SCHOOL OF HUMANITIES, LANGUAGE AND GLOBAL STUDIES

Translation, Culture and Controversy

Lady Chatterley's Lover into Arabic

by

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DEDICATION

To my mother,

The best supporter to my every single success and for her unconditional love; she is, par excellence and beyond compare, my paragon of virtue. I am much inspired by my mother, for whom I can find no similar synonyms to replace or explain!

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ABSTRACT

The key purpose of this research study is to conduct a comparative analysis of two translations of *Lady Chatterley's Lover* (1928) by D.H. Lawrence (1885 - 1930) into Arabic. The in-depth examination will potentially help translation practitioners and students majoring in translation studies to better gain an appropriately useful understanding of how literary translation is practised across a wide range of Arab translators, with a special focus attached to the translation of potential controversies relating to sexuality, class, dialect and gender. The novel carefully chosen as a case study is rich in controversial and sensitive cultural references, making the two translations rendered by Hanna Abboud (1991) and Rehab Akkawi (2006), along with the investigative analysis carried out and the comparison drawn, a good springboard for translators to revisit and reconsider many previous translations of literary works. Given the fact that the works of D.H. Lawrence have been prolifically translated into, and researched in, other languages, the paucity or dearth of translation-related research into Arabic is glaringly noticeable. With the findings revealed, and the fitting recommendations arrived at by the current research study, it is hoped to contribute to bridging the existing gap, particularly the premise of retranslation theory posited which has almost come into play.

Against a backdrop of sociocultural, socioeconomic and socio-political milieu some years following the vicissitudes resulting from the industrial revolution, the novel represents almost the whole gamut of key controversial cultural issues and themes. With this in mind, the research study approaches the novel from a purely cultural perspective to better investigate whether, and how, such cultural specificities are reflected back in the two translations. With the Victorian moral punctiliousness yoked together with fastidiousness, Lawrence's *Lady Chatterley's Lover* snowballed into the 20th Century as a loud cry, calling for freedom from the shackles of Victorian social constrains.

The research study adopts the qualitative research approach, which focuses on the data culled from the source text of the novel (English) and the two translations (Arabic) for comparative and analytical examination. Key to the research is the attention placed on how

successfully or unsuccessfully the two said translators reflect textual and contextual controversial cultural themes in their translations. This includes the bi-cultural and bilingual translation of subtle nuances at the word-level, sentence-level and meaning-level. Admittedly, translating Lawrence's *Lady Chatterley's Lover* is the acid test which the two translators were put through. In other words, a comparative reading of randomly selected segments and snippets of the source text and target text can assess how well the readers can sense and feel much of Lawrence-ness, or whether the two translators maintain much of the bilingual content, while they veer off the bi-cultural context, diluting or downplaying the messages loaded and couched in Lawrence-specific language and culture. The research study also brings to focus how stylistic and aesthetic elements are maintained or watered down in translation. Equally importantly, it also compares the models of translation prescribed by translation scholars, and tests the applicability and completeness of such models and strategies of translation. It aims to provide a comparative account and an analytical critique of these translation models by providing cogent evidence, compelling justifications and telling examples taken from the two target texts.

In light of Ivir's seven strategies, Venuti's two-way translation dichotomy and Newmark's two-different approaches, the findings revealed show that Abboud's translation adopts literal translation, making it more foreignised and the translator is too much visible due to an awkward flow of the target text, taking the target language readership to D.H. Lawrence's *Lady Chatterley's Lover*. Akkawi's translation – seemingly domesticated – is unfaithful to the source text due to the many partial and total omissions and the heavily paraphrased sections and segments, as if the output is a co-authored publication. The two target texts fall short of conveying all the source text cultural controversies.

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LIST OF ABBREVIATIONS

CR	Cultural Reference
CSR	Culture Specific Reference
DTS	Descriptive Translation Studies
LCL	Lady Chatterley's Lover
LT	Literary Translation
SC	Source Culture
SR	Source Readers
ST	Source Text
TC	Target Culture
TR	Target Readers
TS	Translation Studies
TT	Target Text
TT1	First Target Text
TT2	Second Target Text

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CHAPTER ONE

GENERAL INTRODUCTION

"Translation is not a matter of words only: it is a matter of making intelligible a whole culture." (Anthony Burgess, 1984)

1.1 Introduction

"When language collides with translation and when translation conspires against culture, much meaning can be buried alive. Key to making language and culture work in tandem is translation competence" (Deconinck *et al*., 2018). By analogy, if we assume that language *per se* is an iceberg, in that not all language components, albeit existing, are visible to others, then cultural sensitivity makes up a substantial part of the invisible base that is hidden under the waterline (Hall, 1976). It stands to reason that translation becomes more challenging when

Figure (1) Language & Culture Iceberg

translators juggle with two working languages genetically unrelated in terms of linguistics and culture. Translation does not defy linguistic and cultural logic, rather, it aims to piece them together. Admittedly, making translation dance to the tune of language and culture is not a chimera nor is it a breeze, although we all agree with the pithy statement that reads: "A different language is a different vision of life" (Fellini: 1920 – 1993). Figure (1), developed by the researcher herself, explains how culture and language work in unison and translation has to play the role of a catalyst.

Translating culture can be more challenging when deeper and subtle nuances of culturally related controversies are involved. This creates a type of dual-ambivalence tension or tug-of-war for the translator in maintaining the message(s) intended accurately

for his or her readership or audience with zero-level of offence. Equally importantly, striking a balance between language, culture, translation and controversy in such thought-provoking issues is not always smooth. This is because the translator needs to juggle with different key foci, and language *per se,* yoked with culture, which is one of numerous mental tasks that appear extremely formidable unless, otherwise, the translator – aided by translation theories and strategies – perfectly develops and carves out a method to address sociocultural controversies and cultural-related onerous conceptualization: "Translation is not simply a matter of translating words. when you translate, you are working with language and culture. language is one of the many social activities through which the culture of its of its speakers is manifested. As a translator, you need to understand the culture of the audience you are communicating with. You are standing as a mediator between the SL and the TL. If the SL is your mother tongue, then half of the problem is solved. All that you need to do is to understand the cultural background of the target reader/audience so as to be able to convey the SL message to them" (Lahlali, and Abu Hatab, 2014: 35). Language *per se* cannot develop without culture, and culture *per se* cannot exist without language. When language and culture pair up in reality they follow different patterns; hence controversies of different foci crop up, be it sexuality, class, dialect, gender political implications, religious sensitivity or other matters expressed.

With this in mind, does a good translator need to go further and explore all implicit and explicit meaning couched in certain words to impart and convey the real message intended by the author? In other words, a good translator is not one that is perfectly bilingual only; rather, a good translator needs to be perfectly bicultural and bilingual to better convey meaning and not mistranslate connotations or even denotations, which is of equal importance: "Bilingual competence *per se* is not sufficient to guarantee translation competence" (Schäffner, 2000: 19). In other words, bilingual competence can be further harnessed when bicultural skills of translation come into play. Succinctly defined, "cultural translation refers to any translation which is sensitive to cultural as well as to linguistic factors" (Shuttleworth and Cowie, 1997: 35).

When we read, for example, a novel, a poem, a play or any other piece of literature, we read a two-layer book that mirrors and emanates the flavour of the milieu. The first layer is the language that provides a vehicular access to the author's style, and the second layer is how culture may still be, for non-native speakers, a little understood or misunderstood given the fact that many connotations carry meanings that best fit in certain contexts. As such, culture also works as a medium for the translator to decode language (Faull, 2004; Besemeres and Wierzbick 2007; House, 2016; Dreijers *et al*., 2019; Głaz, 2019). Inasmuch as language and culture are human productions, they assume a diverse array of apparel, so to speak, to best reflect people's ideologies both synchronically and diachronically (Díaz-Vera, 2015; Sharifian, 2015).

Given the fact that language and culture are yoked together, translation becomes more thought-provoking when the Source Culture (SC) does not overlap greatly with the Target Culture (TC). The Middle Eastern cliché, for example, هذا الأمر يثلج صدري is best translated into English as "this warms the cockles of my heart" and carries a sociocultural overtone reflecting attitudinal reactions; يثلج best suits Arabs living in desert-like countries, while "warm" best suits western countries lying in cold continents. Surprisingly enough, يثلج and "warm" are never synonymous, but they are still the two words most appropriately used. By the same token, أمل إبليس في الجنة or إذا اصطلح العرب are ironically emphatic Cultural References (CRs); their English equivalents convey the same subtle meaning with totally different words as "never the twain shall meet" and "not have a snowball's chance in hell" respectively. This carries a sociocultural and psycholinguistic fact ascertained by Lewis (2000a). In other words, our minds are keener to work with readily made CRs than working with individual words (Wood, 2010; Weyand, 2014). English and Arabic overlap in semantics, but notably the two languages behave differently in CRs, cultural sensitivity, taboos, faux pas, idioms and metaphors, proverbs and similes (Muhaidat, 2009). The relevance to this thesis is that they most often have a different translation with the same meaning; if mistranslated, the whole message can be totally lost. This linguistic and cultural juxtaposition entails enormous challenges for many translators. When someone is at a loss,

Arabs say في حيص بيص "at sixes and sevens", however, idioms are not part of the scope of the current thesis, albeit they are culturally related. Translators unacquainted with what this CR means would distort the intended meaning. To ideally iron out any potential difficulties, translators should have bilingual and bi-cultural skills. حتى يدخل الجمل في سم الخياط "pigs might fly" is culture-specific, and failing to translate such a cultural-specific meaning is a glaring weakness widely admitted. It is important to note that "literal translation is an old legacy in Arabic translation" (Darwish, 2010: 230). Of great note, although genetically unrelated, English and Arabic still have culturally mutual references that sound almost identical in terms of syntax and semantics. Likewise, "under the table" من تحت الطاولة and "fish in troubled waters" يصطاد في الماء العكر are semantically, culturally, syntactically and pragmatically identical. CRs can be felt at the word-level, sentence-level and meaning-level. Consider, for instance, two-word collocations that are genetically unrelated to the same culture, they carry a meaningful cultural reference that may be lost when mistranslated: "Some collocations are language-specific" (Abdul-Raof, 2001: 29). شاحب الوجه "as white as a sheet", حقد أسود "green with envy", مستقبل غامض "grey future", and دم صاف "blue-blooded" are telling examples. Translating, for instance, "green with envy" into something like أخضر بالحسد or أخضر بالحقد would sound risibly unintelligible to Arab speakers of a purely Arabic cultural background only.

Notably, using near synonymy to translate the SC into an appropriate TC does not work well. When near-synonyms are used to translate culture-specific references, the meaning produced sounds more problematic and indiscernibly recondite to many readers. In Arabic, الرحمن and الرحيم sound near-synonymous, but still some layers of subtle nuances are not mutually shared. As a cursory look, near-synonymy refers to two words that bear "a sufficiently close similarity to one meaning." (Cruse, 2006: 176). الرحمن is best used to refer to how merciful God is; whereas, الرحيم is an attribute of both divine leniency and human clemency. Likewise, though يعرف and يعلم overlap, they do not collocate with the same words. Therefore, we duly say فلان يعرف ربه and يعلم خائنة الأعين و ما تخفي الصدور because each word carries unique subtle nuances of meaning hardly couched in its near-synonyms.

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Similarly, سخط and غضب cannot be used interchangeably; سخط "wrath" is a feeling incurred by superiors towards inferiors; while غضب "anger" can be used both ways. God duly says هذا غضب من " or "هذا سخط من الأهل" and we say أن سخط الله عليهم و في العذاب هم خالدون for the reasons explained الأهل", but we never say سخط الجندي من الضابط or سخط الولد من أهله earlier. The subtle shades of meaning are unfortunately diluted because of the heavy and random usage of near-synonyms by native speakers of Arabic (Abū Hillel al-Askarī, 2005). Translating culture-specific terms, idioms, metaphors, proverbs, similes and issues relating to *mots justes* can be lexically maneouverable by good translators. The relevance to the thesis is that controversies act very much like CSRs, idioms, metaphors, proverbs, similes and the like when it comes to translation; controversies relating to sexuality, class, dialect, and gender can have different impact on the SL readership than that on the TL readership. When culture-sensitive terms come into play, however, translation becomes notoriously more challenging, which often dictates that either the cultural elements be fully or partially razored and trimmed or much downplayed and diluted. As some translators should have authorial skills to produce a spotless TT, so should they have ambassadorial authority to best communicate the SC into an intelligible TC. Languages never work in silos apart from their cultures; without culture implicitly or explicitly embedded in language, authors do not feel tempted to write. By the same token, without cultural references that need to be well communicated through translation, translators often feel their work is more mechanical, lacking enthusiasm and zeal, an area that drives translators to flex their bilingual and bicultural skills. Teleologically, translation provides an access to the SC, which the TC seeks to accommodate as much as possible.

