ألا أكون فظاً بسواك عما إذا كنت قد تركت مصادفة!

لقد كانت الأزهار في يده وكانت سيقانها محمية بقطعة من الورق. ولوحلا كانت "روز" عاجزة عن الرد فظفت إلى الشاب وشعرت بأن وجوهها تشتعل خجلاً. وفي ارتباط شديد لم تعرف ماذا يجب عليها أن تقول فأجابت:

- أوه... شكراً لك! لقد نسيتها هناك... هذا لطف منك.

وعندما همت بأخذ الباقية منه لمست يدها يده. وبدون أن يضيف الشاب أي كلمة أخرى أدار ظهره وأسرع الخطى مبتعدا عن المكان.

لم ير السيد "ويستون" أي شيء مما قد حدث وعندما اقترب كانت "روز" تحمل الأزهار مبتسمة.

فقالت:

- أليس هذا لطيفاً؟ أتعلم لقد نسيتها هناك... وشخص ما من الحانة أتى ليبحث عن!

فأجاب الأب بلطف قائلاً:

- فعلاً أنه تصرف جيد من قبلهم...

وأضاف:

- إنها فعلة حانة جيدة... سوف نقوم بزيارتها مجدداً يوماً ما فالمرء يجب أن يشع مثل هذه الآخلاق الحميدة فإنها عملة نادرة هذه الأيام.

قد سافر ذو الشعر الأحمر معهما في نفس القطار ولكن ليس في نفس المقصورة، وللتحت "روز" في محطة البلدة الساحلية. لقد كانت منزعجة لأنها لم توقع حقه من الاعتراف بجماله وبدا لها أنها لم تقم بشكره على الإطلاق. كم هو سخيف أن تكون غير قادرة على ضبط نفسها في مثل
عمرها هذا! وفي الوقت نفسه ظلت تفكر ملياً في عبارة والداها "المخالفات الفظة الدينية" وأنعجها.

ذل ذلك أكثر من تصرفها السيء. من المؤكد أن ذلك الغرب لم يكن ديننا كما انه يعدي كل الابد عن الفظاعة، وحتى حديثه عن الشراب والذي حفزه عن ظهر قلب كان ممتعاً وليس بغيضاً. هل هو رجل نبيل؟ أثار هذا السؤال فضولها وتطلب منها تعريفاً دقيقاً لتلك الصفة وقد كانت غير واثقة تمامًا من الإجابة. دون أدئي شك فإنه قد تصرف بطريقة نبيلة ولكن كان صوفي يفتقر لشيء ما. هل هو دنيء؟ فظ؟ لا لا لا! لقد كان والدها في غابة القسوة أو بالأحرى، جائراً في حكمه على الآخرين، ولكن ربما قد كان يفكر في الرجل المزارع الضخم...أوه... لابد أنه كان كذلك.

وفجأة أحست "روز" بعمل شديد، وفي النزل جلس في حجرة نومها تحدث في البحر من خلال النافذة المفتوحة. غمرها إحساس بالضعف مجهول سببه حتى تلك اللحظة، وعكر ذلك الإحساس صفو السماء الزرقاء والأفق الواسع. وأخذت تفكر بحزن يبدأ في رحلة العودة إلى الديار، وعمر ذلك بالضاحية وفي الملل الأبيض الذي ينظره هناك. كانت الأذى رملة على حجرها وأخذت تشم عبرها وتبني آحلامها عليها وفجأة وفجأة في تناقض غريب خطر على بالها الشراب!

وأثناء وقت تناول الشاي والوجهة المسانية الخفيفة جلست "روز" برقة والدها على الشاطئ لأخذ قسط من الراحة. كان السيد "ويستون" يقرأ بينما ادعى "روز" بأنها تقلب صفحات الكتاب، وفجأة دون سابق إنذار لنفسها أو لوالدها كسرت "روز" حاجز الصمت متسلئة:

- ألا تعتقد يا أبي بتأنا نبلغ في خوفنا من التحدث للغرباء؟
- نبالغ في خوفنا؟

شعر السيد "ويستون" ببحيرة شديدة فلقد نسي تماما ما قد حدث عند طاولة الغداء، وتابعت "روز" حديثها قائلة:

- ما أعني هو أنه ما الضرر في إجراء حديث قصير عندما يكون المرء بعيداً عن موطنه؟ أتعلم لا أستطيع أن أوقف التفكير بأننا كنا في غابة الصمت عندما كنا في الحانة اليوم.
- عزيزتي "روز" هل كنت تودين التحدث عن الشراب؟
أحمر وجهها خجلاً ولكنها أجابت بإصرار:

- بالطبع لا... ولكن عندما دخل الرجل النبيل الأوَّل لم يكن من الطبيعي أن نتبادل معه بعض العلاقات الطليفة العادية؟ إنني على ثقة تامة بأنه ما كان ليتحدث معنا عن الشراب!

- الرجل النبيل؟ إنني لم أر أي رجل نبيل يا عزيزيتي... أعتقد أنه مجرد كاتب بسيط أو شيء من هذا القبيل علاوة على أن ليس من شأنه أن يوجه إلينا أي حديث كان!

- أوه... ولكنه قال صباح الخير فقط واعترف عن جلوسه على نفس المائدة ولم يكن من الواجب عليه تقديم أي اعتذار على الإطلاق!

أجاب السيد "ويستون" في رضاً تام عن نفسه قائلاً:

- تماماً هذا ما قصدته بكلامي...

وأضاف:

- عزيزيتي "روز"... لو كنت بمفردي فربما كان من المحتمل أن أتحدث إليه قليلاً ولكن في وجودك... يستطيع أن أقوم بذلك... على المرء أن يأخذ جذره قدر المستطاع في مشاب مثل ذلك قد يتجاوز كل حدوده معنا... وبالتالي على المرء أن يتقى شر أشخاص مماثلين.

ساد الصمت للحظة ثم تحدثت "روز" بعزم على غير عادتها قائلة:

- إنني في غاية الثقة يا والدي أن ذلك الشاب ما كان ليتجاوز حدوده... فقد بدا لي بأنه يعلم جيدا كيف يحسن التصرف!

وأزدادت حيرة السيد "ويستون" فأغلق كتابه ليفكر ملياً في هذه المشكلة الجديدة الطارئة وقال:

- على المرء أن يسن قوانينه الخاصة...

وأخذ يتحدث بإسهاب واعظاً ابنته قائلًا:
- "روز". إن وضعنا كما شرحت لك مرارا في غاية الحساسية. فامرأة في مثل ظروفك يجب أن تأخذ حذرها قدر المستطاع. إن مكانتك الطبيعي يجب أن يكون في عالم الثراء ولكن لا أستطيع أن أجعل من أصحاب الثراء. وبالتالي يجب علينا أن نحصن أنفسنا بالاحترام يا بنيتي العزيزة. وفي الواقع ليس من الأمان أن نتحدثي مع الغرباء وعلى وجه الخصوص عندما تكونون في حانة. يجب عليك فقط بأن تتذكرى ذلك الحديث المفزع عن الشراب لتذكرى صحة ما أقول!

لم تضف "روز" على كلام والدها شينا، وأخذ السيد "ويستون" يفكر مليا فيما قاله لبرهة وشعر بأنه قد بلغ رسالته على أكمل وجه وأستأنف قراءته للكتاب.

وفي صباح اليوم التالي بكرى في الذهاب إلى المحلة كي يحظيا بمقاعد مناسبة للرحلة الطويلة إلى لندن. وبدأ حتى اللحظة الأخيرة بأنهما سوف يحظيان بمقصورة خاصة بهما فقط ولكن فجأة فتح الباب وألفيت حقيقة على المقعد المجاور وتلاها شاب تملأه الحماسة بلهث بشدة وذو شعر أحمر تعرف عليه كلا المسافرين فور وقوع نظرهما عليه.

هتف المتطفل بفرح قائل:

- لقد ظننت أنني لن استطيع اللحاق بالقطار!

أدار السيد "ويستون" رأسه وتحولت سكينته إلى شعور بالاشمئزاز. وجلست "روز" بلا حراك بعينين ساكنتين أما الرجل الغريب فقام بمسح جبهته في صمت.

لقد ظل الشاب يسترق إليها النظر مرة تلو الأخرى وكانت "روز" مدركة لكل نظرة ينظرها إليها. ولم تشعر "روز" بأي نوع من الإزعاج أو الإهانة، بل على العكس فقد شعرت بأنها في حالة من السرور المشوب بالخوف والاضطراب والذي كان يزداد مع كل نظرة من عين الشاب الغريب تجاهها. ولن نظر إليها بشكل مباشر ولكنها استطاعت أن تراه. وأخذت تتساءل هل كان ذلك الوجه وجه شخص دنيء؟ ربما كان وجهه فقيرا ولكن دون شك ليس فطاً. أما الشعر الأحمر فلم يعتبر حمرته منفرة ولم تكره ذلك الدرجة من اللون. لقد كان الشاب بدينن لحنا ويدبو أن تلك هي عاثية المفضلة والتي تتم عن هتجا شديدة. وفي غضون ذلك جلس السيد "ويستون" في زاويته دون حراك محددًا في الطبيعة الممتدة أمامه وكان يجسد في هينته تلك نمودجًا مثاليا للصمنت.
وفي المحطة الأولى دخل رجل آخر. و كان يبدو على ذلك الرجل بأنه تاجر متجول دون أدنى شكل. وعلى الفور أطلق الحديث بين ذلك الرجل وبين الشاب ذي الشعر الأحمر "روفوس". واشتقت ذلك المسافر من أن جميع المصورات المخصصة للمدخنين كانت ممتلئة.

هتف "روفيوس" ضاحكا:

- لماذا؟ إن ذلك يذكرني بأنني كنت أرغب في التدخين. ولم أفكر في ذلك مطلقًا حتى هذه اللحظة... هي أسرع... ألق لي بسيجارة فوراً!

لقد كان التبغ هو مجال تجارة ذلك المسافر. وأخذ الاثنان يتحدثان عن التبغ وأبدى "روفيوس" حماسته الشديدة بذلك الحديث. وعند هذه النقطة اتخذ الحديث نطاقًا أوسع.

صاح "روفيوس" قائلاً:

- إنني أصدقك... فإنني دائم السفر أما بالنسبة لي فإني أقوم في مكتب كريه وأحصل على إجازة لمدة أسبوعين فقط مرة كل عام... ويمكنني القول بأنني أتمتع بها حقًا ولكنها انتهت اليوم لسوء الحظ!

إني أفكر جديًا في الهجرة... هل تستطيع تزويدني بمعلومات مفيدة عن المستعمرات؟

وأخذ الشاب يتحدث عن كيفية قضايته لعطليه، ولم تقوت "روزي" أي كلمة من حديثه حيث كانت نبيبات قلبها تخفق بشدة متأثرة بحديثه المتعت عن الحرية. لم تكن لغته العامية التي كانت تظهر في كلامه من حين لأخر مصدر إزعاج لـ "روفيوس" فقد كانت نبرة صوته قوية يحافظ عليها. وتم قلب صداق. وقد أظهرت تلك النبرة نوعًا فريدًا من البساطة وردء المشاعر السائدة في كل الأحوال لدى الرجال سواء كان محترماً أو غير ذلك. وفي لحظة مزمنة لم تتمالك الفتاة نفسها وأجبرت على الاختلافات نظرًا خاطفة لوجهه. و على أيّة حال، هل كان وجهه شديد القبح فعلًا؟ وبداء لاحظ أن ملامح وجهه تعبر عن رقة لم تلاحظها من قبل.

واعتقد بأنني سابقًا حيث أنت!:
وفي اللحظة ذاتها تلاقت نظاراتهما للمرة الأولى. لقد لاحظت أن عينيه لم تتفاد النظر إليها فور التقائها فقد كانت عيناه تعبى عن شيء واحد فقط، عن ابتسامة حاولت أن تلمس العذر لجرأتها.

وعندما أشاحت "روز" وجهها مبتعدة عن نظارته بذلته الابتسام.

نزل التاجر من القطار حينما توقف. أما "روز" فقد مالت باتجاه والدها وهمست في أنذاه بأنها تشعر بالعطش وعما إذا كان في استطاعته أن يحضر لها كأساً من الحليب أو شرب الليمون؟ وبأي حال فقد خبر السيد "ويستون" لم يكن ميلاً للإسراع في القيام بتلك المهمة إلا أنه لا يملك أي خيار آخر سوى الامتثال لطلب بنته، وأسرع على الفور بالذهاب إلى المكان المخصص لبيع الأطعمة الخفيفة.

لقد كانت "روز" على علم بما سوف يحدث تماما. فجلس في جمود تام وعيناها باتجاه مبعد أبيها الشاغر وأحسست بدنها الشاب نحوها والذي كان يبهرها عند تلك اللحظة. لقد رأته بجوارها.

وسمعت صوته قائلًا:

- لم استطع أن أقوم ذلك الشعور... إبني أرغب في التحدث إليك هل تسمعين لي؟

أجابته "روز" متعطشة:

- لقد كان لطفاً منك أن تحضر لي الأزهار... لم أشكرك على ذلك بشكل ملائم.

وأعقب الشاب ردها في نبرة سريعة ملألأها الحماس قائلًا:

- إما الآن وإما لن نجد الفرصة مطلقا مرة أخرى... هل تسمحين لي بأن أقول لك اسمي؟ وهل ستخبئني ما اسمك؟

ودل صممت "روز" على موافقتها. فقام "روفوس" الجرىء بتمزيق ورقة من دفتر خاص بالجيب وخط اسمه وعنوانها في عجلة وأعطاها ل"روز". وقام بتمزيق ورقة أخرى وأعطاها لها مع قلم لكي تكتبه به. وفي غضون ثوان قام بوضع قصاصة الورق الغالية على قبته بحكام في جبهته.

وبالكاد تم تلك المهمة حتى قاطعهما دخل رجل غريب آخر إلى المقصورة فجأة، فوضع الشاب إلى مقعده في نفس اللحظة التي شهدت عودة السيد "ويستون" جاملاً كرماً في يده.
ويستوى

وعلى كل شخص ببعض المعايير الجديدة والتي توصلت إليها بشكل عام، وفجأة لم تعد

ويستوى التي عهدها من قبل وشكلت لها شخصيتها القديمة أمر يستحق الشفقة والعطف. لقد

عمرتها سعادة لا توصف ولكن في الوقت نفسه اجتاحها خوف شديد.

سيطر ذلك الخوف عليها وعندما ازداد إدراكها لشوارع لندن والتي لاحظ على جانب القطار
تحول ذلك الخوف إلى إعاقة وألم شديد. وبدأت قصاصة الورق بكتابتها التي لم تقرأها بعد والتي
أطلقت عليها في راحة يدها وقامت ببطبيها بشكل بسيط كما لو أنها تحركها من الشوق للنظر إليها.
تلاقت نظارات صديقتها مع نظاراتها مرة واثنتين وثلاثة وابتسام الشاب بفرح وشجاعة وكان غردها
الأساسي من وراء تلك الابتسامة هو تشجيعها. لقد تعرضت على وجهه كما لو كان قد سبق لهما
التعارف ولمحت في وجه وسامة تنطق بالرجولة. واستطاعت بعده أن تكبح جماح رغبتها
من أن تنحني جانبا وتفتح قصاصة الورق لكي تقرأ ما قد كتبه لها. تبادلت سرعة القطار حتى
توقفت، فعَّا! إنها لندن. يجب عليها أن تنهض لتحذف القطار ومرة أخرى تلاقت عيناهما. وفي ملح
البصر كانت في محطة قطار العاصمة الرئيسية، ميتروبوليتان متوجهة إلى منزلها الذي يقع في
الضاحية.

لقد شعرت بصداع شديد جعلها تخلد إلى فراشها مبكرة. ونحت وسادتها خيال قصاصة الورق
التي احتوت على اسم وعنوان ليس من المحتمل أن تستطيع نسيانهما بسهولة. وعانت " روز" أشد
العذاب خلال تلك الليلة الملتهبة بالأرق ولم تتمكن من النوم بسهولة. لم تعد تشعر بأي احترام للذات.
فقد اعترض كل شجاعتها وشعورها الجديد بالحيوية! ونظرت بمناظرها القديمة لنفسها وكانت في غاية الحزن والأسى.

من المذنب؟ جلست "روز" تقلب تلك الفكرة في داخلها حتى قرب زروع الفجر وهي في أشد التعبة والمرارة. ما أتعصر حياتها في ظل ذلك العالم الصغير المليء بالاختراق الخايف! هذا ممنوع.
وذلك ممنوع وحتى كبرياء المرأة يجب أن يحصل على إذن مسبق. وفي نهاية المطاف لم تشعر روز بأنها امرأة محتورة، فأي امرأة محتورة تسمح لنفسها بأن تتبدل الأسماء والعناوين مع شخص غريب في مقصورة قطار! ليس ذلك فحسب بل في خلسة أيضا هاربة من عيون والدها. وإذا لم تكن امرأة محتورة فماذا كانت؟ إن ذلك يعني أن والدها قد فشل فشلاً ذريعاً في تربيتها وتعليمها، وبالتالي فإن الغاية الوحيدة التي عاشت جل عمرها من أجلها قد تلاشت وانتهت. شابة مبتدلة وغير مهذبة دون أن ذكشك ستكون أفضل رفيقة لكاتب وحق كان كلامه المزعم عن الشراب والتبغ!

استوقفت "روز" تلك الفكرة وأحسنت بالذم شديد من وقوع تلك الكلمات عليها وجعلتها تشعر بضرورة الدفاع عن صديقتها، وذلك بالرغم من كونه كابئاً لم يكن وقها ولا مبتداً. ووجدت نفسها تعود لاحترام ذاتها من جديد. واستمرت معركتها بينها وبين نفسها لساعات واستنفدت تلك المعركة كل قواها ومحبت الأثر الجيد للشمس والبحر عليها وتركتها شاحبة خائئة القوى.

وفي مساء اليوم التالي علق السيد "ويستون" قائلاً بعد مراقبته لها وهي تجلس في صمت:
- أخشى أن رحلة الأمس كانت شاقة عليك!
فاجابت "روز" بنبرة باردة:
- سوف أشعر بتحسين عما قريب.

أخذ الولد يفكر ملياً مع بعض الشعور بالقلق، فهو لم ينس تعبير " روز" الغريب عن رأيها بعد تناولهم العشاء في الحانة. تأثرته بذلك جعله في غاية الحساسية تجاه أي تغريز في سلوك ابنه. في الصيف المقبل يجب أن يبدأ منتجعاً جديداً أكثر حيوية، نعم...نعم من الواضح أن روز في حاجة لتجديد نشاطها. ولكنها دائماً تكون في حال أفضل عند اقتراب الأيام المتقدمة البرودة.
وفي اليوم التالي كان دور ابنته بأن تشعر بالقلق فقد اعتلى وجه السيد "ويستون" فجأة السخط الشديد، كان شارد الذهن وجلس إلى المائدة دون التوقف بأي كلمة. وقام ببعض التصرفات العصبية كانتا تمرره وهيمتهما من شدة الغيظ. واستمر ذلك الوضع حتى اليوم التالي وبدأت "روز" تعاني من اضطرابات شديدة لا تحمل. ولم تستطيع أن تمنع نفسها من الربط بين سلوك والدها الغريب والسر الذي عذب قلها.

هل حدث شيء ما؟ هل قابل صديقها السيد "ويستون" أو قام بالكتابة له؟

لقد ترقبت "روز" كل موعد لوصول البريد بقلق شديد. فلقد كان من المحتمل بل أكثر من المحتمل أنه سيقوم بالكتابة إليها، ولكن بالرغم من ذلك لم تأت أي رسالة بعد. لقد مضى أسبوع حتى الآن ولم تأت أي رسالة، وظل والدها على نفس حالته وكان من الواضح أنها قد أساءت فهم سبب قلقه واضطرابه. ومضت عشرة أيام ولم تصل أي رسالة.

وبعد ظهور يوم السبت عاد السيد "ويستون" إلى المنزل وقت تناول الشاي. ومن الوهيلة الأولى اتضح لابنته بأن الغضب قد اعتلأ مرة أخرى، وارتعدت وأوشكت على البكاء بسبب الحيرة التي أهلكت أصابها.

- إنني أجد نفسي مضطراً للتحدث إليك في موضوع كريه جداً...

هكذا بدأ السيد "ويستون" حديثه مسكاً بفنجان الشاي وقال:

- موضوع مزعب جداً ولكن عزاني الوحيد هو أن هذا الموضوع من المحتمل أنه سيضوي أمر الجدول البيضي الذي خضناه سابقاً عند شاطئ البحر...

وكعادته عند تعبيره عن الأراة الجادة (ونادراً ما يعبر السيد "ويستون" عن غير ذلك النوع من الأراة) التزم الصمت لوقت قصير وأخذ يحرك لحيته النحيلة بأصابعه. وأغضب روز ذلك التأخير حتى كاد صبرها أن ينفذ.

- في الحقيقة...

تابع السيد "ويستون" حديثه أخيراً قائلاً:
قبل أسبوع تلقيت أغرب رسالة على الإطلاق، بل أكثر الرسائل وقاحة قرأها طوال حياتي... لقد كان مرسل تلك الرسالة ذلك الشخص المزعج شارب الحجة التي تتفائل علينا في الحانة... هل تذكرني؟ لقد بدأ رسالته بالتحدث عن نفسه... وهل تصدقين ذلك... لقد بلغت به المرأة بأن يقول أنه يرغب في التعرف إلي بشكل شخصي! رسالة غريبة جداً! من الطبيعى أيها لم أقم بالرد على رسالته فذلك هو التصرف الوحيد النيبل الذي أستطيع القيام به ولكن الشاب قام بالكتابة لي مجدداً، متسائلاً عما إذا كنت قد تلقيت طلبه... وهناك قمت بالرد عليه بإبتسامة وحزم سلاماً إياه سوالين: أولاً كيف أستطيع أن أتعرف على اسمي؟ والثانياً ما الذي قد أوجيهه له كي يفترض أنني أرغب في لقائه مجدداً؟ وكنت إجابته على هذين السؤالين أكثر وقاحة من رسالته الأولى المهينة... لقد أجبرني الشاب بكل فظاظة بأنه من أجل أن يكتشف اسمى وعنوان أصغر إلى تتبعتها من محطة بالنتجتون إلى المنزل في ذلك اليوم! وكان ما قاله لم يكن في غاية السوء فاكمل حديثه قائلاً: حقاً يا روز أشعر بأنني يجب أن أعترف لك... ولكن في الحقيقة يبدو أن ليس هناك مفر سوى إخبارك بما قاله... في الحقيقة قال لي الشاب أنه يرغب في التعرف على فقط بغض التعرف عليك! وأول فكرة طرأت لي أن أخذ تلك الرسالة إلى الشرطة... إنني لست متاكداً حتى الآن من أين لن أقوم بفعل ذلك... ولكن من المؤكد أنني سأفعل إذا قام برسالة أخرى... قد يكون الرجل مجنوناً أو ربما قد يكون خطاً... من يدرى ربما أتي لتبصيرنا حول المنزل؟ لقد أحستت بأنني مجزرة على تحذيرك من هذا الاحتمال السيئ.

كانت "روز" تتحرك الشاي وتبتسم في نفس الوقت. استمرت في التحريك والابتسام دون إدراك منها لأي من هذين الفعلين.

هتف والدها بجدية قائل:  
 هل تستحين بذلك؟

فأجابته:

- أوه... إنني في غاية الأسى يا والدي لأنك تعرضت لمثل هذا الإزعاج.

لقد كان هناك قدر ضنيل من الأسى البالد يا على وجه الفتاة ونبرة صوتها مما جعل السيد "وستون" يصدق فيها يتفكر شديد. وأطلق سكائه الطويل العنان لواحة من تلك القوانين الثابتة التحذيرية، والتي طالما حكمت حياة ابنه حتى تلك اللحظة قال:
- عزيزتي...إني أнесенحك بعدم الاستخفاف بالأمور المتعلقة باللياقة والأدب...هل من المحتمل أن يكون هناك توضيح أفضل من ذلك لما قد قلته لك مرارا وتكرارا بأنه من أجل الدفاع عن أنفسنا فإننا محرومون على الابتعاد عن الغرباء؟

- يا والدي...

بدأت روز حديثها بعزمها ولكن خذلها صوتها فرد والدها:

- لماذا كنت تقولين يا روز؟

استجعت قوتها وبدلت يداها في شجاعة قائلة:

- هل تسمح لي بأن أرى تلك الرسائل؟

- بالتأكيد لا يوجد أي اعتراض على ذلك!

وقام بسحب المطابقة الثلاثة من جيبه وسلمها لابنته. وبدب مرتعشة فتحت "روز" الرسالة الأولى وكانت قد كتبت بخط واضح ووقعت باسم "تشارلز جيمس بوروغس". وعندما انتهت الفتاة من قراءة جميع الرسائل قالت في هدوء:

- هل أنت واقع تماما يا أبي بأن هذه الرسائل مهينة فعلًا؟

توقف السيد "وستون" عن تشتيط لحيته بإصبعه وقال:

- وهل هناك أدنى شك في ذلك؟

وتابعت "روز" حديثها في توتر قائلة:

- إن هذه الرسائل تبدو لي في غاية الاحترام والصدق!

- عزيزتي لقد أدهشتني بكلامك! هل من الاحترام أن يفرض الشخص معرفته على غريب غير راغب في ذلك؟ إنني أعجز عن فهمك حقا..أين ذهب حمس باللياقة والأدب يا "روز"؟ رجل مزعج
فظ جل حديثه عن التبغ والشراب مجرد كاتب يستحق الشفقة! وأوضح لي وجهه، بأنه يريد أن يصبح صديقًا لابنتي! محترم! صادق! حقًا!