It is highly expected that certain references may hold culturally controversial and sensitive meaning in the Source Language (SL) while they fall flat in the Target Language (TL), and the opposite may be true for certain CSRs. Unless the translator goes deeply enough under the waterline to better understand the whole bulk of the Source Language (SL) cultural sensitivity and controversiality invisible to the Target Language (TL) readers or audience, different pieces of translation, but not all, may then become a perfunctory or

desultory piece of work, stringing together a black-and-white jigsaw puzzle, while unwittingly diluting some cultural flavors, which are supposed to emanate from the SC and the TC alike. Katan (1999, 2004) argues that cultural proficiency or cultural awareness makes up a requisite skill of translation., Otherwise, such a translator is doomed to be always culturally colour-blind – technically achromatic. This simply means that a good translator should be a bilingual and bicultural mediator to unpack the treasure of meaning yet to be unearthed through the SL and perfectly maintain them in the TL (Hall, 1976; Vermeer, 1978; Snell-Hornby, 1992). Venuti (2000) suggests foreignisation and domestication as strategies to translating CRs, as we shall see in the subsequent chapters. If foreignisation and domestication are two separate entities, then where should a good translator hone his or her skills to perfection? Translating a Source Text (ST) into another Target Text (TT), with much emphasis placed only on linguistics whilst turning a blind eye to the sociocultural issues, cannot produce a good piece of translation in most cases. It is culture that dictates much of *how* words are strung together rather than *what* words to string together (Rubel and Rosman, 2003; Tosi, 2003; Abu-Ssaydeh, 2004; Moder and Martinovic-Zic, 2004; Olk, 2013; Ranzato, 2016).

Many translators feel ambivalent about whether translation should follow a word-for-word or a sense-for-sense approach, which has made linguistic theories gain prominence, best showcased by equivalence to date (Nida, 1964; Newmark 1981; Koller, 1979). Another dichotomy posited by Venuti (2012) about the foreignisation and domestication of the ST means the translation of sociocultural taboos, faux pas, milieu-specific connotations, CRs, cultural sensitivity and controversiality are at stake. The trajectory of translation studies reveals that the 1950s and 1960s were dominated by a marked emphasis placed on linguistic-oriented approaches (Munday, 2016), while turning a blind eye to sociocultural factors contributory to the dynamics of translation. With criticism hurled at silencing sociocultural references in translation, Polysemy Theory, posited and developed by Itamar Even-Zohar (1978, 1990), rose to prominence (Millán and Bartrina, 2013; Munday, 2016). Drawing heavily on functionalist and descriptive

approaches, Polysemy Theory then attached more importance to translated literature along with the TC and shifting gear, which in turn, thankfully, paved the way for Descriptive Translation Studies (DTS) (Holmes, 1972). Simply put, key to DTS is the functional, target-oriented, descriptive and systemic approach to translation (Bassnett, 2002). This means that the norms and constraints by which a TT production and reception of translation are governed are of a high priority (Hermans, 1985). Unlike the ST-centered prescriptive approach, more emphasis is attached to the TT oriented approach (Kaya, 2015).

Inasmuch as translation is an interdisciplinary field, and as it involves sociocultural dimensions, translating linguistics without culture could be compared to producing a foggy or fuzzy image. It is for this reason meta-linguistic presence comes into play. Certain governing conditions drive good translation to make the TT immaculate (Lefevere, 1992b). In other words, translating culture is not powered by *what* words to choose, rather, *how* and *why* such words are pieced together. The most significant consideration is not *how* to match words, rather, *why* they are perfectly matched in such a way; for what social, literary, ideological considerations such good translators were driven to translate their work the same way and what these translators hoped to achieve by translating the work (Lefevere, 1992b). With this in mind, the translation compass has taken a new shift, bringing to the foreground all ideological, sociocultural and sociopolitical significance. This, in turn, has caused the translator to bow to the constraints of the SL and SC to ensure it is well reflected in the TL and TC (Schäffner and Bassnett, 2010). Translation is no longer a matter of juxtaposing mere words; there has been a departure from text to context.

1.2 Research Aims

The general key aim of this thesis is to approach the translation of D.H. Lawrence's *Lady Chatterley's Lover* (LCL) from English into Arabic on the basis of the strategies and procedures adopted by the two translators and investigate whether they successfully or unsuccessfully communicated the SL and TC into the TL and TC for the perceived benefits of the Arab readership. The research study will place a special emphasis –comparatively, analytically and descriptively – on the particular strategies and procedures adopted to cope

with the potential controversiality in translating textual segments and snippets that contain elements perceived as culturally sensitive or controversial, at the word-level, sentence-level and meaning-level for both linguistics and culture.

LCL was frequently cited as a novel that has evoked controversy in D.H. Lawrence's home country, Britain, when it was first published in 1928 (Humphries, 2017; Sturm, 2018). The novel was also frequently cited as being a salient telling example of modernist literature. Modernist literature has been defined as a "twentieth-century movement which takes new aspects of literature, as concerned with the changing situation of the society, into account" (Hooti and Omrani, 2011). Modernist writers frequently confronted what they saw as society's dominant yet decaying cultural norms in order to make their point about the changing aspects of that culture. For example, although D.H. Lawrence has generally used conventional syntax, grammar and plot structures in his works, maintaining what Lewis calls "fairly straightforward plots" (Lewis 2007: 77), he has thematically mobilized controversial narrative devices to better convey his message about the changing times in Britain in the wake of the First World War (Harrison, 2003; Krockel, 2007). In LCL, for instance, D.H. Lawrence offended the general readership, or at least the British censors, with his portrayal of glaringly obnoxious sexuality and use of explicit sexual language, which does lack decorum.

Loaded with several telling obscene sexual references along with indecent and lewd culturally sensitive and controversial taboos, LCL makes a good example to investigate how such themes influences the translation of such work into Arabic, through analyses, comparison and in-depth and detailed description of the thematic and stylistic challenges encountered by the two translators into Arabic. It would be interesting to see whether the two translators have made Arabic forgive and accommodate the culturally sensitive and controversial taboos expressed in the SL and SC to be equally expressed in the TL and TC, alike. The said challenges to the translators become more pressing when the work of literature transgresses sociocultural and religious values that may be regarded with high reverence by conservative circles in the target (Ember and Ember, 2003; Merlini and Roy,

2013). Across Arab communities, it is not uncommon for conservatives to have social and political influence, which they would use to maintain their grip on the public sphere. The conservative attitude is used here to refer to the cultural controversiality and sensitivity of taboos *vis-à-vis* the liberal attitude, which adopts laissez-faire consideration into all cultural taboos.

Following the First World War, there was a massive blitz of literary translation of many western works into Arabic. The translated works of the western literature were published for the Arab readers in several cities (Avino, 2011). However, with many western literary works being translated into Arabic, many felt unhappy with such an uncontrolled influx of translated works of western literary classics; many famous figures of the then Arab literati thought such translated literature would potentially corrupt many religious sociocultural values of Arab communities. Both laicism and atheism comprised elements of the perceived corruptive impact of the translation of western literature; people would knowingly or unknowingly by nature veer off commonly accepted values, repelling religion and breaking away from commonly accepted cultural norms. It is worth noting here that such members of the Arab literati would draw a defining line between literary translation and other types of translation. For example, translating European scientific work was encouraged by Al-Rafi (1801 – 1873) because such translations, in his opinion, would help Arabs to learn more about the European scientific progress and civilization.

It is not uncommon that conservative intellectuals of political groups would often attempt to influence formal or popular censorship over what could be translated or published. A recent example was an incident in 2004 when Samia Mehrez, Professor of Modern Arabic Literature at the American University in Cairo, came under attack for assigning to her class the fictional autobiography of the Moroccan writer Mohamed Choukri, *Al-Khubz Al-Hafi* (*For Bread Alone*), because some students and parents judged it 'pornographic' (Faqir, 2004: 167).

However, the impact of censorship or adverse public reaction to published works of literature is not a straightforward matter and needs to be further nuanced depending on the country in question and the historical circumstances surrounding the publication of such works. Therefore, the aspects of LCL that had evoked controversy in Britain in the 1920s and 1930s have the potential to receive similar reactions in the Arab world of the late twentieth century and early twenty-first century. This makes LCL a suitable choice for the purposes of this research study. In LCL, D.H. Lawrence tackles controversial and sensitive topics in relation to culture, sex and love, which could, arguably, pose problems for the Arab readership when translated fully and faithfully into Arabic. It can be argued that a potential Arabic translator of LCL, or any similar STs for that matter, would be obliged to make some changes to the TT in order to make the translation more reachable and readable by the target readers, while avoiding any unwelcome culturally sensitive elements that Arabic does not accommodate; many conservative Arab readers adopt a zero-tolerance towards translation lacking proper decorum.

1.3 Hypotheses

Libraries across the Arab countries abound with translated western literature, ranging from short stories, plays and novels to other classics of the whole gamut of canonised literary works and masterpieces produced across different epochs (Faiq, 2004; Pettersson, 2006; Hartman, 2018).

One of the traditionally and explicitly expressed aims for such translations was the desire to allow Arab readers to further explore the western literary tradition and feel the aesthetic experience of reading 'great' works of literature (Alkhuli, 2001; İhsanoğlu, 2003; Issa, 2017; Hartman, 2018; Hanna, *et al.*, 2019). An additional aim usually promoted by the academic discourse of literary studies is enabling students of literature to learn specific methods, approaches and strategies employed in fiction writing and literary representation (Al-Tamimi, 2012; Gural *et al.*, 2015; Rabadi & Bataineh, 2015; Chittra *et al.*, 2017).

The past and present Arab audiences and readership tend to be more conservative in what they receive and produce in terms of literature and art in comparison with other communities: "The growing conservatism of Arab audiences has also made directors, actors, and state censors throughout the Arab World today acutely aware of the limits of what they can present to the general public and even to the elite festival circuit" (Reynolds, 2015: 164). Given the relative conservatism of the Arab readership, the translator or publisher needs to make the texts thematically acceptable before their translations can be published in the Arab world giving consideration as to the public's perception of some foreign literary texts. Much of such work is edited, tweaked, conflated, truncated and censored in the pre-publication stage by subject-matter experts, who are fully aware of the Do's and Don'ts; the translated work should conform to censorship governing rules (Landau, 1958; Shafik, 2001; Mostyn, 2002; Nsouli & Meho, 2006; Ginsberg & Lippard, 2010; Evans & Fernandez, 2018). For instance, in the translation of D.H. Lawrence's *Lady Chatterley's Lover*, TT2 by Akkawi omits words such as phallus and penis. Such censorship rules imposed by the publisher or the government authorities concerned limit the translator hence he or she feels forced to make changes to the translation to get the go-ahead for publication. Some forced changes could affect both the thematic and aesthetic qualities of the literary work. This could have a devastating effect on the TT, setting it further apart from the ST, which it is supposed to reflect well. Therefore, the TT flags up the failure to deliver the original author's message or an acceptable approximation (Tan, 2013). Razored and trimmed by censorship, translation comes out with culture-related echoes put out and muffled to be welcome into the TT. Like other Arab countries, Egyptian censorship laws ban offensive language and would not allow any obscene references to religion, sexual innuendos and indecent dialogues (Shafik, 2001) and several other Arab countries follow suit. For example, in Lebanon, publications of all different types of formats failing to comply with the laws of morals should be prohibited. Likewise, in the United Arab Emirates, audio-visual materials are subject to jurisdictional censorships laws to remove any improper content that violates religious and social values (Cintas and Nikoli, 2018).