وعندما أصبح السيد "وستون" في قمة ثورته واضطرابه إلى الحد الذي فقد فيه وقاره المعهد، بدأ في التحدث إلى نفسه سببًا بصوت منخفض. وفي مثل تلك اللحظات، فإنه يكون غير راضٍ على الإطلاق.

وظلت عينا " روز " منخفضة باتجاه الأرض. لقد شعرت بقوتها مرة أخرى، قوة منبعها ثورة عقلانية تمامًا وشبه عاطفية ضد مبادئ اللياقة والأدب المستفيدة التي ظل السيد "وستون" أسيراً لها طوال حياته، فقالت:

- والدي...

- نعم يا عزريتي؟

- إن هناك شيء واحد فقط لا أحبه في هذه الرسائل...وذلك الشيء هو الكتب...

- إنني لا أفهم ما تقولين!

ثاردت روز خجلًا و ازدادت توتر أعصابها. فهي كانت تزود نفسها بالقليل من الجرارة والتي ساعدتها في التغلب على الارتباك البسيط الذي أتتها وقالت:

- لقد قال السيد "بوروغس" إنه تتبعنا من محطة بادنجتون إلى المنزل بغرور معرفة عنواننا! إن ذلك غير صحيح...لقد سأأتي عن اسمي وعنونتي عندما كنا في القطار وقام بإعطائي اسمه وعنونته.

- شقيق الأب قال؟

- سألك؟ أعطيته؟
لا يعود السيد "ويستون" إلى رسمه الجغرافي صباح يوم الاثنين أجرى محادثات طويلة مع انطه "روز" وبحثاهم أطرى أطول مع نفس. ولم يستطع أن يدرك بسهولة حق اعتراض ابنته على اللباس والأذب وأنقضت عدة أيام بالفعل قبل أن يوافق على القيام بأكثر من مجرد استجواب عن "تشارلز بوروغس" والسماح لذلك الشاب الجريء بأن يكتب تقريرا مفصلا عن نفسه. كان الصمت هو سر استقرار "روز". فمن أجل الدفاع عن نتائج الجريده التي نسبت إليها رفض أن تطلب برغتها الخاصة أو بحقوقة السيد "بوروغس". ونال صبرها الطويل الصامت مبتهجه حيث لم يفقد تأثيره على الوادي الحريص ولكن ذو القلب الطيب.

وكأن السيد "ويستون" في إحدى الليالي دون أن يطلب منه شيء على الإطلاق:
- إنني أرغب في الاعتراف يا عزيزتي بأن الكذب الذي كان في رسالة الشاب أعطى دليلا على نوع من اللباقة.
- فأجابت روز في قصة الهدوء والبساطة قائلة:
- شكرا لك يا والدي.
لقد كان صباح اليوم التالي عندما قام الأب بارسال دعوة رسمية ولائقة وغاية في الاحترام إلى
الشاب والتي أعمرت نتائجها فيما بعد.
PART TWO
1. Introduction

In this chapter, an attempt will be made to discover the nature of the source text *The Scrupulous Father* followed by comments on the translation problems that faced the translator while translating this particular text and the suggested solutions.

1.1 Knowing the text

The translator's first step in translating any text is to analyze the source text (which will be referred to as ST henceforth) deeply from a translator's point of view in order to know what it is about. The translator can achieve that analysis through a thorough reading or readings of the ST. While reading, the translator may try to find some answers for questions like: What is the subject of the ST? What is the aim of translating such a text? What is the type of the text and its stylistic features? What is the language of the ST? What is the author's intention? Who are the intended audience of the source language text (which will be referred to as SLT henceforth) and do they differ from the target language text (which will be referred to as TLT henceforth) audience? Answers to such questions will help the translator to understand the SLT, to determine which method one can use in translating this particular text, and to identify the translation problems encountered while translating and offer the suitable solutions.

Answers to the above questions with a brief analysis will be provided in the following paragraphs for the text in question, *The Scrupulous Father*.

1.1.1 The selection of the source text:

To begin with, the researcher chose this particular short story for two main reasons:

Firstly, it is a literary work and literary texts always attract the researcher for both reading and translating. As for translating, they attract her for the challenging and
creative nature that is implied in translating any literary work and perhaps for the difficulty of translating such text type. Also, she prefers translating literary work for the role that it plays in enhancing the target language, (which will be referred to as TL henceforth) readers and culture by providing the pleasure of reading literary text; and providing new information, idea and vocabulary that is related to another culture in a different period or age. So, translating a short story as a sample of translating a work of literature is a kind of challenge for the researcher, because she has to recreate an artistic TLT and preserve the same effects of the ST as possible. Malone (1988:2) refers to the nature of translating a literary text by saying that "the quintessence of translation as art is, if anything, even more patent in literary texts", which indicates the special attention that the translator has to pay while translating a literary work as it is a kind of art.

Secondly, for the admire that the researcher felt for this story and its author George Gissing as well as his other works. Also, what attracted her more to choose this particular short story that there is no available information in Arabic about this author; and the absence of Arabic translations of his works, which she discovered through her searching in the internet and the local libraries, although he was one of the successful and famous writers in his time.

George Gissing was a late-Victorian English writer best remembered for his novels New Grub Street and The Odd Women, but these are the highlights of a career which, though short, was marked by relentless industry: he wrote another 21 novels, more than a hundred short stories, a travel book, literary criticism, essays, and enough letters to fill several volumes. The details of his private life, which for much of his time was very unhappy, have fascinated generations of readers. For that, the researcher thought it will be a good chance to introduce a new but old English writer to the Arabic readers and provide some ideas about women status at the late Victorian era which are represented in this short story. Moreover, she liked his way in representing the current problems at his time and producing it in a beautiful deep light-hearted peace of work like The Scrupulous Father.
1.1.2 The source language text type:

Newmark (1988:39-44) classifies the texts types according to their language function and their topic (subject-matter). According to their language functions, texts can be divided into: expressive text, informative text and vocative text. According to the topic, they can be classified into: literary, institutional and scientific.

Following Newmark's classifications of texts types, *The Scrupulous Father* will be obviously an expressive text in function, a short story, and literary text in its topic. He emphasizes that the core of the expressive function is in the mind of the speaker or the writer since he uses the utterances to express his feelings irrespective of any response. For the text topic he claims that literary texts are distinguished from the two other types of topics (the institutional and the scientific) in being more important in their mental and imaginative connotations than their factual denotations. So, the translator has to pay attention for such text type and reflect the same function and topic in the translated text.

1.1.3 The stylistic features of the source text:

As the above classification of the type of the ST indicates that it is a literary expressive text (short story), a brief definition of the short story along with its main stylistic features that make it different from the other types of literary texts (poems, novels and plays) will be provided in the following paragraphs.

A short story, according to Jeff Herman (1999), can be defined as "a brief piece of fiction that is more pointed and more economically detailed as to character, situation, and plot than a novel." This definition indicates that the short story has specific features that do not exist in any other type of literary text as Newmark (1993:48) refers to by claiming that "Outside poetry, the short story can be regarded as the most intimate and personal form of writing in imaginative literature. Its essence is compactness, simplicity, concentration, cohesion. Its symbolic and connotative power transcends its realism and its denotative effect." So, it could be noticed that the most obvious specific features of the short story include:
1. specific words that chosen for their precision and power to develop a single situation or mood.
2. a limited time frame.
3. only one theme, usually about human conflict.
4. action which moves quickly: brief orientation, one main event, short resolution.
5. often past tense narration: mainly “saying” and “doing” verbs.
6. dialogue to create action.
7. a plot which ends suddenly at the climax.
8. usually one main character and a few secondary characters not deeply developed.

Newmark (1993:48) also provides significant features of short stories as a type of text to be translated. The translator has to consider these features since they are the source of most of translation problems that appear while translating them. These features include:

- Its structure: opening and closing sentences and paragraphs are often mutually related and together with title, point to the story's theme and its resolution. Also, punctuations, paragraphing and capitalization have to be counted for since they may differ from the style of the TT.
- Keywords or leitmotifs: often repeated words, phrases or images to indicate theme. These normally have to be reproduced in the translation.
- Stylistic markers: usually they are the author's typical words or structure that are also related to the theme. These markers also have to be consistently reproduced.
- Cultural and universal references and cultural metaphors: the translator has to decide how many of these he can afford to explain economically within the text and in clear understanding language for the TT readers.
- Tradition: normally the SL tradition will be preserved in translation, rather than be adapted to a TL tradition. It should enrich the target literature.
- Functional sentence perspective: it is important to reproduce stresses within the sentences, and to secure their coherent and cohesive links.

Most of these specific features exist in The Scrupulous Father and they have to be in mind while reading and translating the story. The challenge that arises from this point is that the translator has to take these stylistic features into account, analyze and reflect
them as accurate as possible in the target language text, Arabic, while considering the stylistic features of Arabic short stories too.

1.1.4 The language of the source text:

Knowing the type of language in which the SLT is written helps the translator first to understand the SLT, then to reproduce an equivalent type of language in TLT, and consequently an equivalent text in general. Newmark (1988:14) suggests three main scales of text language that provide some help to identify the language of the SLT type, they are:

1. The formality scale: The translator has to assess whether the language of the SLT is officialese, official, formal, neutral, informal, colloquial, slang or taboo,
2. The generality or difficulty scale: Texts can be written in a language that is simple, popular, neutral, educated, technical or opaque; again, the translator has to decide in which level the SLT fits.
3. The emotional tone scale: texts can be emotionally intense, warm, factual or cold. He also suggests that the degree of the emotional tone can be estimated by the way in which intensifiers are distributed in the text.

The assessment of the language of The Scrupulous Father according to Newmark's text scale will be as follows:

1. Formality: The language is neither official nor slang, it is 'neutral' in its narrative parts and a combination of 'formal' and 'informal' in its dialogue for certain purposes like reflecting the nature of the characters in the story, their way of talking and their social levels.
2. Generality: The author uses a language that is not too difficult nor too popular. The language seems to be 'neutral' in the generality degree that is mentioned in the above scale.
3. Emotional tone: Since the ST is a short story that expresses certain ideas, feelings and conflicts, it will be obvious that the emotional tone is 'warm' in most of its parts.
1.1.5 The author's intention:

Knowing the intention of the author of the ST plays an important role in understanding the text, and in choosing the best translation method and procedures. The translator can reveal the author's intention while reading by giving special attention to words, expressions, and style which can reflect his or her intention clearly. Then the translator can come up with a good assessment of the author's intention and judge whether it goes along with her own intention or not, although the translator's intention is usually identical with that of the author of the SLT as Newmark (1988:12) claims.

The intention of the author of *The Scrupulous Father* is to reflect the status of women in the late Victorian era and how they start to take their natural rights in all different aspects like education, marriage and lifestyle. Also, The author, George Gissing, represents the nature of the relationship between a father and his daughter during that time with all its paradox and complications. Such intention has nothing to change nor edit, so the translator has to keep it, reflect it and adopt it in producing the TT.

1.1.6 The readership of the SLT and TLT:

While reading the ST, the translator has to attempt to characterize the readership of the original text, then of the translation in order to cater for a similar readership. She also needs to decide how much attention should be given to the TL readers according to their level of education, class, age, background and sex.

In *The Scrupulous Father*, the SL readership seems to be educated adult average readers who are interested in reading old literature and knowing more about the situation of women in the past. Consequently, the readership of the TLT will be educated adult average (Arabic) readers who enjoy reading foreign translated literary works and have some curiosity to read and know about other cultures in different eras.
1.1.7 Conclusion:

According to what has been discussed above, the main characteristics of *The Scrupulous Father* can be summarized as following:

- Type of text: Literary, expressive (short story).
- Language of the text: Neutral in its narrative parts and a combination of formal and informal in conversations; warm in its emotional tone.
- Intention of both author and translator: reflecting the status of women in the late Victorian era and how they start to take their natural rights in all different aspects.
- Readership: educated adult average readers who are interested in reading old literary works.

Having identified the text in all its important aspects before starting translating as discussed above, the translator now has to decide the best translation method. In the following discussion attention will be given to the debate of choosing the best translation method of translating a literary text in general, and *The Scrupulous Father* in particular.
1.2 Methods of translation

In translation, both form and content should be preserved at the same time. It is the translator's job to convey both of them as faithfully and accurately as possible. Millington (1997:443) stated that "a translation is no translation unless it will give you the music of a poem along with the words of it." However, rendering form and content is not a simple task as it may appear, especially with certain types of texts like literary or religious texts. This point will be discussed below along with Newmark's suggested translation methods, followed by a discussion of translation methods suitable for literary texts.

1.2.1 The old debate: form vs. content

Preserving form or content is an old debate that has been going on since at least the first century BC up to the recent days. Some translators favored some kind of 'free translation' (preserving the content), while others favored 'literal translation' (preserving the form). The first group claimed that what really matter in translating any text is to translate the spirit not the letter, the sense not the words, the message not the form, and the matter not the manner. The second group appeared at the nineteenth century when the study of cultural anthropology suggested that the language was entirely the product of culture and that the language barriers were insuperable, hence the translation of any language should be as literal as possible. This endless argument leads to the controversial choice between being 'faithful' (literal translation) or being 'natural' (free translation) where both have their advantages and disadvantages. Bell (1991:7) states "Pick the first and the translator is criticized for the 'ugliness' of a 'faithful' translation; pick the second and there is criticism of the 'inaccuracy' of a 'beautiful' translation." So, the ugliness and unnaturalness of literal translation when it is stuck to the word-level makes translators opt for free translation. However, the temptation of the beauty of free translation and its easiness may lead to a completely deviated translation from the original text which makes the translation inaccurate.

There are some factors that can help the translator to choose between free translation or literal translation. Such factors are the purpose of the translation, the type of the text,
and the nature of the readership. Taking these factors in mind along with giving the degree of priority to one side over the other, i.e. form or content, or preserving both of them if possible, the translator can choose the best translation method for her text.

According to the above factors along with the emphasis given to the SL or TL, Newmark (1988:45) suggests different translation methods as follows:

<table>
<thead>
<tr>
<th>SL emphasis</th>
<th>TL emphasis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word-for-word translation</td>
<td>Adaption</td>
</tr>
<tr>
<td>Literal translation</td>
<td>Free translation</td>
</tr>
<tr>
<td>Faithful translation</td>
<td>Idiomatic translation</td>
</tr>
<tr>
<td>Semantic translation</td>
<td>Communicative translation</td>
</tr>
</tbody>
</table>

*Figure 1. Translation Methods*

These methods can be grouped into three main methods: word-for-word, literal and free. With the word-for-word excluded, because it is a method that is used as a pre-translation stage only, we are left with two main methods: literal translation and free translation, which concern the translator more and represent the old debate.

Literal translation, according to Newmark (1988:46), is that when a SL word is changed according to TL norms; SL grammatical structures are converted to their nearest TL equivalents; and lexical words are translated into their first meanings only. While free translation means rendering the matter without the manner, i.e. the content without the form; usually it is a paraphrase much longer than the original. That implies the emphasis of literal translation on preserving the form of the original text as accurately as possible (the first word equivalent, the same word order, grammar and style of the SLT); and the emphasis of free translation on preserving the content of the original text (the message and the idea of the SLT).

Knowing the two main methods, it is now the time to ask which method would be more suitable for translating literary texts, is it free or literal translation? The answer will be provided in the following paragraphs.
1.2.2 Translation of literary works: literal vs. free

To decide which of the two main methods, i.e. free or literal, is more suitable for translating literary text like *The Scrupulous Father*, the translator finds herself facing a debatable issue again. Literal translation is often attached to technical texts, while free translation attached to literary texts. However, this is not always the rule and many translators have different debatable views about it. Newmark (1982:5) states "Both Savory (1957) and Reiss (1971) have written that the technical translator is concerned with content, the literary translator with form. Other writers have stated that a technical translation must be literal, a literary translation must be free- and again, others have said the opposite." This argument makes the task whether to choose the free or literal translation method for translating a literary text much harder.

To solve the debate the translator has to first know the type of the text, the readership, the limits in preserving the SLT or deviating from it, and the aim of translating this particular text. By identifying such factors, the translator can narrow down the choice between free or literal translation.

To apply the previous solution to *The Scrupulous Father* it can be summarized as follows:

- As it is discussed above in point 1.1, one can summarize the main characteristics of the text which can help the translator to choose between free or literal translation method:
  - Text type: Literary text, short story, that is expressive in function. The main concern would be rendering the same message of the SLT into the TL according to its norms. At the same time, the TLT should preserve the same function and effect of the SLT. So, that leads to translating both form and content using free translation method (in its narrow sense which means using it for achieving certain functions like exaggeration, expressivity or effective language with preserving the content at the same time).
  - Readership: The expected audience of the Arabic translation of *The Scrupulous Father* would also be adult, educated average
readers. This leads to the necessity of reflecting the author's intention and ideas and preserving them to the TLT readers as much as possible. This factor makes the translator opt for literal translation (in its wide sense, i.e. (literarily of meaning and ideas with considering TL norms, rather than the form of the SLT) to preserve both form and content.

- The aim of translating the text: To entertain and educate the Arabic average readers who are interested in reading translated literary works; and to have the same effect of the original text on the TLT readers. That leads to preserving the content, function, author's intention and ideas as much as possible; which may lead occasionally to sacrifice form for content, i.e. using free translation in its narrow sense.

- The translation method used for translating *The Scrupulous Father* was free translation. After choosing the suitable translation method, the translator had to determine the unit of translation. In determining the unit of translation to be used in translating this particular text, the translator followed Newmark's (1988) explanation. He states that "the freer the translation the longer the UT; the more literal the translation, the shorter the UT" (Newmark, 1988:54).

### 1.2.3 Conclusion

From the discussion above an attempt to solve the old debate, i.e. free or literal, was provided; along with a conclusion suggesting that it might be more adequate for the translation of literary texts to be free. To conclude, the approach used for translating *The Scrupulous Father* can be summed up as follows:

- The translation should be as free as possible and as literal as is only necessary since it is a literary text.
- The unit of translation should be above the word-level in order to apply free translation and sound more natural and acceptable.
- The translation should render the same contextual meaning of the original as closely as the TL norms will allow (such syntactic and stylistic features).
- Any deviations from SL norms in the SLT should reflect similar deviations in the TLT only when it is acceptable and possible to the TL norms.
- It is not the translator's job to modify or beautify what is written by the author of the SLT, but her job is to reflect the author's intention and ideas accurately, naturally and faithfully as possible.

In translating *The Scrupulous Father* a lot of problems under different categories have been dealt with. The main problems faced while translating this short story will be discussed in the next chapter along with the procedures that were used to solve them.
2. Problems of Translation

In this chapter, a number of translation problems that the translator encountered while translating *The Scrupulous Father* into Arabic will be highlighted. The problems will be divided into two categories to make it easier to follow. The first group will deal with the main linguistic problems and their suggested procedures to solve them. The second group will provide a brief discussion of cultural problems and some suggested solutions to overcome the difficulty of translating cultural terms.

2.1 Linguistic problems

In translating *The Scrupulous Father* the translator faced different types of linguistic problems. These problems appeared due to the difference between the SL (English) and the TL (Arabic) in many different linguistic aspects such as grammar, lexicon and style. In this section, the discussion will focus only on the main linguistic problems that are related to the translation of *The Scrupulous Father* along with their suggested solutions. Under each problem an example or two will be given from the SLT and the TLT for more clarification.

2.1.1 Grammatical problems

English belongs to the Germanic language family, while Arabic belongs to the Semitic language family. This distant relation between these two languages pose sharp difference in their grammars, consequently pose variable problems of translation from English into Arabic or the opposite. So, the translator has to take this fact into consideration and pay attention to the grammar of both languages, and be aware of the differences. The main grammatical problems that faced the translator while translating *The Scrupulous Father* will be discussed in the following.
2.2.1.1 Sentence patterns:

As mentioned above, English (SL) and Arabic (TL) belong to two different linguistic systems, therefore their sentence patterns do not match in most cases. For example, English has only one type of sentences which is the verbal sentence, while Arabic has two types: nominal and verbal sentences. So, each grammatical sentence in English must contain a main verb, whereas in Arabic it depends on the type of the sentence (i.e. if it is nominal the sentence does not require any verb at all). This difference can pose a problem for the translators if they translate the English verbal sentences literally into Arabic verbal sentences only, without considering the nominal sentences. This problem appears clearly when one tries to translate verbs 'Be' and 'Have' in the present from English into verbal sentences in Arabic which produces awkward translations, as in:

This room is public, I believe. (56: 27)

So, instead of translating verb 'Be' (is) into the Arabic verb (تكون), the translator has to change the verbal sentence in English into an acceptable nominal sentence in Arabic:

إن هذه الحجرة عامة كما اعتقد.

Another example of the difference in sentence patterns, is the word order of both languages. The normal word order of any declarative English sentence is: subject-verb-object/complement. However, in Arabic it is: verb-subject-object/complement if it is a verbal sentence, and topic-comment if it is nominal. Trying to apply the English word order on Arabic may produce unnatural translations for the Arabic readers, as in:

Rose, however, seemed less consentient than usual. (57: 10)

روز، ومع ذلك، بدت أقل اتفاقاً معه عن المعتاد.

So, it must be changed according to the Arabic (TL) norms into:

ومع ذلك، فقد بدت روز أقل اتفاقاً معه عن المعتاد.
However, the case is not always simple as the example above shows. There are several compound long sentences in the SLT that consist of several dependent and independent clauses. Most of these dependent clauses act as the subject of the sentence, and some of these clauses are separated from the main verb with another dependent clause, as in:

**Apart from three frequenters of the ordinary, in a small room prepared for overflow, sat two persons of a different stamp...** *(56: 2-3-4)*

In this example, the first dependent clause acts as the subject of the sentence, while it is separated from the main verb 'sat' with another prepositional phrase at the same time. The translator finds a difficulty in identifying both the subject and the verb easily in order to translate this sentence according to the TL (Arabic) norms. In order to translate this sentence, the translator has to render the first dependent clause which acts as the subject in the SL into Arabic initial sentence, which does not have any role in the Arabic sentence but to begin the sentence, in order to provide the same meaning and effect, followed by the prepositional phrase, then the Arabic normal word order 'verb-subject' as another sentence.

**ٝذٔؼضٍ ػٖ غلاغس أؽخحؿ جػطحدٝج جُطشدد ػِ٠ جٌُٔحٕ ػٖ غلاغس أؽخحؿ جػطحدٝج جُطشدد ػِ٠ جٌُٔحٕ**

To conclude, when facing a problem of different sentence patterns between the SL (English) and TL (Arabic) the translator should:

- Follow the TL norms as much as possible and the SL norms only when it is possible and don not produce awkward or unnatural translations.
- Consider the availability of the nominal sentence in Arabic and use it when rendering the present helping verb 'Be' or 'Have'.
- Use the emphasize particle (إن), with the nominal sentences in Arabic and when one desires to keep the same word order of the English sentence for certain purpose like preserving the same style of the original.
- For the word order, the translator should consider the differences between both languages and follow the word order of the TL.
• Pay special attention to the differences of word order in all types of sentences: declarative, interrogative, negative and imperative. All of these types differ in their word orders except for the imperative form which is the same in both English and Arabic, hence its translation follows the same word order.

2.2.1.2 Tense:

The English language has a highly developed tense system while Arabic has only a limited and restricted one. Verbs in English usually indicate two main types of information: time relations and aspectual relations. Time relations have to do with locating an event in time like locating it in the past, present or future, whereas aspectual relations have to do with the temporal distribution of an event (e.g. its completion, non-completion, continuation). However, verbs in Arabic indicate mainly the time relations with little importance given to its aspectual relations.

Events in Arabic are located either in the present or in the past, and the aspectual relations can be indicated in other words than verbs like (إن, لقد, كان) when needed. As a result of these differences between English and Arabic in term of tenses, different problems of translation appear. Several English tenses have no precise equivalents in Arabic, since English has over fourteen tenses, while Arabic has only two tenses which also pose problems in back translation.

In The Scrupulous Father, the most frequent used tense is the past tense in all its variable forms (simple, progressive, perfect). The simple past tense does not pose any problems when translating it from English into Arabic as it has its precise equivalent in Arabic, and since it is the only form of past tense available in it. However, the problems of translating the past tenses arise from the fact that Arabic does not show the progressive or perfect aspect of past tense, while English does. Also, the difficulty of understating the sentence because it does not exist in Arabic and rendering it to the nearest precise equivalent poses another problem. Having in mind that Arabic has only one form of the past tense, the most problematic areas in translating the several forms of past tense in The Scrupulous Father are the following
• The past progressive:

In Arabic, one cannot find an equivalent for the past progressive tense. It is not only that, Arabic can use the present tense to express events that happen in the past and vise versa. In a sentence like:

Rather tired after her walk, the girl was dreamily tracing a pattern with the point of her parasol, when some one advanced and stood immediately in front of her. (58: 12-13-14)

The translator does not face any difficulty in translating the simple past tense into its equivalent tense in Arabic, but the problem appears in translating the past progressive tense. As a solution for this problem, the translator can use the verb (كان) plus the present tense to indicate the progression of the verb in the past. However, since the above sentence consists of more than one clause and one of them introducing the time clause, meaning of the sentence and sequences of events that happen in it affect the translator's choice of verbs in Arabic. So, instead of translating 'was tracing' into 'كانت ترسم', a better verb can be used to indicate and describe the progression of the first event while the second one happened. So, the verb 'أخذت ترسم' will convey the meaning better in this sentence. If the sentence has only one clause that consists of past progressive, it can be translated into 'كانت ترسم' plus the present tense.