1.4 Research Questions

My main research question is concerned with whether it is possible to model the complex task of literary translation, especially with regards to translation of controversial and culturally-specific elements, using existing models of translation. Several hypotheses have been advanced by translation studies scholars in identifying ways in which translators strike a balance between rendering the aesthetic quality of the literary text on the one hand, and the thematic features on the other hand. Specifically, Ivir (1987), Newmark (1988) and Venuti (2012) have dealt with the strategies and procedures adopted for the rendering of cultural references together with sensitive and controversial elements of culture.

The research study develops and constructs a working testable hypothesis that a comparative, analytical and descriptive juxtaposition of the literary translation (LCL from English into Arabic) across two genetically unrelated languages (English and Arabic) across a diachronic and synchronic trajectory of the English and Arab cultures, spanning across the West and the East over the 20th Century and the 21st Century, adopting and drawing on different models, approaches, strategies and procedures of translation can provide useful and seminal insights into whether literary translation couched in taboos, culturally sensitive and controversial elements is well accommodated in Arabic. The following can help to cull more detailed information and feed into the said hypothesis:

1. The comparative analysis of the ST and the TT in the light of the critical readings of both texts. This is to be done on the basis of the impact of religion, politics and culture on the concepts, cultural transfer, lexical items and expressions and their connotations and overtones. Such a comparative in-depth analysis of the ST and the two TTs will fathom how successfully or unsuccessfully the two translators managed to impart the messages loaded in the SL and the SC, giving existing and potential translation experts a sense of understanding how cultural references are well communicated, partially communicated or amputated and buried alive.

2. The degree of comprehensiveness of each model in covering various strategies and procedures which translators adopt, especially in situations where the ST is couched

in culturally-specific themes and styles. This is accentuated by the potential controversiality of such themes and styles in the TC.

3. The possibility of synthesising a more comprehensive model that applies to translation of potentially controversial works of literature from English to Arabic, which will be examined in detail in light of the two Arabic translations of LCL.

4. The degree of comprehensibility and transferability of culturally sensitive and controversial elements across the SL, SC, TL and TC.

Based on the foregoing hypothesis posited and developed, this research study aims to further explore the following research questions:

1. Did the translation strategies chosen by TT1 and TT2 contribute to transferring the linguistic accuracy of the ST into the TT1?

2. Did the translation strategies chosen by TT1 and TT2 contribute to transferring the SC accurately into the TC?

3. Did TT1 and TT2 convey the sexuality-related controversies into the TL?

4. Did TT1 and TT2 convey the class-related controversies into the TL?

5. Did TT1 and TT2 convey the dialect-related controversies into the TL?

6. Did TT1 and TT2 convey the gender-related controversies into the TL?

7. Were the TT1 and the TT2 translators visible or invisible both culturally and linguistically?

1.5 Conceptual Framework

In accord with the theories constructed and developed by Toury (1995), research studies are highly recommended to be conducted based on sufficient and diverse corpora. The selection of the material to be investigated by the research study was based on the main parameter that guided the researcher to cull a sufficiently large corpus, given the fact that there should be a sufficient level of clarity, repetitions, norms, regularities, frequency rates, trends and tendencies in translating a literary work. To arrive at reliably representative findings, the corpus should also be appropriately large and widely covering different

genres, patterns, various culturally sensitive references and elements of wide-ranging themes (Toury, 1995). With this in mind, the 19 chapters of LCL provide a better analysis, comparison and description of the data culled diachronically and perhaps synchronically, spanning over longer periods of time and place. This makes the research study a point of departure from the prescriptive approach historically outdated into a descriptive paradigm of translation (Lambert, 2006; Lathey, 2006; Toury, 1995).

Drawing on the theory of translating controversies, Nida (1963) argues that translation should strike a balance equally between linguistics and culture. However, Linfoot-Ham (2005) explains that euphemism in translation is much needed both for sociocultural and emotional considerations, which helps the translator to discuss other issues, while still allowing the translator to avoid upsetting his or her TL readership. Drawing on the 19 chapters of LCL, wide-ranging telling instances of the culturally sensitive and controversial elements, including taboos, faux pas, sexuality, obscene language and offensive references are meticulously culled and cross-matched with the First Target Text (TT1) and the Second Target Text (TT2). This will give the reader a much deeper understanding of what culture LCL represents and what the target readership would expect to see in the TT produced. For a much easier demonstration of the analytical, descriptive and comparative purposes, the juxtaposition is displayed in an easy-to-understand table. This helps the researcher to walk the target readership through the A-Z journey not only of what the two translators have produced, but also how and, possibly, why they did so. This invites translation practitioners to take action, rather than being silent, taciturn and reticent about how much culture is translated into the TT.

Although models are meant to be prescriptive, i.e., they aim to guide the translator on how to handle such difficult culturally sensitive and controversial elements of the ST, the analysis will be critical, comparative and descriptive from the point of view of assessing the "prescriptive" efficiency of the models used. However, the study aims to avoid prescriptive assessment based on right-or-wrong dichotomies or a success-failure thumbs-

up or thumbs-down method and will, thus, offer the reader an insight into the set of possibilities made available by the TL.

Detailed analysis of the two translations (TT1 and TT2) of LCL will be carried out in the light of the overall strategy of cultural transposition as defined by Newmark (1988). Equally important, Ivir's seven strategies (1987) which are applicable to the translation of Culture Specific References (CSRs) in literary texts will also be one of the main tools of analysis. Analysis will be also carried out based on Venuti's textual strategies of domestication and foreignisation (2012), as well as his concept of the visibility and invisibility of the translator (Venuti, 1995: 41-42). In a similar vein, Vermeer's Skopos Theory (1978) will be factored in as it is contributory to translating literary texts loaded with cultural references. With the Skopos Theory drawing on a functional and sociocultural concept of translation, contextual factors of sociocultural milieu need to be carefully considered in translating the ST into an intelligent TT (Schäffner, 2001). Applying Skopos Theory, the translator can be clearly guided on how translation-related challenges such as taboos, gender, sexuality, class-based conflict and the like can be better diagnosed and addressed with minimal loss of CSRs. Polysemy that gives rise to other controversial meaning will be also discussed to show how translation across two languages and culture genetically unrelated may be contributory to producing inaccurate translation. This is felt more in class and gender than in sexuality and dialect, as shall be exemplified in the subsequent chapters. It should be noted that polysemy will be a minor point that adds some thought-provoking ideas for translation researchers and practitioners. Polysemy can deceive many translators and can bring about semantic ambiguity when culture-specific controversies come into play. By definition, polysemy is "a term used in semantic analysis to refer to a lexical item which has a range of different meanings" (Crystal, 2003: 359). In the 55 samples collected, an interesting example is 'play'. It sounds polysemic in that it connotes a sexual innuendo, while the translator just sees the first layer of meaning (a literary genre or an art production on theatre), unwittingly brushing aside the other layer of meaning, which is intended as the context dictates. The other interesting semantic

features which the translator may slip into or may resort to using are hyponymy and hypernymy. As we shall see in the 55 samples, the two translators in certain instances apply hyponymy and hypernymy in translation to avoid producing obscene language. By definition, "Hyponymy is the relationship that exists between specific and general lexical items, such that the former is included in the latter. The relation that is reverse to hyponymy is hypernymy" (Dash *et al*., 2017: 121). This can cause controversies to be either downplayed or much overstated, as shall be revealed throughout the data analyses, comparisons, descriptions and discussion of findings.

The analysis will methodologically encompass two dimensions, vertical and horizontal, as outlined in Figure (2) for clarification purposes:

Analysis of D.H. Lawrence's Lady Chatterley's Lover					
Horizontal Translation Approaches & Strategies	Vladimir Ivir (1987) Seven Strategies	Vertical CSRs			
	Peter Newmark (1988) Cultural Transposition	Sexuality	Class	Dialect	Gender
	Lawrence Venuti (1998) Domestication and Foreignisation Translator's (In)Visibility				
	Hans Vermeer (1978) Skopos Theory				
	Gideon Toury (1980) Theory of Translational Norms				

Figure (2)

The assessment of the translation of CSRs in literary texts is of great importance for quality purposes (Rodríguez, 2007; Jamshidian & Mohammadi, 2012). The horizontal and vertical dimensions will help to guide the researcher to analyse the TT1 and TT2 in the light of the three approaches and strategies Ivir (1987), Newmark (1988) and Venuti (1998), buttressed by Skopos Theory (Vermeer, 1978), and examine their applicability to the translations of CSRs that fall under the thematic and stylistic categories. In turn, this will help to diagnose, identify and flag up the cultural and linguistic challenges encountered while translating the culturally sensitive references from English into Arabic. This can potentially provide a fairly detailed and self-explanatory image for the reader to be well-equipped with the tools used, or which are recommended to be used, to work out translation-related solutions. Equally importantly, this helps the researcher to construct a model to analyse, compare, contrast, describe and assess whether CSRs are successfully or unsuccessfully translated and how (Trappenberg & Scheike, 2003; Wright, 2016; Boase-Beier *et al*., 2018; Washbourne, Kelly & Van Wyke, Ben, 2018). The "gap" analysis of both dimensions will provide a basis for synthesising a more comprehensive model for analysing translations of CSRs from English into Arabic.

1.6 Conclusion

It stands to reason that translating two genetically related languages can be much easier than working through two languages that are genetically unrelated. When cultures come into play in translation, more thought-provoking challenges may potentially creep into the workflow. When the translator commissioned or mandated with the task is fully aware of, and well-equipped and seasoned with, efficient translation tools, approaches, strategies and techniques, then many challenges that seem at first to be formidable and onerous become smoothed away.

Chapter One provides a general introduction followed by a necessary set of sections subsumed under the thesis, including research aims, research hypotheses and research questions. Chapter Two provides some literature review and further explains the key translation approaches, methods, techniques and methods used by the researcher in the

thesis discussion: Newmark's Cultural Transposition Strategy; Venuti's Translator's (In)Visibility and Domestication and Foreignisation; and Ivir's Seven Translation Strategies. Chapter Two also provides some key concepts relating to translation, culture and controversy along with their definitions. This helps to define several terms key to constructing and conducting relevant comparisons, analyses and descriptions. Chapter Three provides a detailed description of the research methodology along with the conceptual framework and the qualitative research method. Chapter Four provides in-depth explanation of Culture-Specific References, Culture and Translation, Translating Controversy, Literariness and Cultural Specificity and Controversy and Culture. Chapter Five explains relevant translation approaches: Vermeer's Skopos Theory, Even-Zohar's Polysystem Theory, Gideon Toury's Theory of Translational Norms, Lawrence Venuti's Translator's (In)Visibility, Vladimir Ivir's Seven Translation Strategies and Peter Newmark's Cultural Transposition. Chapter Six provides an explanation of Controversy in *Lady Chatterley's Lover*, Controversy in Lawrence's Works, Censorship in Lawrence's Works, Controversy of Class Conflict in *Lady Chatterley's Lover*, Sexuality in *Lady Chatterley's Lover* and Linguistics of *Lady Chatterley's Lover*. It also provides a brief reference to the translation of D.H. Lawrence's LCL into Arabic and an overview of the two translators: Hanna Abboud's Translation of *Lady Chatterley's Lover* and Rehab Akkawi's Translation of *Lady Chatterley's Lover*. Chapter Seven provides data analysis and qualitative analysis methods. It also provides in-depth comparisons, descriptions and analyses of translating controversies relating to sexuality, class, dialect and gender. Chapter Eight contains discussion of the findings and the conclusion. It provides detailed comparisons, analyses and descriptions of TT1 and TT2 and the translation methods used by each. It also relates the research questions to the findings revealed. Chapter Eight also discusses how the current thesis can possibly contribute to enriching the existing and potential literature on translating controversies and presents the limitations of the current research study and the possible research questions that can be conducted by translation researchers. It also develops a set of seminal recommendations which will, hopefully, be of good relevance and significance to translation.