• The past perfect:

The past perfect also has no one-to-one equivalent in Arabic and this fact causes mainly two problems to translators. First, in understanding it (as there is no other forms of past in Arabic), second, in conveying the exact time of action implied in that tense. So, verbs like 'left' or 'had left' make no difference in Arabic as both will be considered as past tense and translated into one form 'ترككت', as this example illustrates:
After leaving the room, the girl remembered that she had left her flowers behind. (57: 2-3)

وبعد مغادرة المكان تذكرت الفتاة أنها تركت أزهارها هناك...

The two verbs 'remembered' and 'had left' are translated into the simple past tense in Arabic 'تذكرت' and 'تركتك', which makes no difference between them. It is also suggested that certain particles like (قد) can precede the past verb in Arabic to indicate its completion and emphasis, but it is not necessarily added.

To sum up, the translators' awareness of such differences between the two languages helps them to look for the best solutions to overcome the potential problems that might face them in the area of tense. The solutions suggested regarding tense in translating *The Scrupulous Father* are:

- The present and past simple tense in English are translated into their one-to-one equivalents in Arabic as they do not pose any problems in translating them.
- Translate the past progressive tense into 'كان' plus the present simple tense in Arabic.
- Translate the past perfect tense into simple past tense in Arabic with or without the particles (قد).

2.2.1.3 Number and Gender:

English and Arabic reflect number and gender differently. As for number, English distinguishes between one and more than one (singular and plural), while Arabic distinguishes between one, two and more than two (singular, dual, and plural). Moreover, English reflects the category of number in its nouns and pronouns (subjective, objective, demonstrative and relative pronouns), whereas Arabic in additions to nouns and pronouns reflect it in its determiners, adjectives and verbs.

For gender, English and Arabic also differ in their gender distinctions. English nouns are not regularly inflected to distinguish between feminine and masculine, but Arabic does. English distinguishes between gender in just few nouns and only in the third-person singular, while Arabic does in nouns, pronouns (the second- as well as the third-
person pronouns), verbs, determiners and adjectives; and they usually agree with number category. These differences in gender and number do not constitute difficult problems when translating from Arabic into English, but it does when translating from English into Arabic.

In *The Scrupulous Father*, the challenge that faces the translator is how to reflect the number and gender categories in Arabic while they are not reflected in English. For instance, the English third-person plural pronoun 'they' does not express gender, and limits number to more than one. So, the English 'they' has three possible translations in Arabic: هما/هن / هم / حم, which may confuse the translator and make it difficult to decide. Also, the same can be said about the English second-person pronoun 'you' that neither reflects gender nor number. The translator again has to choose between several possible translations for 'you' in Arabic: أنت / أنتما / أنت / أنت / أنت / أنت. The only solution for this problem is the help of the context, understanding the SLT carefully, and then choose the best accurate number and gender equivalents according to the TL norms.

Since *The Scrupulous Father* focuses on two main characters (the father and his daughter), the above choices in regard to number are somehow limited to the dual form and should be reflected in Arabic. However, another serious problem appears as a result of gender differences. The dual form in Arabic distinguishes between gender (whether male or female not both male and female at the same time), so if dual form is used in verbs, nouns or pronouns, for example, it must be either حم / حم / أنت / أنت / أنت, and so forth. *The Scrupulous Father*, as mentioned previously, talks about a father and daughter. The problem is whether to use the masculine or feminine dual form to talk about both of them as it is the case in the following sentence:

> Scarcely was their modest confidence restored,…… (56:14)

Even after limiting the choice into the dual form with the help of context, the difficulty arises in whether the translator should use the masculine or feminine dual form which has to be reflected in the pronoun, verb and noun. The solution for this problem is to follow the Arabic norms when it comes to duality or plurality of different genders. Since the masculine form is the unmarked form in Arabic (in singular, dual and plural)
as well as in most languages that has gender category, the masculine dual form will be used to solve such a problem:

وبالكاد استطاعا أن يستعيدا تقتهم البسيطة في أنفسهما....

To conclude, it can be stated that the differences between reflecting gender and number is a serious problem of translation between English and Arabic. The translator should be aware of such differences, and apply the TL norms in order to achieve accuracy and naturalness in translation.

2.2.2 Lexical problems

Lexical differences between two languages constitute several translation problems. Many people believe that translation is all about substituting words between the SL and the TL, which is not totally true. For translators do not deal with isolated words, instead they deal with texts, contexts, language systems and cultures that all produce the intended meaning that must be conveyed via translation. Culler (1976:21-2) refers to this fact by saying that "Each language articulates or organizes the world differently. Languages do not simply name existing categories, they articulate their own." The following discussion will reveal the main lexical problems that the translator encountered while translating The Scrupulous Father along with their suggested solutions.

2.2.2.1 Non-equivalence at word level:

According to Baker (1992:20), "Non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text." The problem of non-equivalence at word level in translating from English (SL) into Arabic (TL) appears due to different reasons, for example, cultural words, loan words, differences in form among many other. In translating The Scrupulous Father, the translator faces the problem of non-equivalence as the following example illustrates:
Her own marriage was an event so *inconceivable*....(57:34-35)

The word 'inconceivable' has no direct equivalent in Arabic, due to differences in form. It consists of three morphemes: the prefix 'in-' (which carries a negative meaning), the root word 'conceive', and the suffix '-able' (which is a derivational suffix that modifies the meaning). Since Arabic has no ready mechanism for producing such forms, one cannot find direct one-to-one equivalents for such words. So, the solution is to replace the word 'inconceivable' by an appropriate paraphrase, depending on the meaning that it conveys like the following:

أما زواجهما فهي قد كان حدثاً لا يمكن تخيله.....

The translator's awareness of the meaning of each morpheme in the SL word will help in producing the correct TL equivalent.

Another example of the non-equivalents at word level, is when the SL concept or word has no direct lexicalized word in the TL although it is known in the TL culture and language. The word 'smoker' in the following example illustrates this problem:

'I'm going to try for a smoker,'....(60: 36)

- سوف أذهب لأحاول أن أجد مكان في مقصورة المدخنين!

The word 'smoker' in isolation has a direct meaning as 'مدخن' in Arabic which is well known and has a direct one-to-one equivalent. However, in the example above it does not mean the smoker as person, rather it means the smoking compartment in the train. So, with the help of the context and understanding the intended meaning of the SL concept, the translator can find the accurate equivalent paraphrase of the single word 'smoker' in Arabic.

To sum up, the translator may face many problems of non-equivalents at word level due to several reasons. The solution is to specify the reason of the problem first, then find the best solutions for it with the help of the context to understand the exact meaning of the SL word.
2.2.2.2 Idiomatic expressions:

An idiom is a frozen pattern of language in which a group of words have a fixed order and a particular indirect meaning, different from the direct meaning of each word understood in isolation. Translation of idioms is one of the most difficult challenges that may face translators for several reasons like cultural and stylistic differences between the SL and the TL.

When translating from English into Arabic, idioms pose three main problems of translation:

1. difficulty of understanding their intended indirect meaning from their direct words.
2. difficulty in finding Arabic formal equivalent idioms that carry the same meaning and effect, for most of the available idioms and proverbs in Arabic are informal and rarely used in formal writing.
3. impossibility of translating some idioms literally as a solution, since it will provide unnatural and nonsensical translation.

To overcome these problems in translating The Scrupulous Father, the translator has to first understand the idiomatic expressions with the help of the context. Understanding the intended meaning of the idiom helps the translator to find the more accurate equivalent in Arabic. Some idioms have equivalent Arabic formal idioms that carry the same meaning and have the same effect on the Arabic readers, but not necessarily using the same words or image as the following example illustrates:

Rose said no more. Her father pondered a little, felt that he had delivered his soul, and resumed the book. (60: 3-4)

*لم تضف "روز" على كلام والدها شيئاً، وأخذ السيد "وستون" يفكر مليا فيما قاله لبرهة وشعر بأنه قد بلغ رسالته على أكمل وجه وأستأنف قراءته للكتاب.*

The English idiom above indicates that the father had said all what he wanted to say to his daughter completely and satisfactorily using the image of 'delivering a soul'. While in Arabic, one cannot translate that idiom literally as it will make no sense to the Arabic
readers by saying 'stringstream'. Therefore, the translator has to find the best equivalent for that idiom with the same meaning and effect, which is 'بلاغ رأسالك عليه أكلم /بلغ روحه'. The concept of delivering a letter or message in Arabic makes more sense to the Arabic readers than soul, hence it will be more acceptable and natural.

There are other idioms that have no Arabic equivalents, and cannot be translated literally. In this case the translator has to translate and explain their meaning in Arabic, after understanding the English idiom's intended meaning, as the following example:

His pregnant pause gave birth to one of those admonitory axioms…. (63: 31-32)

The English idiom used the image of pregnancy and birth to describe the length of the father's pause between his utterances, and the effect of that on his daughter. The exact image cannot be translated literally into Arabic, nor there is an Arabic idiom that describes the same meaning. So, the translator decides to use 'سكونه الطويل' (long pause) in Arabic to indicate the meaning of 'pregnant pause', and 'أطلق العنان' expression to indicate the meaning of 'give birth' as it is more understandable and acceptable in Arabic, at the same time it implies an idiomatic Arabic expression.

To conclude, the translator should be aware of the difficulty of translating idioms and their differences between the SL and TL. The possible solutions for translating idioms include the following:

- Understand the SL idioms in context as they cannot be understood in isolation.
- The translator can use TL equivalent idioms if they are available, possible and carry the same meaning of the SL idioms.
- If there is no TL equivalent for the SL idioms, the translator can translate and explain the meaning of the SL idioms, and avoid translating them literally as they will produce unnatural non-understandable translation.
2.2.2.3 Translation of proper nouns:

Proper nouns refer to names of individual people, places, titles, calendar times, etc. In English, they are always written with an initial capital letter to indicate them, whereas in Arabic they are written as other types of words without any specifications. Proper nouns in any SLT are purely cultural, that is why they should be respected and transferred into the TLT. Translation of proper nouns is not always straightforward, as some of them pose certain problems to translators and need appropriate solutions to solve them.

In *The Scrupulous Father*, there are few examples of proper nouns that refer to the main characters of the story, and some particular places. They do not pose serious problems as they are usually transliterated into Arabic (literal spelling of the English name in Arabic letters as it is exactly pronounced). However, the main translation problems that faced the translator are:

- The non-existence of certain letters or sounds in Arabic like /g/, /pl/, /l/ or /tʃ/.
- Some of the names of places are confusing and purely cultural, hence need more clarification for the TL readers than just transliterating them.

So, each proper name in *The Scrupulous Father* has its own translation procedure depending on the type of problem faced, as follows:

Persons names:

- Rose: Transliterated into the Arabic name "روس". The letter 's' can be pronounced in English as /s/ or /z/ depending on its position in a word. Therefore, the letter 's' transliterated into 'س' in Arabic as it is the way the name 'Rose' pronounced in English.
- Whiston: Transliterated into the Arabic name "ويستون" according to its English pronunciation.
- Rufus: Transliterated into the Arabic name "روفوس" according to its English Pronunciation.
- Charles James Burroughs: Transliterated into the Arabic name تشارلز جيمس بوروغس". However, with this name the translator faces the problem of non-equivalents of the sounds /g/ and /tʃ/ in Arabic. The solution of such problem is
to transliterate /g/ into ‘ع‘ or ‘ک‘, and /tʃ/ into ‘ت‘ or ‘ش‘. The choice will depend on the translator or the nearest way of pronouncing these sounds in Arabic. Therefore, the sound /g/ in the last name above transliterated into ‘ع‘ to differentiate it from the sound /dʒ/ in the second name which will be transliterated into the Arabic ‘ج‘, and the sound /tʃ/ transliterated into ‘ش‘.

Places names:

- Greyhound: the translator uses translation couplet procedure (transliteration plus classifier) in order to transfer the place's name in addition to its type so the TL readers would understand better what does that name refer to. So, the Arabic translation for this name is "حالة جراي هاوند". Again the sound /g/ transliterated into ‘ع‘ according to its pronunciation and translator delicate.

- Metropolitan Railway: the translator uses translation triplet procedure (transliteration, translation and classifier) to translate such purely cultural place which many of the TL readers may not be aware of. Therefore, its Arabic translation is "محطة قطار العاصمة الرئيسية متروبوليتان" , to provide the required information for Arabic readers, and to explain the value and importance of that railway, especially that there is another station mentioned in the story (Paddington Station) which may confuse the readers. So, the addition of "محطة قطار العاصمة الرئيسية" helps the readers to understand that this is the main railway, which has another secondary branches.

- Paddington Station: " محطة بادنجتون " the translator here uses translation couplet procedure (translation plus transliteration).

Lastly, since Arabic does not give any specification for names of places and people when they are written, the translator used the bold fonts and the quotation marks with those transliterated people's names in order to help the TL readers to differentiate them from other words. With names of places the translator used only the bold font with the transliterated names as they already have classifiers to clarify them.

To sum up, translation of proper nouns are not always simple as it may seem. Some of them need more attention and more than one procedure to translate them into the TL.
The translator should be aware of their translation problems, along with their cultural value that should be respected and introduced clearly to the TL readers.

2.2.3 Stylistic problems

Understanding the meaning of any text is not based on its linguistic aspects alone. Its stylistic features play an important role in comprehending its meaning too. If readers ignore the importance of the style through their reading, they will ignore and lose part of the meaning as a result. According to Ghazala (2002:222), style is "the different, several choices made in texts from language stock in regard to layout (or shape), grammar, words, and phonology, namely all aspects and levels of language." So, style is composed of different choices that are based on different aspects of language system. Therefore, each language has its own style that might differ from the style of other languages. This fact poses translation problems if the SL and the TL have different styles.

The main stylistic problems of translating The Scrupulous Father will be discussed in the following:

2.2.3.1 Fronting:

Fronting means to move a word, phrase or clause from its original place in a sentence (at the middle or at the end) into a fronting position. This stylistic device is usually used to emphasize something or achieve certain function which is part of the text's message. Therefore, in translation this style should be reflected in the TLT when possible to reflect the same function and affect. However, if the fronting style in the SL does not have an equivalent style in the TL or causes confusion to the TL readers, it is better to follow the TL norms.

In The Scrupulous Father, fronting style is frequently used at the sentence level. This style can be recognized from the deviation of the normal English word order, or clauses' positions. Since Arabic is flexible in its word order, the style of fronting can be retained
Apart from three frequenters of the ordinary, in a small room prepared for overflow, sat two persons of a different stamp….(56: 2-3-4)

In the above example, the prepositional phrase is moved from its back position into the middle of the sentence. It also precedes the main clause which is supposed to follow the subordinate clause immediately. The style is used here to give more emphasis on the description of the place that these two people have chosen, and how they chose it carefully and away from others which indicate the nature of their characters. Therefore, the fronting style should be retained in the Arabic translation to convey the same effect and emphasis since it is acceptable and available.

However, when fronting is not acceptable in Arabic or causes an unnatural translation, it should be ignored and translated normally following the Arabic norms, as the following example:

At him she did not look, yet she saw him. (60: 14-15)

The prepositional phrase 'At him' is fronted into the beginning of the clause, while it is supposed to be at the end of it. The emphasis here is given to the person who the girl is looking at, and his importance to her at this moment. When applying the same fronting style into the Arabic sentence, it results unnatural and unacceptable sentence as 'إليه لم

ئُ٤ٚ ُْ

 ولم تنظر إليه بشكل مباشر ولكنها استطاعت أن تراه.

Therefore, it is advisable to retain the normal Arabic word order to achieve naturalness and avoid any confusion for the Arabic readers.

To conclude, fronting style has an important function and role to play in understanding the meaning of the text. Therefore, it should be reflected in the TLT when only it is possible and acceptable.
2.2.3.2 Formality vs. informality:

Written English is usually classified into formal or informal/colloquial language. Each type has its own style, effect, meaning and reason of usage. Arabic however is always formal, and the use of informal or colloquial language is abnormal and unacceptable. Therefore, when translators face the style of informality, they will be confused whether to be faithful or natural, (i.e., to imitate the SL style or follow the TL norms). This confusion is due to the importance of style and its role that play in delivering the meaning. So, if translators ignore the style of informality, they will ignore part of the meaning.

The language of *The Scrupulous Father* is almost formal as it is the norm of literary texts. However, the informal language is occasionally used in its dialogue parts for certain reasons and effects. It is used by one of the main characters, to indicate his nature, way of talking and personality. The problem is that written Arabic is always formal and such shifting into informality is not allowed. So, the translator finds it difficult to transfer the same style of informality into Arabic, as the following example demonstrates:

'...that reminds me that I wanted a smoke. I never thought about it till now; jumped in here in a hurry.' (60: 23-24)

The informality features in the above example is represented in:
- The use of simple, common words and structure.
- The use of expression like 'jumped in here in a hurry'.

Since Arabic, as mentioned earlier, is always formal, this example will be translated into formal Arabic. However, the only way to reflect the informality style in Arabic and at the same time still acceptable, is the use of simple words and structure that indicate simplicity and little flavor of informality. So, by this solution the translation will be formal (following the TL norms), and at the same reflecting the informal style of the SL (being faithful to the SLT) as follows:
To conclude, the style of informality can be crucial to the SLT meaning, but it is difficult to be translated into the TL. The translator should try to weight between the two styles, formal and informal, and reflect them in the TLT when possible.

2.2.3.3 Punctuation:

Punctuation marks are essential in any English written text. They are grammatical and stylistic tools used to achieve organization, easiness of reading and comprehension, clarity and avoidance of possible ambiguity of structure and meaning. Therefore, punctuation marks in English are highly systematic, organized, emphatic and indispensable to any written text. However, classical Arabic is almost void of punctuation marks and it is almost ignored in old texts. Nevertheless, in Modern Standard Arabic, it is very common to use punctuations marks as a result of influence from other languages. Many punctuation marks have become part of the Arabic writing system and have the same important role in facilitating reading and comprehension (e.g. questions mark, exclamation mark, comma, etc). However, some punctuation marks are still rarely used in Arabic (e.g. semicolon, hyphen, etc).

In translation in general, and in translating The Scrupulous Father in particular, these differences between the SL (English) and the TL (Arabic) in punctuating constitute two main problems of translation. First, the difficulty to decide when to keep the same punctuation of the SLT, and when to change it according to TL punctuating system. Second, the addition of punctuation marks that do not exist in the SLT and when to do that.

To overcome these two problems, the translator has to deal carefully with each punctuation mark and its significant role. He or she should be aware of both SL and TL punctuating system and how to reflect that in both texts. In the following, a list of The Scrupulous Father punctuation marks, along with their Arabic equivalents that the translator uses to overcome their problems:
• Semi-colon (;) : Is replaced with comma if the two sentences are strongly connected, or full stop if the sentence has a full complete idea. It is almost absent and rarely used in Arabic.

• Comma (,) : Is replaced with the Arabic conjunction 'ٖ' to connect two or more related ideas or nothing at all. It is also kept as comma in Arabic when it separates related phrases, clauses or ideas, and when it is used to set off interruptive words, phrases or clauses in one sentence.

• Full stop (.) : Is kept as a full stop in Arabic if it is a complete idea, and replaced with 'ٖ' or comma when the English sentence is short and strongly related to the following one. If the full stop is used in conversation, it is replaced with dots (…) in Arabic to indicate suspension, pause or progression of speech.

• Exclamation mark (!) : Is kept the same in Arabic. It is also added when it does not exist in the SLT to indicate other functions in Arabic like emphasis, drawing attention and adding emotive effects.

• Dash (–) : Is replaced with comma in Arabic when it separates interrupted phrases or clauses. If it is used in conversation, it is replaced with dots to indicate progression, change or pause in speech.

• Inverted commas ('  ') : Are used to indicate speech in English, and not necessarily in a separate line. In Arabic, they are replaced with a dash to indicate speech and its exchange, and each turn begins at a new line unlike English.

The punctuation marks that the translator added to the TLT and which did not exist in the SLT include the following:

• Quotation marks ("  ") : the translator uses the quotation marks with names of people to indicate them in Arabic and differentiate them from other words.

• Colon (: ) : the translator uses the colon in Arabic to indicate the beginning of speech, after each reporting verbs like (قال: /قال : قالات ).

Finally, one can conclude that punctuation marks are problematic in translation. The translators' awareness of the punctuation systems of both languages can help them to overcome such problems by choosing the accurate and natural equivalence.
2.2 Cultural problems

Culture is an important part of language, hence in translation. According to Newmark (1988:94), culture means "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." He distinguishes between three types of language according to this definition: cultural, universal and personal. The translator might not face much difficulty in translating universal or personal language as they are known, recognized and have equivalents in the TL. However, translating cultural language or words constitute serious problems of translation, yet they are translatable and can be transferred into the TL. The difficulty of translating cultural words (of cultural denotation and/or connotations) arise from being restricted to the SL culture and, hence, have no direct equivalents in the TL and are almost unknown to its readers.

*The Scrupulous Father* is full of cultural words that are restricted to the English culture which constitute different types of problems. Nida (cited in Newmark, 1988:95) gives a categorization of cultural words as follow:

- Ecology
- Material culture
- Social culture
- Organizations, customs, activates, producers, concepts
- Gestures and habits

Of these categories, number of them are related to the translation of *The Scrupulous Father* and they will be discussed in the following paragraphs:

### 2.2.1 Material culture:

This category includes kinds of food, clothes, houses and means of transport. In *The Scrupulous Father*, two main problems appear under this category, specifically food and drink:
• One of *The Scrupulous Father's* main topics discussed by different characters and have different points of view about, is beer and drinking alcohol. There are four different kinds of drinks mentioned in the story namely:
  
  ▪ Beer: a bitter alcoholic drink made from malt and flavored with hops.
  ▪ Ale: a type of beer, usually sold in bottles or cans.
  ▪ Brew: a type of beer, especially one made in a particular place.
  ▪ Liquor: a strong alcoholic drink.

These four types of drinks are almost known and acceptable for English readers and culture. However, they are not for the Arabic readers and culture. It is not normal nor acceptable to find these different names in any Arabic text, as they are also prohibited in Islam. So, the translator has to take this fact into consideration, and try to find the best solution that would make her faithful to the SLT and natural and considerate for TL readers and text at the same time.

**Solution:** The translator uses the 'general sense' procedure to translate these different types of beer. So, by using this procedure the translator gives the general meaning of them which is well-known to Arabic readers, and ignores its cultural denotations which may confuse the Arabic readers. Therefore, the translation of the three types of drinks (beer, ale and brew) is 'شراب, الشراب, الشعير', which is acceptable and understandable since all of them are of one kind. And the translation of 'liquor' is 'خمر', as it differs from beer, and this equivalent is well known to the Arabic readers.

• Another problematic area is meal distinctions in English and Arabic culture. English culture has different types of meals that do not exist in Arabic, hence they are not known or recognized in Arabic culture. In English culture, meals are divided into: breakfast, brunch, lunch, tea time, dinner and supper. Each of them have its specific time and type of food. However, in Arabic culture there are three main meals: breakfast, lunch and dinner. Although there are three main meals in common (breakfast, lunch and dinner), each one of them has a different time, value and type of food.
In *The Scrupulous Father*, there are three types of meals mentioned in the story: dinner, tea time and supper. Each has a different denotation in Arabic, and even might not be known to the Arabic readers. The translator should be aware of these differences and try to convey the meaning to the Arabic readers without confusion or misunderstanding.

**Solution:** the translator translates the meal 'dinner' into its Arabic equivalent 'الغداء' as it is understood by Arabic readers, and ignores any other cultural details that might confuse the readers. As for the 'tea and supper' in the following sentence:

Between tea and supper she and her father rested on the beach. (59: 7)

The translator uses the 'paraphrase' procedure to translate them into Arabic acceptable understandable equivalent:

وَبَيْنَ وُقُتِ الْشَّاءِ وَالْوَجِيَّةِ الْمُسْتَنِبَةِ الخَفِيفةِ جَلَسَتْ "رُؤْوَز" بَرَقَةَ وَالَّذِيْنَا عَلَى النَّاشِئِ.

By translating them into the above Arabic equivalents, readers will be able to understand and differentiate between these new different types of meal.

### 2.2.2 Customs and beliefs:

Each of the two readerships (the SL and TL readerships) belong to different cultures of different beliefs and customs. The degree of differences between them varies, depending on the concept or idea like political, social, legal or religious differences.

In *The Scrupulous Father*, the differences in beliefs are religious ones. At this case, the translator abandons literal translation of words, and sticks to her own belief, culture and readers. The following examples illustrate the problem:

…she had received a fairly good education, and nature had dowered her with intelligence. (57: 21-22)
As Muslims, only Allah who provides us with all gifts and blessings not the 'nature'. So, the translator abandons literal translation of 'nature', and uses the procedure of 'modulation' (active for passive) to translate this word, in order to achieve acceptable and suitable Arabic translation.

Another example of a religious difference is worshiping, as this example illustrates:

She felt her strength once more, the strength of a wholly reasonable and half-passionate revolt against that tyrannous propriety which Mr. Whiston worshipped.

(64: 16-17-18)

Muslims only worship Allah without any partner. Although the above example uses the word 'worship' metaphorically to indicates how the father was so restricted to his propriety rules, a Muslim translator can not use the same word literally to transfer the meaning. Therefore, the translator again uses the procedure of 'modulation' (change of symbol) to achieve an acceptable translation in Arabic.

So, changing of symbol in this example is from a 'worshiper' into a 'prisoner', which is more acceptable and natural in Arabic.

To conclude, cultural differences between two languages may constitute different serious problems of translation. Yet, cultural words can be translatable and transferable into the TL. The translators should be aware of the differences between the SL and TL in different levels, and take them into consideration. They should try all the possible means to translate cultural words as closely, properly and satisfactorily as possible, with showing all respect to both SLT and TL readers.
3. Conclusion

Throughout the sections of this project, a number of issues that are related to translation have been discussed. The discussion starts with the very first steps that the translators go through when they start reading the SLT and discover its specific features till they finish reproducing the final version of the translation after encountering several problems and solutions. The short story *The Scrupulous Father* has been used as the SLT of this project.