CHAPTER TWO

LITERATURE REVIEW

"No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language." (Lotman, 1978)

2.1 Introduction

Translation often flows smoothly when the two languages involved have very much in common linguistically, whereas it becomes more challenging when culture comes into play given the subtle nuances and marked differences couched in unique specificity that requires pinpoint accuracy. The literature abounds in research studies on how translation acts as a catalyst to bring language and culture closer. However, when culturally related controversies of sexuality, class, dialect, and gender need to be translated from English into Arabic, not so many references are available to support the translation to flow smoothly whilst neither overshadowing language nor culture, just communicating the message (s) intended by the original author. In the subsequent sections, the researcher will delve into the translation strategies, approaches and techniques developed to translate culture and investigate how well they serve when translating controversies akin to sexuality, class, gender and dialect. This will be a good springboard or stepping stone to delve into discussing how translation addresses controversy, while still maintaining language and culture boundaries.

2.2 The Cultural Transposition Strategy

Alongside Venuti's Domestication and Foreignisation or The Translator's (In)visibility (2012) and Ivir's Seven Strategies (1987), Newmark's Literal Translation and Free Translation (1988) can be a good bedrock and springboard for the translation of literary classics. Newmark examined the constant battle between what he termed "literal translation" versus "free translation". According to Newmark (1981), this goes back to the nineteenth century controversy of "whether a translation should incline towards the SL or the TL, and the faithful translation versus the beautiful translation – literal versus free".

The discussions revolved around a continuum between "semantic" and "communicative" translation; any translation can be "more or less semantic" – "more, or less, communicative" – even a particular section or sentence can be treated "more communicatively or less semantically".

The approach of literal translation is to stick to the SL semantics, trying to find, in faithfulness to the ST, as close correspondence in the TL as possible. However, one problem with which this method is riddled is that the end product may be difficult for the TL readership to grasp or appreciate. Some scholars, such as Zhongying (1994), argue that certain cultures, such as that of China, prefer literal translation to free translation. Possibly, this can be understood in that literal translation can bring the TL readership closer to the SL and the SC in terms of ideology, milieu and other issues relating to their prevailing conventions. On the other hand, the key concern of the free translator remains adamantly persistent as how to best convey the message couched in the SL and the SC in such a reader-friendly manner for the TL readership. Quite often, such a choice would result in linguistic and cultural bias, dwarfing the SL and the SC, which both become silhouetted against a literary classic, whose linguistic and cultural richness have become buried alive, so to speak; it is the subtle nuances that impart a unique flavour to the whole message rather than a mere transfer of meaning at the word-level and the sentence-level.

Again, Newmark (1981) argues that the tug-of-war between literal translation and faithful translation never comes to an end, which is a well-established fact ascertained by Venuti (2012) and several others. Simply put, Newmark explains that "the conflict of loyalties, the gap between emphasis on source and target language will always remain as the overriding problem in translation theory and practice" (Newmark, 1981: 38). To mitigate the bi-cultural and bi-linguistic impact that may be generated through translation, Newmark suggests that the gap be narrowed down simply by substituting the terms associated with both semantic and communicative translation. Newmark also explains that communicative translation seeks to produce a level of impact as similar as possible to that

felt and sensed by the TL readership, whereas semantic translation seeks to provide semantic and syntactic structures as closely as possible as it is permitted by the SL.

Cognitively seen as a bi-lingual and bi-cultural tug-of-war, translation comes into play alongside other contributory factors, making the TT in a state of influx over time. Between the two poles of translation-related bias extends a continuum that represents the translator's intentionality. The translator's aim is to imitate the ST faithfully, which produces an SL bias to the communication of the message effectively, which generates a TL bias. In The View (1988), the bias towards any of the SL or the TL is usually determined by the translator's adopted strategy, techniques and approaches. In addition to the linguistic bias, we need also to meticulously locate any cultural biases brought about by the unacceptance or unreadiness to accept such cultural controversies. With reference to, and in line with, the case study of the current research study, Figure (3) clearly illustrates where the two translators can be located on the translation scale suggested by Newmark (1988), which describes an eight-level scale of translation that locates the translator in terms of language and culture. This is helpful for the methodology in order to identify where each translator is heading and what key translational issues can, possibly, be missing. Equally importantly, the eight-level scale can help the researcher to address the research questions put forward and can help to prove or disapprove the research hypothesis. Listed below is the eight-level scale with a brief explanation for each level as spelled out by Newmark (1988: 46) for existing and potential translations of literary classics:
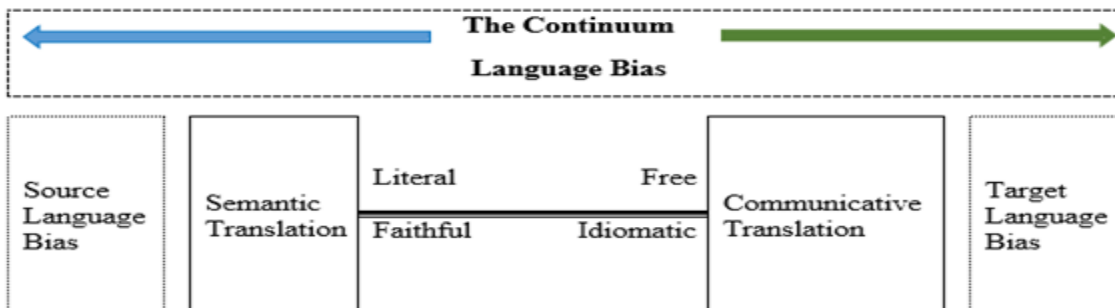
Figure (3)

1) **WORD-FOR-WORD TRANSLATION**: the SL word order is maintained as is, and the words are translated individually by their common denotations: out of context.

2) **LITERAL TRANSLATION**: the SL grammatical structures are transformed to their nearest equivalents in the TL while the lexical words are individually translated: out of context.

3) **FAITHFUL TRANSLATION**: it seeks to contextually produce the most precise meaning possible of the ST while observing the limits of the TL structures.

4) **SEMANTIC TRANSLATION**: it attaches a special attention to the aesthetic value of the ST.

5) **ADAPTATION**: it is the freest manifestation of translation; it is mainly used for certain literary genres, such as comedies and poetry. While the themes, characters and plots are usually maintained, the SC is converted into the TC and the ST is rewritten while in translation into a TT most appropriate for the TL and TC readership.

6) **FREE TRANSLATION**: it produces the TT with a fairly complete departure from the ST style, form or even content.

7) **IDIOMATIC TRANSLATION**: it conveys the ST messages with some degrees of distortion of the subtle nuances of meaning, giving rise to colloquialisms and idioms.

8) **COMMUNICATIVE TRANSLATION**: it renders the exact TL contextual meaning in such a manner that both content and language are readily acceptable and understandable to the TL readership.

Given the SL and the TL and the SC and the TC that are genetically unrelated, and given the fact that LCL is rife with controversies of sexuality, class, dialect, and gender, Newmark's translation approaches help the researcher to criticise where and how the two translators failed or succeeded in communicating the messages seamlessly. The array or scale of the eight translation approaches posited by Newmark contributes well to the discussion of how the translators approached translating the controversies couched in sexuality, class, dialect, and gender in LCL. The strategies are used by the researcher to analytically, comparatively and descriptively criticise where and how pieces of translation

were omitted by the two translators and identify whether they shifted from one technique to another within the same paragraph or even with the same sentence. On certain occasions, but not always, this helps the researcher to provide and suggest possibly good meaning where TT1 and TT2 fail to provide translations for controversies. Equally importantly, the eight-technique scale helps to determine how consistent or inconsistent each translator is throughout the selected sampled words and sentences. When TT1 and TT2 are seen as being inconsistent in using the translation strategies, this helps to establish a good understanding of whether the two translators have cherry-picked the translation techniques and strategies to avoid any possible challenges relating to language and culture, while rushing into producing the TT not just desultorily but also perfunctorily. In other words, it would be good and helpful to check whether the TT1 translator and the TT2 translator are inconsistently selective of the translation strategies and approaches throughout the whole 55 samples. Taken together, the eight strategies also help to construct a deeper investigation of whether such translations require remedial retranslations or they are merely rewritings of the ST. This can be carefully ensured when unjustifiable omissions, additions, literal translation and too much of the translator's visibility are glaringly marked with several messages of controversies lost, diluted, downplayed, or overshadowed. Admittedly, however, translating cultural controversies is not always easy; translating sociocultural, socio-political and sexual controversies can be impeded by the lack of cultural conceptualisation in that cultural issues require a better understanding to work out feasible solutions (Baker, 2011; Wei, 2020). This is an undeniable fact felt across languages and cultures, and translators do struggle when piecing together their TTs. In other words, translation not only includes a language-to-language interplay, it also includes culture-to-culture interplay: "There are certain cultural issues that are very difficult to put across in the other language" (Paulston *et al*., 2012: 332). This can justify why certain languages bring into the TC certain words borrowed from the SC, hence cultural and lingual hegemony comes into play, but this is outside the scope of this particular study (Mtuze, 1993).

No one single translation strategy is one-size-fits-all nor can it be a panacea for translators. CSRs can vary regionally depending on the dialect, too, as exemplified in these dialectical variations in translation across some Arab countries:

ST Example (1):	"Keep your nose out of my business"
Levantine Dialect:	يا داخل بين القشرة و بصلتها
Tunisian Dialect:	وش جابك للواد يا زيتونة
Omani Dialect:	من يدخل بين البصل والثوم يطلع خايس ومذموم
Bahraini Dialect:	يدخل عصه بشي ما يخصه

ST Example (2):	"From rags to riches"
Egyptian Dialect:	كانوا في جره و طلعوا برا
Syrian Dialect:	ما صار له في القصر إلا من مبارحة العصر
Lebanese Dialect:	من الرفش إلى العرش
Iraqi Dialect:	من الثرى إلى الثريا

The second strategy which the researcher adopts in the research methodology for analytical, comparative and descriptive purposes to criticise the two translators' TT1 and TT2 is Venuti's Domestication and Foreignisation of Translation or The Translator's (In)visibility. This approach will be further discussed in the subsequent section.

2.3 Venuti's Domestication and Foreignisation; Translator's (In) Visibility

Venuti (2012) suggests a two-way translation approach in which the translator is most often trapped into a sense of ambivalence: either to bring the TL readership to the ST with all its linguistic and cultural foreignness (foreignisation), or simply to bring the ST to the TL readership with a suitable apparel (domestication). In the first case, the translator is glaringly visible to the TL readership; in the second case, the translator is invisible, working behind the scenes, so to speak. In either case, cultural and linguistic sacrifice should be made.

Venuti's translation two-strategy approach is relevant to this research methodology because Venuti's premise is that if the TT reads as if it were originally written by an author of the TL, then the TL reader does not feel that the TT was actually a translated text.

Therefore, such a TL reader does not see the 'shadow' of the translator in the TT. As such, the translator is said to have successfully domesticated the translation and therefore rendered himself or herself invisible as a translator. The original authors come to the fore as speaking fluently to the TL readership.