Translation of literary works is one of the most challenging tasks for any translator. Difficulty of literary translation varies from one type to another (poetry, short story, drama, or novel). Compared to poetry, translation of short stories is the second most difficult type of literary texts as Newmark (1988:170) stats: "from a translator's point of view, the short story is, of literary forms, the second most difficult, but here is released from the obvious constraints of poetry – meter and rhyme- whilst the varieties of sound-effect are likely to play a minor role."

Despite the differences between poetry, short story or novel, translation of the short story has its own specific difficulties that do not exist in any other type. Newmark (1988:171) summarizes the most obvious problems of translating short stories as "the relative importance of the SL culture and the author's moral purpose to the reader- it may be exemplified in the translation of proper names; of the SL conventions and the author's idiolect; the translation of dialect; the distinction between personal style, literary convention of period and/or movement; and the norms of the SL- these problems have to be settled for each text." So, the translator has to take all these aspects into consideration and try to reflect them as much as possible in the TLT.

Moreover, any translation (including the translation of *The Scrupulous Father*) involves some loss of meaning, especially in certain aspects like stylistic or aesthetic. Besides, there is no existence of 'the best translation' as one can find many 'good' translations for the same text. However, there is always room for
improving, editing and revising the translation to reach the most accurate natural one.
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Appendix A
The Scrupulous Father

By

George Gissing

It was market day in the little town; at one o'clock a rustic company besieged the table of the Greyhound, lured by savoury odours and the frothing of amber ale. Apart from three frequenters of the ordinary, in a small room prepared for overflow, sat two persons of a different stamp—a middle-aged man, bald, meagre, unimpressive, but wholly respectable in bearing and apparel, and a girl, evidently his daughter, who had the look of the latter twenties, her plain dress harmonising with a subdued charm of feature and a timidity of manner not ungraceful. Whilst waiting for their meal they conversed in an undertone; their brief remarks and ejaculations told of a long morning's ramble from the seaside resort some miles away; in their quiet fashion they seemed to have enjoyed themselves, and dinner at an inn evidently struck them as something of an escapade.

Rather awkwardly the girl arranged a handful of wild flowers which she had gathered, and put them for refreshment into a tumbler of water; when a woman entered with viands, silence fell upon the two; after hesitations and mutual glances, they began to eat with nervous appetite.

Scarcely was their modest confidence restored, when in the doorway sounded a virile voice, gaily humming, and they became aware of a tall young man, red-headed, anything but handsome, flushed and perspiring from the sunny road; his open jacket showed a blue cotton shirt without waistcoat, in his hand was a shabby straw hat, and thick dust covered his boots. One would have judged him a tourist of the noisier class, and his rather loud 'Good morning!' as he entered the room seemed a serious menace to privacy; on the other hand, the rapid buttoning of his coat, and the quiet choice of a seat as far as possible from the two guests whom his arrival disturbed, indicated a certain tact.

His greeting had met with the merest murmur of reply; their eyes on their plates, father and daughter resolutely disregarded him; yet he ventured to speak again.

'They're busy here to-day. Not a seat to be had in the other room.'

It was apologetic in intention, and not rudely spoken. After a moment's delay the bald, respectable man made a curt response.

'This room is public, I believe.'

The intruder held his peace. But more than once he glanced at the girl, and after each furtive scrutiny his plain visage manifested some disturbance, a troubled thoughtfulness. His one look at the mute parent was from beneath contemptuous eyebrows.

Very soon another guest appeared, a massive agricultural man, who descended upon a creaking chair and growled a remark about the hot weather. With him the red-haired pedestrian struck into talk. Their topic was beer. Uncommonly good, they agreed, the local brew, and each called for a second pint. What, they asked in concert, would England be without her ale? Shame on the base traffickers who enfeebled or poisoned
this noble liquor! And how cool it was--ah! The right sort of cellar! He of the red hair hinted at a third pewter.

These two were still but midway in their stout attack on meat and drink, when father and daughter, having exchanged a few whispers, rose to depart. After leaving the room, the girl remembered that she had left her flowers behind; she durst not return for them, and, knowing her father would dislike to do so, said nothing about the matter.

'A pity!' exclaimed Mr. Whiston (that was his respectable name) as they strolled away. 'It looked at first as if we should have such a nice quiet dinner.'

'I enjoyed it all the same,' replied his companion, whose name was Rose.

'Or that abominable habit of drinking!' added Mr. Whiston austerely. He himself had quaffed water, as always. 'Their ale, indeed! See the coarse, gross creatures it produces!'

He shuddered. Rose, however, seemed less consentient than usual. Her eyes were on the ground; her lips were closed with a certain firmness. When she spoke, it was on quite another subject.

They were Londoners. Mr. Whiston held the position of draughtsman in the office of a geographical publisher; though his income was small, he had always practised a rigid economy, and the possession of a modest private capital put him beyond fear of reverses. Profoundly conscious of social limits, he felt it a subject for gratitude that there was nothing to be ashamed of in his calling, which he might fairly regard as a profession, and he nursed this sense of respectability as much on his daughter's behalf as on his own. Rose was an only child; her mother had been dead for years; her kinsfolk on both sides laid claim to the title of gentlefolk, but supported it on the narrowest margin of independence. The girl had grown up in an atmosphere unfavourable to mental development, but she had received a fairly good education, and nature had dowered her with intelligence. A sense of her father's conscientiousness and of his true affection forbade her to criticise openly the principles on which he had directed her life; hence a habit of solitary meditation, which half fostered, yet half opposed, the gentle diffidence of Rose's character.

Mr. Whiston shrank from society, ceaselessly afraid of receiving less than his due; privately, meanwhile, he deplored the narrowness of the social opportunities granted to his daughter, and was for ever forming schemes for her advantage--schemes which never passed beyond the stage of nervous speculation. They inhabited a little house in a western suburb, a house illumined with every domestic virtue; but scarcely a dozen persons crossed the threshold within a twelvemonth. Rose's two or three friends were, like herself, mistrustful of the world. One of them had lately married after a very long engagement, and Rose still trembled from the excitement of that occasion, still debated fearfully with herself on the bride's chances of happiness. Her own marriage was an event so inconceivable that merely to glance at the thought appeared half immodest and wholly irrational.

Every winter Mr. Whiston talked of new places which he and Rose would visit when the holidays came round; every summer he shrank from the thought of adventurous novelty, and ended by proposing a return to the same western seaside-town, to the
familiar lodgings. The climate suited neither him nor his daughter, who both needed physical as well as moral bracing; but they only thought of this on finding themselves at home again, with another long year of monotony before them. And it was so good to feel welcome, respected; to receive the smiling reverences of tradesfolk; to talk with just a little well-bred condescension, sure that it would be appreciated. Mr. Whiston savoured these things, and Rose in this respect was not wholly unlike him.

To-day was the last of their vacation. The weather had been magnificent throughout; Rose's cheeks were more than touched by the sun, greatly to the advantage of her unpretending comeliness. She was a typical English maiden, rather tall, shapely rather than graceful, her head generally bent, her movements always betraying the diffidence of solitary habit. The lips were her finest feature, their perfect outline indicating sweetness without feebleness of character. Such a girl is at her best towards the stroke of thirty. Rose had begun to know herself; she needed only opportunity to act upon her knowledge.

A train would take them back to the seaside. At the railway station Rose seated herself on a shaded part of the platform, whilst her father, who was exceedingly short of sight, peered over publications on the bookstall. Rather tired after her walk, the girl was dreamily tracing a pattern with the point of her parasol, when some one advanced and stood immediately in front of her. Startled, she looked up, and recognised the red-haired stranger of the inn.

'You left these flowers in a glass of water on the table. I hope I'm not doing a rude thing in asking whether they were left by accident.'

He had the flowers in his hand, their stems carefully protected by a piece of paper. For a moment Rose was incapable of replying; she looked at the speaker; she felt her cheeks burn; in utter embarrassment she said she knew not what.

'Oh!--thank you! I forgot them. It's very kind.'

Her hand touched his as she took the bouquet from him. Without another word the man turned and strode away.

Mr. Whiston had seen nothing of this. When he approached, Rose held up the flowers with a laugh.

'Wasn't it kind? I forgot them, you know, and some one from the inn came looking for me.'

'Very good of them, very,' replied her father graciously. 'A very nice inn, that. We'll go again--some day. One likes to encourage such civility; it's rare nowadays.'

He of the red hair travelled by the same train, though not in the same carriage. Rose caught sight of him at the seaside station. She was vexed with herself for having so scantily acknowledged his kindness; it seemed to her that she had not really thanked him at all; how absurd, at her age, to be incapable of common self-command! At the same time she kept thinking of her father's phrase, 'coarse, gross creatures,' and it vexed her even more than her own ill behaviour. The stranger was certainly not coarse, far
from gross. Even his talk about beer (she remembered every word of it) had been amusing rather than offensive. Was he a 'gentleman'? The question agitated her; it involved so technical a definition, and she felt so doubtful as to the reply. Beyond doubt he had acted in a gentlemanly way; but his voice lacked something. Coarse? Gross? No, no, no! Really, her father was very severe, not to say uncharitable. But perhaps he was thinking of the heavy agricultural man; oh, he must have been!

Of a sudden she felt very weary. At the lodgings she sat down in her bedroom, and gazed through the open window at the sea. A sense of discouragement, hitherto almost unknown, had fallen upon her; it spoilt the blue sky and the soft horizon. She thought rather drearily of the townward journey to-morrow, of her home in the suburbs, of the endless monotony that awaited her. The flowers lay on her lap; she smelt them, dreamed over them. And then--strange incongruity--she thought of beer!

Between tea and supper she and her father rested on the beach. Mr. Whiston was reading. Rose pretended to turn the leaves of a book. Of a sudden, as unexpectedly to herself as to her companion, she broke silence.

'Don't you think, father, that we are too much afraid of talking with strangers?'

'Too much afraid?'

Mr. Whiston was puzzled. He had forgotten all about the incident at the dinner-table.

'I mean--what harm is there in having a little conversation when one is away from home? At the inn to-day, you know, I can't help thinking we were rather--perhaps a little too silent.'

'My dear Rose, did you want to talk about beer?'

She reddened, but answered all the more emphatically.

'Of course not. But, when the first gentleman came in, wouldn't it have been natural to exchange a few friendly words? I'm sure he wouldn't have talked of beer to us'

'The gentleman? I saw no gentleman, my dear. I suppose he was a small clerk, or something of the sort, and he had no business whatever to address us.'

'Oh, but he only said good morning, and apologised for sitting at our table. He needn't have apologised at all.'

'Precisely. That is just what I mean,' said Mr. Whiston with self-satisfaction. 'My dear Rose, if I had been alone, I might perhaps have talked a little, but with you it was impossible. One cannot be too careful. A man like that will take all sorts of liberties. One has to keep such people at a distance.

A moment's pause, then Rose spoke with unusual decision--

'I feel quite sure, father, that he would not have taken liberties. It seems to me that he knew quite well how to behave himself.'
Mr. Whiston grew still more puzzled. He closed his book to meditate this new problem.

'One has to lay down rules,' fell from him at length, sententiously. 'Our position, Rose, as I have often explained, is a delicate one. A lady in circumstances such as yours cannot exercise too much caution. Your natural associates are in the world of wealth; unhappily, I cannot make you wealthy. We have to guard our self-respect, my dear child. Really, it is not safe to talk with strangers--least of all at an inn. And you have only to remember that disgusting conversation about beer!'

Rose said no more. Her father pondered a little, felt that he had delivered his soul, and resumed the book.

The next morning they were early at the station to secure good places for the long journey to London. Up to almost the last moment it seemed that they would have a carriage to themselves. Then the door suddenly opened, a bag was flung on to the seat, and after it came a hot, panting man, a red-haired man, recognised immediately by both the travellers.

'I thought I'd missed it!' ejaculated the intruder merrily.

Mr. Whiston turned his head away, disgust transforming his countenance. Rose sat motionless, her eyes cast down. And the stranger mopped his forehead in silence.

He glanced at her; he glanced again and again; and Rose was aware of every look. It did not occur to her to feel offended. On the contrary, she fell into a mood of tremulous pleasure, enhanced by every turn of the stranger's eyes in her direction. At him she did not look, yet she saw him. Was it a coarse face? she asked herself. Plain, perhaps, but decidedly not vulgar. The red hair, she thought, was not disagreeably red; she didn't dislike that shade of colour. He was humming a tune; it seemed to be his habit, and it argued healthy cheerfulness. Meanwhile Mr. Whiston sat stiffly in his corner, staring at the landscape, a model of respectable muteness.

At the first stop another man entered. This time, unmistakably, a commercial traveller. At once a dialogue sprang up between him and Rufus. The traveller complained that all the smoking compartments were full.