One the other hand, if the translated text uses terms, phrases or expressions that are foreign to the TL, or is written in such a style that does not sound original to the TL, then the TL reader can easily detect the translator's visibility, attempting desultorily to act as a bi-lingual and bi-cultural mediator between the SL and the TL, and between the SC and the TC, with the ST author not just silhouetted but also foregrounded into the TL readership. Taken together, the translator becomes, as such, notoriously visible, mainly because of the 'foreign' elements, becoming evident in the TT. The following diagram illustrates Venuti's two-pronged translation approach:

| Venuti's Continuum |
| Translator's (In)Visibility |

| Visible | **Foreignisation** | | **Domestication** | Invisible |
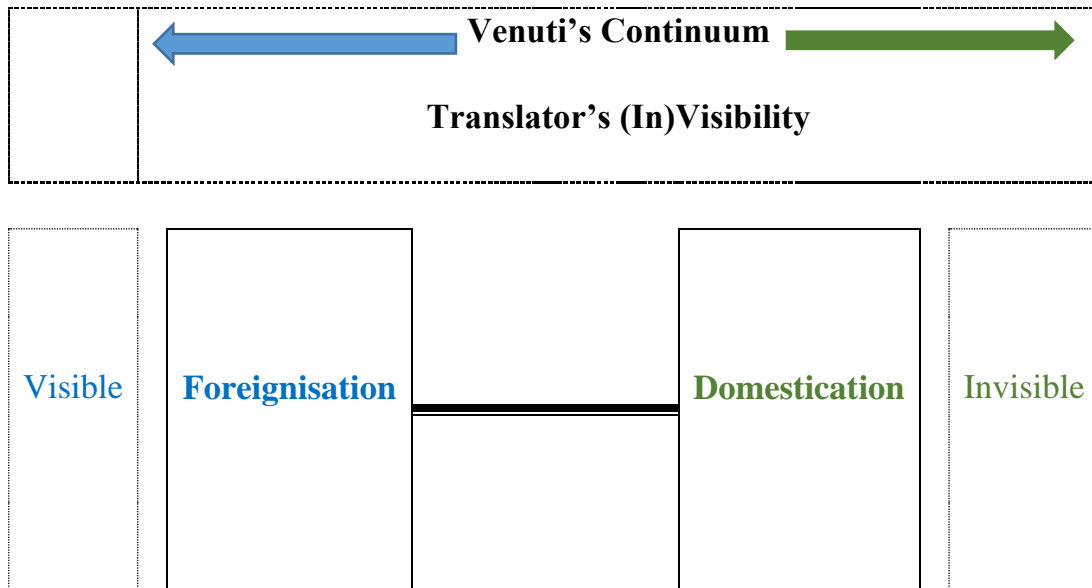
Figure (4)

Venuti's domestication and foreignisation can be best showcased in the two telling examples cited from the translation of Naguib Mahfouz's "*Middaq Allay*" (1947) into English. In Example (1), the translator's domesticated TT is manifested by rendering the culture-specific word *basboosa* in Arabic into 'sweet', which is easily intelligible by the

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English readership, rather than venturing into explaining to the TL readership what that particular sweet means, what it looks like and how it tastes - additional information of no contextual relevance to the TL readership.

Moreover, in Example (2), *Effendi* is not originally an English word. The translator foreignised the TT by including *Effendi* as an honorific title that was borrowed from Turkish a long time ago: "*The Arabs borrowed the word Efendi or Afandi from Turkish and it came into general use in Arab countries in the 19th century*" (Beg, 1982: 55). It was, thus, commonly used in Egypt to refer to certain educated men who would take clerical jobs in the government and would wear European suits rather than the traditional Egyptian costume. Such sociocultural hegemony was brought about by the cultural and linguistic influence of the Ottoman Empire on several Arab countries, and vice versa, back in the 13th century onwards and up to the 19th century (Farraj & Shumays, 2019).

Example (1)

(ST)والذباب يرقص على صينية البسبوسة بلا رقيب.

While the flies swarm over his tray of unprotected sweets. (TT)

Example (2)

(ST)   ودخل درويش أفندي- كما كان وقتذاك.

Darwish Effendi as he was then still known. (TT)

Venuti (2012) explains that when rendering an ST into a TT, the translator has to choose between domestication and foreignisation when encountering cultural references. Domestication means making the text recognisable and familiar and, thus, bringing the SC closer to the TC readership. Foreignisation, however, is the other way around; it means taking the TC readership over to the SC to feel almost at home, albeit featuring linguistic differences (Venuti, 2017).

We can clearly understand from the two examples cited above that if the translation is oriented towards the SC and the SL, then it is foreignising, whereas, if it is oriented

towards the TC and the TL, then it is domesticating. However, if the translation is neither foreignised nor domesticated, but is equally appropriate for both the SL and the SC on the one hand and the TL and the TC on the other hand, then it is called culture-neutral (Dickins *et al.*, 2006). It should be noted that the boundaries between foreignisation and culture-neutral and between culture-neutral and domestication are not crystal-clear or clear-cut. In many examples, one cannot tell whether a piece of translation is seen as foreignised, domesticated or cultural-neutral. Other examples include technology-related words borrowed from English into Arabic which are widely used, such as electronic إلكتروني as in 'email' البريد الإلكتروني and the internet الإنترنت together with many others.

The choice between the translator's visibility (foreignisation) and the translator's invisibility (domestication) arouses a fierce debate among several translation scholars who believe that domesticated translation "will dull the mind of the target language (TL) reader and enforce a hegemonic, mindless blandness that will be increasingly blocked to cultural difference, whereas a foreignizing translation will rouse the TL reader to critical thought and a new appreciation for cultural differences" (Robinson, 1997: 110).

Venuti (1998) himself believes that translation *per se* wields power. For Venuti, domestication is the dominant translation strategy adopted. He believes, moreover, that foreignisation is a good way to register the foreignness of the SL and the SC into the TL and the ST; foreignisation here is viewed as a means of bi-cultural and bi-lingual interchange and enrichment. However, Hatim and Mason (1997) see that the translator is a bi-lingual and bi-cultural mediator. Unlike Venuti, Hatim and Mason believe that the translator's work should involve a partial mediation. By the same token, Salvador (2004) believes that the translator's output is an in-between space that should allow for the otherness. Venuti's foreignisation and domestication can help the research to delineate the two translators' footsteps and see what each has aimed for and how.

Venuti (2012) argues that the most efficient strategy which the translator needs to adopt is fluency, which requires that the TT should read as if it were written rather than

rewritten or translated. This factor is supported by Gentzler (1993), emphasising that the success of translations is based on how fluently they read, imparting the flavour that they are not produced by the translator.

However, Venuti (1998) believes that the assumption that translations should read as fluently as possible, creating a feel of being original rather than translated, sounds uneasily problematic. Venuti believes such an assumption can marginalise and dwarf translators, making them submissive to the ST author and rendering them dumb, gagged and silhouetted against the author's voice; their linguistic and cultural contributions to the TT being rendered as secondary. Venuti also believes that the existing linguistic and cultural differences between the ST and the TT will be erased. Venuti cites praiseworthy and commendable translations produced by Ezra Pound, Blackburn and Dudley Fitts for their "foreignising" strategies. Translators are, thus, judged not by their TTs, but also by their STs, in that the translator's comprehensibility of the SC and the SL is judged on *how* the translator's transferability behaves in communicating the messages seamlessly.

The two-pronged translation strategy posited by Venuti is seminal for the researcher for different reasons, including the following:

1. The researcher can ensure whether the translator fluctuates from domestication into foreignisation at the word-level and the sentence-level, which brings about inconsistency of linguistic meaning and cultural references.
2. The researcher can identify whether the translator domesticates, foreignises or makes translation loss for controversial references.
3. The researcher can investigate whether the translator has a theoretical background in translation, drawing on the approach, method, strategy or technique used, if any.
4. Venuti's dichotomy of the translator's (in)visibility can help the researcher to prove the validity or invalidity of the research questions put forward in Chapter One.

2.4 Ivir's Seven Translation Strategies

Ivir (1987) maps out the whole host of the translator's possible options given the fact that, as long as a linguistic or cultural gap exists across languages, translators do not communicate merely language-bound messages; rather, translators translate cultures rather than languages. As such, the translators are judged not just on their bi-lingual and bi-cultural comprehensibility, but also on their bi-lingual and bi-cultural transferability. In the case study of this research, translating sexual, gendered, dialectical and social hierarchical controversies come into play only when the translator strikes a balance between the message delivered in the ST and the message communicated in the TT.

Alongside Newmark's translation approaches and Venuti's two-pronged ambivalence, the researcher also adopts Ivir's seven translation strategies for different reasons. First, Ivir's seven translation strategies can help to identify how socio-cultural controversies are translated, brushed aside, lost or compensated for in TT1 and TT2. Second, Ivir's seven translation strategies can help scrutinise the two translators' work more meticulously at the word-level and the sentence-level. Third, Ivir's seven translation strategies allow for more in-depth analyses, detailed comparisons and descriptions of how the two translators have reached their TT1 and TT2. Fourth, Ivir's seven translation strategies are more related to translating culturally and controversially sensitive references. Fifth, Ivir's seven translation strategies can also help the researcher to suggest possibly good translations where the two translators seem to be ploughing through the ST or are rendered helpless to produce faultless translations.

Ivir (1987) suggests seven strategies to overcome problems of translating culturally sensitive and controversial elements of language. These seven strategies are Borrowing, Omission, Addition, Literal Translation, Lexical Creation, Substitution and Definition. Although Ivir's seven translation strategies were previously yet concisely discussed, they will be more detailed in the subsequent paragraphs and will set the stage for Chapter Five - the data collection and analysis:

1. Borrowing

Borrowing involves the importation of a lexical element (word or expression) from the SL to the TL (Ivir 1987). In other words, borrowing refers to transferring an SL term into the TL by transliterating such a term, in varying degrees, using the alphabet of the TL. This is done either because the TL does not have a lexicalized correspondence, or for stylistic or rhetorical reasons. For example, in translations from Arabic into English, especially those related to Islamic topics or Arab political affairs, many translators have used words like *Allah*, *Quran*, *Mufti*, *Intifada*, and *Jihad* in their translations, which are direct borrowings from Arabic. This is also done to avoid any possible misunderstanding as many translators may use seemingly synonymous words, although they cause a loss of subtle nuances in translation.

There are many English words that have been readily borrowed from Arabic. Good examples include the following:

- Admiral   أمير البحر
- Alcohol   الكحول
- Camel   الجمل
- Algebra   الجبر
- Kohl   كحل النساء
- Henna   الحناء
- Mufti   المفتي
- Imam   الإمام

However, this phenomenon is more common in the other direction, i.e., from English into Arabic. There are many terms that have been borrowed from English into Arabic directly, especially those related to technology and modern lifestyles, based on the researcher's personal vicarious and heuristic experience. Some possible reasons can be that the technologies relating to all walks of life are most often invented, manufactured and imported from the United States of America, Europe, the UK, and quite recently some

Asian countries, such as China, Japan, Korea, Taiwan, Hong Kong. Some others have made a strong impact in the technology markets but have not done so in terms of lingual hegemony or influence. Given the prestige of English as the world language, most of the languages readily receive words that are commonly used and, thus, become part of the everyday spoken and written language. Random visits to the markets, say, in the Kingdom of Bahrain by a non-native speaker of Arabic can be a good way to catch non-Arabic words that have slipped into almost everyone's tongue and understanding. Good examples of words borrowed from English into Arabic include the following:

- Computer الكمبيوتر
- Mobile الموبايل
- Virus الفيروس
- Bacteria البكتيريا
- Radio الراديو
- Electron الإلكترون
- Sandwich السندويتشة
- Pizza البيتزا
- Agenda الأجندة

Although code-switching is not part of Ivir's translation strategies, it would be seminal to refer to it here in passing. Over the last ten years or so, many Arab speakers in their home countries nowadays prefer to use English words orally or verbally although such words are neither borrowed nor untranslatable; a phenomenon known as code-switching from one language to another, mostly orally: "Concerning the use of Arabic vis-à-vis English, the corpus included a fair amount of code switching (changing ... language to another) and code mixing (using words or phrases from one language within sentences in the other language" (Herring & Danet, 2007: 53). Telling examples will be cited from the samples selected for analysis from TT1 and TT2. Interestingly enough, and based on everyday observations, switching from one language to another by Arab speakers while being engaged in their daily

conversations is not problematic at all. This is widely common for different reasons, which are of no relevance to the current research study, although it may be a good research question to investigate in future studies. Notably, borrowing is used frequently by translators to ensure an accurate transmission of cultural information into the TT. It is often combined with definition or substitution since it could be new to the TC and needs more explanation. If needed, the translator should familiarise the TL readership with the borrowed term. This can be through definition or footnotes.

The advantage of borrowing is that once the borrowed cultural element enters the TL, speakers of such a TL become aware of it and the term can be used frequently in any context, first orally then in a written form. In addition, borrowing allows a precise transmission of the SC into the TC (Ivir, 1987). In other words, users of the borrowed term would learn about its original context in which the native speakers of the SL use such a term. For example, the term *Qat* (a small item like a gum chewed in Yemen for mild effect) is a borrowed term from Arabic and would be readily understood by the English readership, audience and speakers as the green leaves chewed by Yemenis at different social events.