'Why,' exclaimed Rufus, with a laugh, 'that reminds me that I wanted a smoke. I never thought about it till now; jumped in here in a hurry.'

The traveller's 'line' was tobacco; they talked tobacco--Rufus with much gusto. Presently the conversation took a wider scope.

'I envy you,' cried Rufus, 'always travelling about. I'm in a beastly office, and get only a fortnight off once a year. I enjoy it, I can tell you! Time's up today, worse luck! I've a good mind to emigrate. Can you give me a tip about the colonies?'

He talked of how he had spent his holiday. Rose missed not a word, and her blood pulsed in sympathy with the joy of freedom which he expressed. She did not mind his occasional slang; the tone was manly and right-hearted; it evinced a certain simplicity of
feeling by no means common in men, whether gentle or other. At a certain moment the girl was impelled to steal a glimpse of his face. After all, was it really so plain? The features seemed to her to have a certain refinement which she had not noticed before.

'I'm going to try for a smoker,' said the man of commerce, as the train slackened into a busy station.

Rufus hesitated. His eye wandered.

'I think I shall stay where I am,' he ended by saying.

In that same moment, for the first time, Rose met his glance. She saw that his eyes did not at once avert themselves; they had a singular expression, a smile which pleaded pardon for its audacity. And Rose, even whilst turning away, smiled in response.

The train stopped. The commercial traveller alighted. Rose, leaning towards her father, whispered that she was thirsty; would he get her a glass of milk or of lemonade? Though little disposed to rush on such errands, Mr. Whiston had no choice but to comply; he sped at once for the refreshment-room.

And Rose knew what would happen; she knew perfectly. Sitting rigid, her eyes on vacancy, she felt the approach of the young man, who for the moment was alone with her. She saw him at her side: she heard his voice.

'I can't help it. I want to speak to you. May I?'

Rose faltered a reply.

'It was so kind to bring the flowers. I didn't thank you properly,'

'It's now or never,' pursued the young man in rapid, excited tones. 'Will you let me tell you my name? Will you tell me yours?'

Rose's silence consented. The daring Rufus rent a page from a pocket-book, scribbled his name and address, gave it to Rose. He rent out another page, offered it to Rose with the pencil, and in a moment had secured the precious scrap of paper in his pocket. Scarce was the transaction completed when a stranger jumped in. The young man bounded to his own corner, just in time to see the return of Mr. Whiston, glass in hand.

During the rest of the journey Rose was in the strangest state of mind. She did not feel in the least ashamed of herself. It seemed to her that what had happened was wholly natural and simple. The extraordinary thing was that she must sit silent and with cold countenance at the distance of a few feet from a person with whom she ardently desired to converse. Sudden illumination had wholly changed the aspect of life. She seemed to be playing a part in a grotesque comedy rather than living in a world of grave realities. Her father's dignified silence struck her as intolerably absurd. She could have burst into laughter; at moments she was indignant, irritated, tremulous with the spirit of revolt. She detected a glance of frigid superiority with which Mr. Whiston chanced to survey the other occupants of the compartment. It amazed her. Never had she seen her father in such an alien light. He bent forward and addressed to her some commonplace remark;
she barely deigned a reply. Her views of conduct, of character, had undergone an abrupt and extraordinary change. Having justified without shadow of argument her own incredible proceeding, she judged everything and everybody by some new standard, mysteriously attained. She was no longer the Rose Whiston of yesterday. Her old self seemed an object of compassion. She felt an unspeakable happiness, and at the same time an encroaching fear.

The fear predominated; when she grew aware of the streets of London looming on either hand it became a torment, an anguish. Small-folded, crushed within her palm, the piece of paper with its still unread inscription seemed to burn her. Once, twice, thrice she met the look of her friend. He smiled cheerily, bravely, with evident purpose of encouragement. She knew his face better than that of any oldest acquaintance; she saw in it a manly beauty. Only by a great effort of self-control could she refrain from turning aside to unfold and read what he had written. The train slackened speed, stopped. Yes, it was London. She must arise and go. Once more their eyes met. Then, without recollection of any interval, she was on the Metropolitan Railway, moving towards her suburban home.

A severe headache sent her early to bed. Beneath her pillow lay a scrap of paper with a name and address she was not likely to forget. And through the night of broken slumbers Rose suffered a martyrdom. No more self-glorification! All her courage gone, all her new vitality! She saw herself with the old eyes, and was shame-stricken to the very heart.

Whose the fault? Towards dawn she argued it with the bitterness of misery. What a life was hers in this little world of choking respectabilities! Forbidden this, forbidden that; permitted—the pride of ladyhood. And she was not a lady, after all. What lady would have permitted herself to exchange names and addresses with a strange man in a railway carriage—furtively, too, escaping her father's observation? If not a lady, what was she? It meant the utter failure of her breeding and education. The sole end for which she had lived was frustrate. A common, vulgar young woman—well mated, doubtless; with an impudent clerk, whose noisy talk was of beer and tobacco!

This arrested her. Stung to the defence of her friend, who, clerk though he might be, was neither impudent nor vulgar, she found herself driven back upon self-respect. The battle went on for hours; it exhausted her; it undid all the good effects of sun and sea, and left her flaccid, pale.

'I'm afraid the journey yesterday was too much for you,' remarked Mr. Whiston, after observing her as she sat mute the next evening.

'I shall soon recover,' Rose answered coldly.

The father meditated with some uneasiness. He had not forgotten Rose's singular expression of opinion after their dinner at the inn. His affection made him sensitive to changes in the girl's demeanour. Next summer they must really find a more bracing resort. Yes, yes; clearly Rose needed bracing. But she was always better when the cool days came round.
On the morrow it was his daughter's turn to feel anxious. Mr. Whiston all at once wore a face of indignant severity. He was absent-minded; he sat at table with scarce a word; he had little nervous movements, and subdued mutterings as of wrath. This continued on a second day, and Rose began to suffer an intolerable agitation. She could not help connecting her father's strange behaviour with the secret which tormented her heart.

Had something happened? Had her friend seen Mr. Whiston, or written to him?

She had awaited with tremors every arrival of the post. It was probable--more than probable--that he would write to her; but as yet no letter came. A week passed, and no letter came. Her father was himself again; plainly she had mistaken the cause of his perturbation. Ten days, and no letter came.

It was Saturday afternoon. Mr. Whiston reached home at tea-time. The first glance showed his daughter that trouble and anger once more beset him. She trembled, and all but wept, for suspense had overwrought her nerves.

'I find myself obliged to speak to you on a very disagreeable subject'--thus began Mr. Whiston over the tea-cups--'a very unpleasant subject indeed. My one consolation is that it will probably settle a little argument we had down at the seaside.'

As his habit was when expressing grave opinions (and Mr. Whiston seldom expressed any other), he made a long pause and ran his fingers through his thin beard. The delay irritated Rose to the last point of endurance.

'The fact is,' he proceeded at length, 'a week ago I received a most extraordinary letter--the most impudent letter I ever read in my life. It came from that noisy, beer-drinking man who intruded upon us at the inn--you remember. He began by explaining who he was, and--if you can believe it--had the impertinence to say that he wished to make my acquaintance! An amazing letter! Naturally, I left it unanswered--the only dignified thing to do. But the fellow wrote again, asking if I had received his proposal. I now replied, briefly and severely, asking him, first, how he came to know my name; secondly, what reason I had given him for supposing that I desired to meet him again. His answer to this was even more outrageous than the first offence. He bluntly informed me that in order to discover my name and address he had followed us home that day from Paddington Station! As if this was not bad enough, he went on to--really, Rose, I feel I must apologise to you, but the fact is I seem to have no choice but to tell you what he said. The fellow tells me, really, that he wants to know me only that he may come to know you! My first idea was to go with this letter to the police. I am not sure that I shan't do so even yet; most certainly I shall if he writes again. The man may be crazy--he may be dangerous. Who knows but he may come lurking about the house? I felt obliged to warn you of this unpleasant possibility.'

Rose was stirring her tea; also she was smiling. She continued to stir and to smile, without consciousness of either performance.

'You make light of it?' exclaimed her father solemnly.

'O father, of course I am sorry you have had this annoyance.'
So little was there of manifest sorrow in the girl's tone and countenance that Mr. Whiston gazed at her rather indignantly. His pregnant pause gave birth to one of those admonitory axioms which had hitherto ruled his daughter's life.

'My dear, I advise you never to trifle with questions of propriety. Could there possibly be a better illustration of what I have so often said—that in self-defence we are bound to keep strangers at a distance?'

'Father'

Rose began firmly, but her voice failed.

'You were going to say, Rose?'

She took her courage in both hands.

'Will you allow me to see the letters?'

'Certainly. There can be no objection to that.'

He drew from his pocket the three envelopes, held them to his daughter. With shaking hand Rose unfolded the first letter; it was written in clear commercial character, and was signed 'Charles James Burroughs.' When she had read all, the girl said quietly--

'Are you quite sure, father, that these letters are impertinent?'

Mr. Whiston stopped in the act of finger-combing his beard.

'What doubt can there be of it?'

'They seem to me,' proceeded Rose nervously, 'to be very respectful and very honest.'

'My dear, you astound me! Is it respectful to force one's acquaintance upon an unwilling stranger? I really don't understand you. Where is your sense of propriety, Rose? A vulgar, noisy fellow, who talks of beer and tobacco—a petty clerk! And he has the audacity to write to me that he wants to—to make friends with my daughter! Respectful? Honest? Really!'

When Mr. Whiston became sufficiently agitated to lose his decorous gravity, he began to splutter, and at such moments he was not impressive. Rose kept her eyes cast down. She felt her strength once more, the strength of a wholly reasonable and half-passionate revolt against that tyrannous propriety which Mr. Whiston worshipped.

'Father--'

'Well, my dear?'

'There is only one thing I dislike in these letters—and that is a falsehood.'

'I don't understand.'
Rose was flushing. Her nerves grew tense; she had wrought herself to a simple audacity which overcame small embarrassments.

'Mr. Burroughs says that he followed us home from Paddington to discover our address. That is not true. He asked me for my name and address in the train, and gave me his.'

The father gasped.

'He asked--? You gave--?'

'It was whilst you were away in the refreshment-room,' proceeded the girl, with singular self-control, in a voice almost matter-of-fact. 'I ought to tell you, at the same time, that it was Mr. Burroughs who brought me the flowers from the inn, when I forgot them. You didn't see him give them to me in the station.'

The father stared.

'But, Rose, what does all this mean? You--you overwhelm me! Go on, please. What next?'

'Nothing, father.'

And of a sudden the girl was so beset with confusing emotions that she hurriedly quitted her chair and vanished from the room.

Before Mr. Whiston returned to his geographical drawing on Monday morning, he had held long conversations with Rose, and still longer with himself. Not easily could he perceive the justice of his daughter's quarrel with propriety; many days were to pass, indeed, before he would consent to do more than make inquiries about Charles James Burroughs, and to permit that aggressive young man to give a fuller account of himself in writing. It was by silence that Rose prevailed. Having defended herself against the charge of immmodesty, she declined to urge her own inclination or the rights of Mr. Burroughs; her mute patience did not lack its effect with the scrupulous but tender parent.

'I am willing to admit, my dear,' said Mr. Whiston one evening, a propos of nothing at all, 'that the falsehood in that young man's letter gave proof of a certain delicacy.'

'Thank you, father,' replied Rose, very quietly and simply.

It was next morning that the father posted a formal, proper, self-respecting note of invitation, which bore results.
قدمة

يسلم هذا البحث كجزء تكميلي للمتطلبات اللازمة للحصول على درجة الماجستير في الترجمة. وهو محاولة عملية لتطبيق بعض جوانب نظرية الترجمة على عمل مترجم، وبناءً على ذلك يعتبر هذا البحث مزيج من الجانب النظري والجانب العملي.

يتضمن الجزء الأول من هذا البحث ترجمة للقصة القصيرة "الأب الحريص" من تأليف الكاتب جورج جنسج. وهي قصة تتحدث عن وضع المرأة وحقوقها في الحقبة الأخيرة من العصر الفيكتوري. ونظرا لعدم توافر أي معلومات باللغة العربية عن هذا الكاتب وأعماله، فإنها تعتبر فرصة جيدة لإضافة كاتب إنجليزي جديد، بالرغم من قدمه، قصة قصيرة جديدة إلى المكتبة العربية و إلى المهتمين بقراءة الأدب الإنجليزي القديم.

أما الجزء الثاني من البحث، فيدارش مشاكل الترجمة الرئيسية التي واجهته المترجم أثناء ترجمة قصة "الأب الحريص"، كما يتضمن هذا الجزء الإجراءات المستخدمة للتغلب على هذه المشاكل والحلول التي تم التوصل إليها.
الأب الحريص

"ترجمة للغة العربية مع التعليق"

ترجمة وتقديم الطالبة
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مشروع بحث يُسلم كجزء تكميلي لمتطلبات الحصول على درجة الماجستير في الترجمة

مقدم إلى
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