Another point to be clarified here is that, although borrowing has some good lexical and cultural advantages, there are some restrictions on its use to fill a cultural gap. In this regard, Ivir (1987) explains three restrictions:

(i)   Borrowing has the utmost benefit when there is need for it in both the ST and the TC and it will only succeed if the borrowed term is frequently used.

(ii)   Borrowing is restrictedly used in the case of complex expressions. Ivir (1987) argues that the form of the SL expression should integrate readily and smoothly into the TL both phonologically and morphologically. Many English words are borrowed into Arabic verbally or orally whilst, their written representations are still waiting in queue to be morphologically and morpho-syntactically integrated into Arabic. The originally English word 'electron' has been welcomed in Arabic for a long time and has gained inflectional cases: being an adjective

إلكترونية or إلكتروني, being a plural form إلكترونيات and so on. Interestingly enough, the originally English word 'mobile' has also gained a possessive case as in موبايلي, موبايله , موبايلها and so forth. The borrowing of complex expressions is more difficult than the borrowing of simple expressions. Similarly, borrowing is easier from a language from which a lot of borrowing has already been done than from one which borrowing is rare. For instance, it is easier for Serbo or Croatian speakers to borrow from English than the other way around (Ivir, 1987). Probably, it is a matter of language hegemony, interaction and how one language is very active while others are hibernating or dormant, so to speak. Again, borrowing also draws on the two-way or one-way interaction of the speakers of the lending language or the borrowing language. This happens through immigration, colonisation and missions for long periods abroad somewhere in countries of submissive language status and the like.

(iii)   The amount of borrowing in a given translation should not exceed what is needed in order not to impede communication. Excessive borrowing could offend or confuse the reader of the TL. In this regard, Algerian, Tunisian and Moroccan people who are, seemingly, speakers of Arabic overuse their French borrowed words, which makes it difficult for people coming from, say, Jordan to easily understand their conversation. In this regard, Versteegh and Eid (2006: 374) explain that:

> "*The impression in Arabic-speaking countries outside is that Moroccans cannot complete a sentence without lapsing into French. In reality, a great many French words have been adopted into the language and are used as if they are native elements [...] Moreover, French continues to exert an influence on Moroccan Arabic dialects, and new French words continue to exist. For example, the Algerian and Tunisian dialects, closely*

> *related to those of Morocco, also exhibit influence from French*".

This has some relevance to the thesis when it comes to translating certain honorific titles from English, although the synonyms to such honorific titles do exist in Arabic. With acculturation coming into play, it has become much easier for Arab speakers to switch from Arabic into English while communicating orally with each other in more informal conversations.

(iv)   The translator should take into consideration the sociolinguistic attitude expressed by the linguistic community to the importation of such foreign words. For example, in the Arab world, the attitude regarding the use of borrowed terms has changed in the recent decades towards more tolerance of this practice. In the prime of Arab nationalism, back in the 1950s and 1960s, borrowing foreign terminology was most often disapproved; it is regarded as endangering the purity of the Arabic language. This is widely observed by young learners who are imbibed with American culture; they overburden their nascent Arabic with many English words that may stay with them for their entire lives (Miller, *et al.*, 2007; Badry & Willoughby, 2015). The following example explains how borrowing in the context of Arabic into English translation comes into play:

Let us meet up today at the café or in the park next to the Italian buffet and together discuss the issue further.

دعونا نلتقي اليوم في المقهى أو الحديقة بجانب البوفيه الإيطالي ونناقش الأمر سوية

In the example above, البوفيه is a term borrowed from English, which is the term used in western-style cuisine and cooking, which has become a widely used word among Arabic speakers. The term 'buffet' البوفيه is used in official places on small signs to guide the people where a small restaurant is, although المطعم 'restaurant' in Arabic would convey the meaning.

2. Omission

Sometimes the existing gap between the SC and the TC is so enormously wide that the translators find real challenges in translating certain parts of the ST into the TT. In such cases, the translator may choose to omit the portion of the ST from his or her translation, provided that it does not impact the overall message intended to be conveyed into the TL and the TC. Landers (2001) defines the omission strategy in translation as "removing a textual segment that poses a real difficulty for the translator to provide rendition to and for the TL readership to well understand". Simply put, this means part of the ST is too difficult for the translator in charge to render and would not venture into haphazardly piecing mere words together to produce translation that reads unintelligibly or sounds unintelligible to the TL readership. However, it should be noted that omission in translation does not referto the ST words being removed from the TT. Harrison (2013: 25) explains that omission in translation has to do with the removal of meaning rather than words.

> *"However, the job of a translator is to then reduce the amount of translation loss in order to convey a similar meaning in the TT. Translation loss does not necessarily mean that words or sentences have been omitted from the source text; it refers to the loss of meaning that has been transferred from the ST to the TT".*

Baker (2018:52) cautions us that omission as a strategy should be the last resort to avoid any undesirable results that bring about loss in translation. Omission is healthy or innocuous to the SL and the TL only when it conceals no key points to the TL readership:

> *"There is inevitably some* loss *of* meaning *when words and expressions are* omitted *in a* translation. *[…] It is therefore advisable to use this strategy only as a last resort, when the advantages of producing a smooth, readable translation clearly outweigh the value of rendering a particular meaning accurately in a given context".*

Omission poses a loss in translation for the SL and the TL linguistically and culturally when such an omission downplays a message deemed important in the ST and which the author hopes to be communicated to the readership. In this regard, it is good to recall how Ivir (1987) describes translation concisely: "translation is a process of communicating culture not merely language". One good thing that can be viewed in omission in translation is that the translator adopts it when the aim is to maintain a smooth flow and seamless coherence of the TT, steering clear of any translational obscurity in the TT both linguistically and culturally. The following illustrative examples further explain how omission comes into play in translation:

Example (1)

When delivering a keynote speech at an international conference, Arab speakers tend to use formulaic and readily made segments such as بسم الله الرحمن الرحيم، الصلاة والسلام على سيدنا محمد وآل محمد; such culture-specific references may not translate well enough to the target English audience both in translation and interpretation. As such, when translating such phrases, omission is noted and is partially replaced by some phrases that are easily understood such as 'good morning', good afternoon', 'hello' or 'hello everyone'. The reason why such phrases are omitted is simply because they mean almost nothing to the English TL readership and omitting them does not impact negatively on the messages conveyed.

Example (2)

In translating "بعد وفاة زوجها، بقيت في منزلها لفترة العدة وهي ما تزيد عن 4 شهور، احتراماً لزوجها", the translator omitted العدة as its omission does not impact the message conveyed. The translator did not provide any definition, or did not gloss, the term العدة in that the TL phrase "for more than a four-month period" communicates the meaning without involving the TL reader in a more complicated religious Islamic term. However, such omission also hides part of the SC elements from the TL readers: "Following her husband's death, she shut herself off at home for more than a four-month period to honor her husband".

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Example (3)

When the SL provides information of no relevance to the TL audience and readership, omission comes into play. Rendering culture-specific information to another, genetically unrelated, culture sounds unintelligible. Most Arab keynote speakers in their introductory speech love to welcome and greet their virtual and real audiences using the Muslim salutation that reads:

السلام عليكم ورحمة الله وبركاته؛ الصلاة والسلام على سيدنا محمد وآله.

Peace, mercy and blessings be upon you; prayers and peace be upon our Messenger and his household.

The translator is advised to omit much of the way the salutation is used and to replace it by 'good morning, 'good evening', 'hello everyone' or 'warm greetings'. This is no offence to Muslims nor is it to the Arab world, it is simply irrelevant; omitting it pays service to the TL and the TC as it creates a smoother flow to the English audience or readership. Certain meanings are best translated by culture-specific formulaic language or readily made segments, which are helpful for interpreters and translators (Ji & Xiao, 2013). In Arabic, رحمة الله عليه وغفر الله له وأدخله فسيح جناته is simply translated into English by a three-word sentence 'rest in peace'. What may be written in one SL can be translated into a TL in a different way, conveying the same message with zero-level omission. Formulaic language helps translators to be more fluent in creating a faultless TT. Wood (2011) spells out that when we realise a better understanding of the existing relationship between formulaicity or formulaic language and ready-made segments and translation, we can improve the whole gamut of the translation profession, including machine translation systems, bilingual lexicography, computer assisted translation tools and translation practice, and translation teaching. The main point to make here is that the more the translator is aware of ready-made segments and formulaic language, the less such a translator needs to fumble for the *mot juste* and, thus, less omission comes into play. Hatim (2014) explains that experience with ready-made segments and formulaic language stands the translator in good stead in terms of syntactical word order and structure of the SL and the TL.

Example (4)

Omission comes into play when the nature of the communicative situation is involved due to a cultural element being used; while the nature of such a cultural element does not constitute omission. For example, most Arab people use the fairly informal salutation "صبحكم الله بالخير" to greet each other in the morning, as it is more verbal than written, which literally translates 'May God bless your morning'. When we translate it into English, we omit certain elements and maintain only *good morning*. Equally importantly, Arabic does not readily accommodate for most of the English abbreviations. As such, the translation action here is not omission at all; rather, it is a matter of using full forms rather than abbreviations. In this regard, a good example is هيئة الإذاعة البريطانية which is almost always abbreviated in English as BBC because the English readers will immediately recognise its meaning.

Ivir (1987) explains that it is the translator who decides whether to apply omission as a strategy in translation or not and how much impact omission may have on the SL and the TL; simply because omission impacts the SL messages being removed, thus downplaying the influence on the TL readership. Omission, conversely, impacts the TL in that it brings about a silhouetted impact which does not have the same SL and SC weight, shifting the message to something else. Hence, irrelevance comes into play. Quite often, censorship regulations in a given context and a given country dictate rules that cannot be avoided, flouted or sidestepped, as previously discussed.

Omission best serves culture-specific idioms that do not readily translate into the TL when identical cultural idioms do not have presence in the TC. Baker suggests the omission of culture-specific idioms for various reasons (Baker, 2011). It is not, surprisingly, impractical that culture-specific idioms sometimes can be deleted in the TT: "Idioms may sometimes be omitted altogether in the target text" (Baker, 2011: 77). Therefore, CSRs may be omissible for three main reasons:

(a) Some CSRs may be culture-specific: "a chicken and egg situation" and "in my salad days" do not have exact equivalents in Arabic. The relevance to the discussion here is that as idioms are culture-specific so are controversies. Not all concepts, terms and behaviours are equally controversial across cultures and languages, each has its own cultural and linguistic weight. Though the meaning can be deduced, it cannot be idiomatically translated into the TL. Likewise, Arabic also has idioms that are culture-specific. مثل الأطرش بالزفة, أخذ على خاطره and يعض أصابعه ندم do not have fully identical equivalents in English. Therefore, they can be omitted provided that the omission does by no means affect the ST message. Actually, they may have similar but not 100% identical idioms. يعض أصابعه ندم, for example, can have only approximate equivalents such as "rue the day" or "wear sackcloth and ashes". However, sometimes idioms that are culture-specific cannot be removed because they convey a message that communicates much about the attitude of the source language. "I will get the job by hook or by crook" is a good example. If the translator omits "by hook or by crook" بالحلال أو بالحرام, then the attitudinal tone of immorality couched in the speaker's intention will be overlooked or otherwise diluted. The idea of omitting culture-specific idioms is not looked upon favourably by Bern and some other translation scholars. "These problems could be resolved in the following ways" (Bern, 2010: 79):

    i.   The encoded sense should be translated.

    ii.   The sociocultural reality should be kept in mind.

    iii.   Intention-for-intention translation should be preferred.

    iv.   Trans-creation is suggested without any embellishment.

The translator should intervene positively when nothing distorts the SL message. "In general, interference can have positive effects on a second language when idioms that are not culture-specific are literally translated" (Newmark, 1991: 79). Translating "go nuts" literally is meaningless. Therefore, the translator must interfere positively to get the

message across as يفقد صوابه or يجن جنونه. In other words, there is a hierarchy of translation types that can help in conveying the message, as explained in this illustrative example:

ST Example: سمعته في الحضيض

Literal Translation: His reputation is in the abyss.

Faithful Translation: His reputation was sullied.

Idiomatic Translation: His reputation is in tatters.

As seen, one can still convey the message without using culture-specific terms, but a pragmatic or stylistic feature or tone should not be sacrificed, for instance humorous, disapproving, approving, literary or euphemistic tones. Sometimes, avoiding culture-specific terms can be a good option to enhance the TT's understandability.

(b) Some CSRs may be stylistic: many translators can, in fact, be trapped into mistranslating a host of idioms because they are merely used for stylistic functions. Arabic is famous for the aesthetic overuse of elegant segments such as يشنف آذاننا; تشرأب أعناقنا; لا يسعنا إلا أن; يحدو بنا الأمل. Translators are frequently warned against this translation tactic . "Unlike Arabic, English does not afford a particularly elegant or stylistically normal way in expressing idioms" (Dickins, 2002: 23). A good strategy, then, is to omit the CSRs that sound purely stylistic. However, Wales states that stylistic idioms have sociocultural connotations and euphemistic values (Wales, 2001). People behave with propriety and use situational euphemisms to avoid faux pas, gaffes, and blunders. Therefore, translating stylistic idioms through euphemisms help translators to avoid such mistakes and ease any embarrassment. If your close friend's father has died, you are unlikely to tell him this fact to his face. You'd probably use a stylistic expression such as "passed away" or "departed this life" توفي or انتقل إلى رحمة الله تعالى و عفوه to alleviate the suffering. So, stylistic idioms can sometimes reflect attitudinal reactions dictated by culture. Likewise, it is advisable to use stylistic idioms when dealing with pejorative words and dysphemism. Newmark argues that "the purpose of euphemisms is to avoid giving offence" (Newmark: 1988: 142). Thus, "cloak-room" and "comfort station" sound

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much better than "toilet" حمام which again sounds more polite than مرحاض and so on. Again, honorific titles necessitate using stylistic idioms such as فضيلة الشيخ and معالي الوزير.

(c) Some CSRs may be of less importance: Some CSRs sound less important for the ST overall message; therefore, such idioms can be omitted to avoid any undesirable insertion. Idioms should be used smoothly and not inserted ad-hoc ; "another occasion for omission is when the information conveyed is not particularly important and adding it would unnecessarily complicate the structure of the TT" (Dickins, 2002: 23). In the example كان عمر المختار طيب الله ثراه وغفر الله له رمزاً وطنياً للمقاومة ضد الإحتلال الإيطالي لليبيا "Omar al-Mukhṭār was a national icon for the resistance against the Italian colonization of Libya", the culture-specific reference couched in a sense of religiosity طيب الله ثراه وغفر الله له seems unnecessary in this context; it is omitted in order not to overshadow the key idea. This rings true for Howatt and Smith who state, "the distinction between necessary and unnecessary idioms and phrases is especially important. All proverbial idioms and most of those containing similes are mere ornaments of speech and therefore superfluous" (Howatt & Smith, 2002: 332).

3. Addition

Addition of cultural information is used when translating implicit elements of culture. The translator resorts to addition when additional information is added in the TT which is not present in the ST (Dickins, 2006). The culture-specific condolences we use to address someone who has a close relative that has already passed away 'I am sorry' does not translate as is in Arabic; Arab speakers include additional elements to make it more appropriate for their culture: something like عظم الله أجركم ورحم الله فقيدكم وغفر الله له وأسكنه فسيح جناته, which implies a long supplication and prayers for the late person. Another good example in Arabic is the English metaphor 'to save one's face'; Arabic speakers do add the word 'water' to literally read 'to save one's face water' يحفظ ماء وجهه. Addition can take

the form of modification (addition and omission) in translation, or simply be conveyed through paraphrasing.

Equally importantly, addition is used when the TL readers lack cultural knowledge and need additional cultural information; without such relevant information, communication between the SC and the TC would be impossible or imperfect. It can be seen that addition most often sounds like providing definitions, i.e., most of the time the added text would provide a definition of the term being translated from the ST, rather than using an equivalent term as in normal translation. The translator, on the other hand, through the TT, speaks to another group of people who lack this cultural information and knowledge. The translator furnishes the TT with information to make it easier to the TL readership to comprehend the message the original author intended to convey. The following examples explain the use of addition as a strategy in the context of translation from Arabic into English:

Example (1)

وكان حسين يبكي ولسانه يتلو بطريقة آلية بعض السور الصغيرة استنزالاً للرحمة.

Hussein was weeping, mechanically reciting short verses (from the Holy Quran) asking for God's mercy to fall on his dead father.

This example was taken from a translation for Naguib Mahfouz's *Bedaya Wa Nehaya*, literally *Beginning and End*. The translation added the clarification between parentheses *(from the Holy Quran)* to point the TL readership to the source of the *short verses* which the Arabic readership would be expected to automatically understand as being from the Holy Quran.

Example (2)

نبي عربي ويحب عبيده

Both God and the Arab Prophet love the faithful.

The translator added (Both God) to the TT to explain the implicit meaning to the TL readership. This time the addition is inserted without any parentheses, which may give rise to the assumption that the addition exists in the ST, which, of course, it does not. Addition should be practised with much caution so as not to put words into the ST author's mouth which he or she does not say. This example represents how some translators assume on their own much of the authorial power to add, modify and omit elements from the ST without being given the go-ahead to do so. This really makes an interesting topic to be investigated and researched in depth.

Within the vicinity of omission and addition, paraphrasing falls somewhere in between the two translation strategies. Paraphrasing means to use the translator's own words while still maintaining the SL and SC meaning. Translating culturally sensitive issues, whether relating to sexuality, class, dialect, and gender, often arouses the translator's bi-lingual and bi-cultural skills to create a smooth flow in the TT. Baker (2018) and Dickins *et al*. (2013) suggest paraphrasing as a strategy to translate culture-specific elements, such as idioms, metaphors and pithy sayings. This prepares for the ST culture-specific elements to flow smoothly in the TT without any cultural or linguistic awkwardness.

This strategy is adopted when translators cannot think of appropriate culturally specific idioms. Simply put, paraphrasing culturally specific idioms can be a good strategy even when the reader is more interested in the ST message than the ST style. "Flex your muscles" is idiomatically يستعرض عضلاته and يظهر قوته, for example, is easier to paraphrase than to translate with a culturally identical idiom. Ghazala (2008) suggests using appropriate formulaic expressions to convey the meaning without downplaying any elements. Therefore, translators can choose suitable wording, similes, proverbs or collocations to paraphrase the meaning couched in culturally specific idioms as in "stitch in time saves nine" درهم وقاية خير من قنطار علاج; "once bitten, twice shy" لا يلدغ المرء من الجحر مرتين; "as swift as an arrow" أسرع من لمح البصر. For "as beautiful as a rainbow" أحلى من القمر; example, Arab speakers say أحلى من الأقمر which literally translates 'more beautifully than

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the moon' whereas English speakers use 'as beautiful as a rainbow ', 'as pretty as a picture' or 'as beautiful as nature'.

As a good strategy, "paraphrasing can be used to make up for any loss in meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text" (Baker, 2018: 86). This rings true in principle and in practice. "When translators are unsure about expressing themselves, they may opt for paraphrasing" (Tóth, 2007: 55). In the same vein, Gibbs (1986) hypothesises that paraphrasing culturally specific idioms is faster than looking for identical culturally specific idioms. He argues that the participants were faster at paraphrasing culturally specific idioms than using other strategies. The same strategy was verified by Abu-Ssaydeh (2004); he states that paraphrasing culturally specific idioms as a strategy in translating the culturally specific idioms used in a Kuwait-based newspaper accounts for 42% of the whole body of translation.

Newmark suggests good techniques for translating culturally specific idioms and metaphors such as deleting, reproducing, replacing and combining culturally specific idioms. Newmark looks deeply into translating metaphorical idioms associated with animals and culture such as لا تجادله فهو كالبغل "do not argue with him; he is as obstinate as a mule" or عليك أن تحثه على العمل "push him to work hard; he is as slow as a snail". These techniques work well, but they require the translator to make wise choices. يقلب كفيه حزناً can be reproduced with a similar culturally specific idiom in English such as "beat one's chest"; ما يسوى بصلة "not worth a damn". In principle, the seven techniques are plausible, but in practice they overlap a lot and are too confusing for translators to follow.

Dickins develops some techniques for translating metaphorical idioms depending on the category of the metaphor (Dickins *et al*., 2013). For example, for dead metaphorical idioms such as عقارب الساعة, يلزم الفراش and العلم بحر, they can be ignored, or if possible, the translator can use appropriate metaphors in the TL. The stock metaphorical idioms such as استولى عليه الطمع "consumed with greed" can be kept يكتنفها الغموض "shrouded in mystery" and

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as stock metaphors in the target language. Again, occasionally stock metaphorical idioms can be translated into similes as Dickins suggests: "The SL metaphor can be converted to a TL simile" (Dickins *et al.*, 2013: 151). A good example is يعرف من أين تؤكل الكتف "as smart as a whip" or "as sharp as a tack". Alternatively, stock metaphorical idioms can be reduced to grounds with all the emotional sense lost as in بلد تنزف من براثن الاحتلال "utterly exhausted from the brutal occupation". Likewise, non-lexical metaphorical idioms can be translated with slight changes, as in نار الغيرة "a pang of extreme jealousy" or حرارة الإيمان "fervent belief". This can be of great importance when investigating how the two translators managed or failed to translate the CSRs couched explicitly in LCL in terms of sexuality, dialect, class and gender. The next paragraph sheds light on how CSRs can be socially, morally and culturally sensitive, arousing critical considerations for the translator and for the censorship authorities as to what to translate and what to remove in the TT.

Omission of culturally specific idioms is not always a good option as Strauss and Fee state, "probably no language in history uses as many idioms as does modern English" (Fee & Strauss, 2009: 176). At the extreme end of the scale, word-for-word translation of culturally specific idioms and CSRs is never in view and never comes into play in translation for the SL and the TL. This is emphasised by many scholars: "Translating idioms word for word can cause problems" (O'Dell & McCarthy, 2010: 185). This rings true because most culturally specific and CSR idioms, if not all, are encapsulated in pragmatic and behavioural codes. Strässler argues that a culturally specific idiom is almost always born pragmatically in an environment that has "many variables such as topic, participants, audience, and communicative channel" (Strässler, 1982: 12). Culturally specific idioms and CSRs convey a lexical meaning, but again they have a pragmatic identity couched in a special tone. "The birds and the bees" and "in your birthday suit" sound *humorous*, whilst "bow and scrape" and "breathe down your neck" sound *disapproving*. Paraphrasing idioms can possibly downplay their pragmatic identities. Like words, culturally specific idioms and CSRs do not have the same pragmatic tone. I will flesh out this idea with more subtle details related to pragmatics. Based on different

dictionaries, culturally specific idioms and CSRs can assume either of the following pragmatic tones:

(a) **Approving Culturally Specific Idioms and CSRs**: They are idioms that show that you have a positive opinion about something or someone such as "scrub up well", "at the ripe old age", etc.

(b) **Disapproving Culturally Specific Idioms and CSRs**: They are idioms that show that you feel something or someone is bad or wrong such as "hog the road" and "drift with the tide", etc.

(c) **Humourous Culturally Specific Idioms and CSRs**: They are idioms that sound funny and make you laugh because of their meaning and word-choice such as "as blind as a bat", "can't boil an egg", etc.

(d) **Literary Culturally Specific Idioms and CSRs**: They are idioms which carry a literary tone in terms of their word-choice and usage. Literary idioms are best used in novels and literary texts. Good examples of literary idioms are "never darken my door!", "beyond compare", "beyond number", etc.

(e) **Informal Culturally Specific Idioms and CSRs**: They are idioms whose tone and word-choice sound informal. They can be best used when you are with friends and family in conversational discussions. Good examples are "be the bee's knees", "belt and braces", etc.

(f) **Formal Culturally Specific Idioms and CSRs**: They are idioms that sound serious in their word-choice and their tone. They are best used on formal occasions, at meetings, and in public speeches. Good examples are "muster your forces", "a pearl of great price", etc.

(g) **Proverbial Culturally Specific Idioms and CSRs**: They are idioms which are encapsulated or couched in folkloric, anecdotal, or cultural codes. Good examples can be "boys will be boys!", "Rome wasn't built in a day", etc.

(h) **Euphemistic Culturally Specific Idioms and CSRs**: They are idioms which are used to avoid saying unpleasant or offensive things. Good examples are "big boned", "blow chunks", "friendly fire", etc.

This fact often passes unnoticed by many translators; they translate the lexical message while the pragmatic tone is unwittingly ignored. Not only are culturally specific idioms and CSRs meaning-carriers, but they are also intention-decoders. D.H. Lawrence utilises CSRs to convey his message to the readership at the time; without the heavily and frequently used CSRs, D.H. Lawrence might not have thought of writing his LCL. This takes us back to Ivir's concise statement about translation (1987): "translation *per se* is not just about translating language; rather, translating culture".

4. Literal Translation

Literal translation means rendering the text "word by word" rather than the meaning of the text, since the denotative meaning of words is taken straight from the dictionary. However, the TL grammar should be respected. McAlhany (2014: 16) explains that "word-for-word translation leads to lifeless literary productions, new bodies without an animating spirit, while translation of the spirit is equivalent to original authorship". It is a procedure used by the translator to fill in cultural and lexical gaps in translation. Literal translation also aims to represents the accurate meaning of the text regardless of its style, meaning and poetry. Literal translation, together with borrowing, is considered to be the most common method of cultural transference and spread of influence from one culture to another (Ivir, 1987).

The translator has to keep in mind the advantages and limitations of literal translation like any other procedures used to bridge cultural gaps in translation. The main advantage of literal translation is its potential faithfulness to the SL expression and its transparency in the TL. Expressions that can be translated literally are the ones that share extra-linguistic reality in both cultures. Consider the meta-linguistic connotations couched in the following example:

Before early dawn broke, the soldiers were lying in wait for <u>zero hour</u> and the <u>go-ahead</u> to launch their attack on the strongholds of the terrorists.

قبل بزوغ خيوط الفجر الأولى، أزفت <u>ساعة الصفر</u> وانقطع أنفاس الجنود، منتظرين <u>الضوء الأخضر</u> لشن الهجوم على معاقل الإرهابيين.

The translator provided a literal translation for ساعة الصفر 'zero hour' and did not attempt to paraphrase it as it maintains its meta-linguistic connotations – the critical time before something serious. The translator might have translated it as الوقت الحرج or الوقت العصيب, which sounds a little closer in meaning, albeit slightly different, along with other possibly valid translations. The literal translation maintains the meta-linguistic subtle nuances; both words الصفر + ساعة carry a tone that energises emotions and charges the readership with a sense of suspension and uncertainty, which the translator might have intended to realise in the TL. By the same token, 'go-ahead' or 'green light' carries a meta-linguistic connotation that imparts a sense of readiness, preparedness and robust engagement evinced by the soldiers. The meta-linguistic connotation couched in الضوء + الأخضر 'green light' or 'go-ahead' imparts the same meaning in both the Arabic and English cultures, which is full preparedness and seamless flow.

Literal translation has its own advantages and disadvantages. Scarpa (2020: 209) cautions that "*literal translation is much more conducive to errors of interference of the SL on the TT*". This may lead to misunderstanding the ST messages as the TT readers are engulfed by the literalness of the translation. Another limitation of literal translation can be seen when translating two expressions with different extra-linguistic realities, as in:

"A good piece of advice for married people is to enjoy their weekends – Saturdays and Sundays; have some good time to have dinner alfresco, go hiking or play sports, such as playing rugby and hockey".

وكنصيحة للمتزوجين، أن يستمتعوا بعطلة نهاية الأسبوع، أيام الجمعة والسبت؛ لعلهم ينظمون وقتاً جميلاً لتناول الطعام في الهواء الطلق، ورحلات السيران أو ممارسة الألعاب الرياضية مثل كرة القدم وكرة الطائرة.

The extra-linguistic elements in the translation are the substitutions of "Saturdays and Sundays" into كرة القدم وكرة الطائرة and "playing rugby and hockey" into الجمعة والسبت to better fit the TL readership. The weekend days are Fridays and Saturdays for Arabs, and rugby and hockey are not common among the Arab countries, hence replaced by كرة القدم وكرة السلة.

In this case, literal translation will not be transparent to bridge the cultural gaps in translation. Moreover, literal translation may hinder, rather than facilitate, communication and it could also lead to ungrammaticality in the TL. Literal translation may also produce unnaturalness in the translation of the TT.

The main value of this procedure is its faithfulness to SL expressions and its transparency in the TL. For instance, "Gone with the Wind: ذهب مع الريح", "The Cold War: الحرب الباردة", "The Black Market: السوق السوداء". However, translators do not use literal translation when it would clash with some expressions in the TL, or if the translation leads to problems in the grammatical structure in the TL.

Literal translation not respecting the TL grammar would sound meaningless for the English readership. Therefore, the clear bias to the SL in terms of literal semantic translation as well as foreignisation can be glaringly obvious. The example has also borrowed names that are restricted to the Arabic culture; they need to be further fleshed out to the TL readership, to whom such demonyms sound unintelligible. Simply put, in different contexts of translation, literal translation can be the problem itself rather than the solution to the problem. Translators, therefore, need to steer clear of literal translation when it becomes problematic.

Example (1)

The expression 'long face' in the sentence 'Why've you got such a long face?' 'My boyfriend doesn't want to see me anymore.' may be translated literally into Arabic as وجه طويل, although, in English 'long face' means that such a person looks sad. The TT وجه طويل has the same primary sense as "elongated or rectangular face"; i.e., a person with a face that is physically longer than normal. However, it does not have the same secondary sense

as the ST "long face", which means a sad face. Since وجه طويل does not translate the same cultural meaning in Arabic as it does in English, literal translation here becomes flat and, hence, ruled out. Therefore, this is an example when being faithfully literal in translating to TT actually betrays the meaning of the ST; as above, this needs to be reframed for clarity.

The Developmental Creative Hypothesis by Dulay and Burt (1973) states that many non-native speakers of English draw on their native language in translating culturally and lexically unidentical collocations. Many Arab translators, for example, depend on the lexicon of their native language to find appropriate words. This may occasionally help, but often deviates from the English language norms. Kellerman says that the translation triggered by the knowledge of the native language is not always ill-assorted (Kellerman, 1979). Here, literal translation sounds perfect because no difference can ever be sensed as exemplified:

- false smile   ابتسامة مصطنعة -
- firm plan   خطة محكمة -
- slash prices   يحطم الأسعار -
- suppress feelings   يكبت المشاعر -
- polish skills   يصقل المهارات -

Working in two languages genetically unrelated is not an absolute breeze, and translating collocations literally is a case in point. Baker emphasises that "differences in the collocational patterning of the source and the target languages create potential pitfalls and can pose various problems in translation" (Baker, 2011: 54). Literal translation of collocations can be deviant even though they sound congruent. Nesselhauf ascertains that word-for-word translation of collocations arises from the fact that non-native speakers of English do not know if a pair of words makes an appropriate collocation or not (Nesselhauf, 2005). Erroneously, translators depend on their mother tongue when translating collocations into their second language. ابتسامة ناشفة is not "dry smile" but rather "mirthless smile"; ابتسامة مصطنعة is روح مرحة is not "joyful soul" but rather "good sense of humour"; smile";

not "artificial smile", rather, it is "false smile"; and تعاون وثيق is not "documented cooperation"; rather, it is "close cooperation".

Literal translation betrays meaning when cultural idiomatic meaning comes into play. Al-Azzam argues that "translation ambiguity of meaning can be due to many factors and conditions" (Al-Azzam, 2008: 97). Ambiguity of idioms can be semantic or pragmatic with intriguing possibilities of translation. "Hit the nail on the head" for a carpenter means يطرق المسمار في مكانه الصحيح but idiomatically means يصيب الهدف. Unless contextualised, semantic challenges can be problematic for translators. "Show him the door" for a carpenter means يرى الباب كي يصلحه but idiomatically means يطرد فلاناً. The intended meaning of an idiom is often well-camouflaged in lexical components. This decoy-like linguistic feature makes culturally specific idioms a challenge for translators. Strässler argues that culturally specific idioms sound ambiguous because of their pragmatic sense, and literal translation makes meaning hilarious and risible (Strässler, 1982). For example, people from Iceland would possibly think of "break the ice" literally; "smash the frost that has formed overnight on the window panes". A daughter helping her mother in the kitchen would understand "break the ice" differently; "to cut the ice into small cubes for the glasses of the orange juice". In the first meeting of a business, however, "break the ice" simply means "to make people feel more relaxed". Baker states that "idioms more than any other features of language demand that the translator be not only accurate but highly sensitive to the rhetorical nuances of the language" (Baker, 2011: 71). Schäffner and Dickins state that understanding the semantic ambiguity of idioms is not easy; the message not the words should be translated (Schäffner, 2001 and Dickins, 2013).

Controversy – not language – is the raison d'être of much of culture given the linguistic and meta-linguistic differences among peoples and across long periods of time. Over time, some controversies may become tolerated in language and culture while others may still battle through intolerance and remain blocked at the language-culture borders. Unlike semantic ambiguity that can be decoded in translation through context and can be easily accommodated into different cultures and languages, controversies relating to

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sexuality, dialect, gender and class do so but require much time. This is due to the fact that changing people's attitudes and positions towards such challenging controversies is not a smooth process and the translator does not have a magic wand to wield power over cultures and languages to adapt to controversies that mismatch the mindset.

Horacek explains that "semantic ambiguity is closely related to the different meanings that a word, phrase or sentence may produce"; hence, literal translation is of no use (Horacek, 2010: 135). This is true of all languages as exemplified:

As the crow flies =
- كما يطير الغراب (literal meaning)
- بخط نظر مستقيم (intended meaning)

Show your hand =
- يظهر يده (literal meaning)
- يكشف أوراقه (intended meaning)
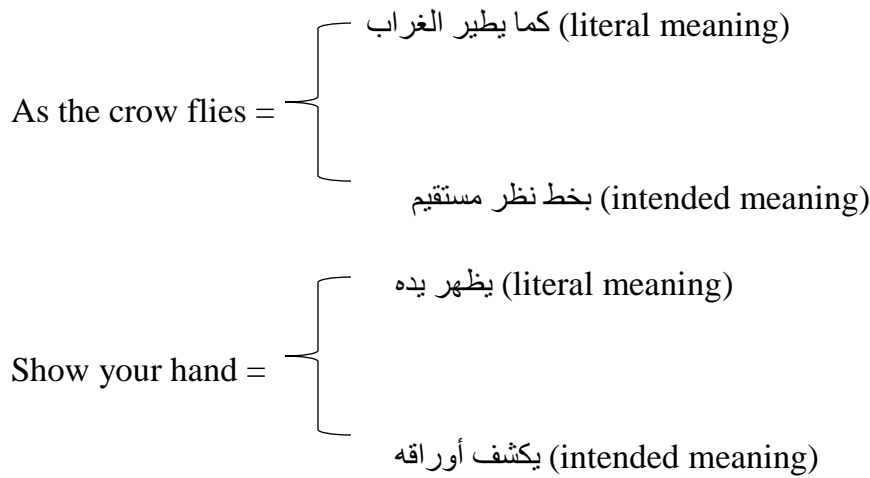
Most culture-specific idioms are unintelligible to translators when decontextualised and literal translation makes meaning worse. "Mend fences" does not mean a strenuous task, rather, a mental mission يسوي الخلافات. Similarly, "play ball" has nothing to do with sports, it simply means ينفذ التعليمات.

Riemer states that it is really tricky to decide which polysemous sub-sense is to be chosen when translating collocations; literal translation is never an option here (Riemer, 2005). The word "heavy" is highly polysemic; therefore, it constitutes a challenge for translators as substantiated:

Heavy fog ضباب كثيف	Heavy Sea بحر مضطرب	Heavy weapons أسلحة ثقيلة
Heavy soil تربة قاسية	Heavy news أخبار محزنة	Heavy Heart قلب مكتئب
Heavy sound صوت زَجِل	Heavy style أسلوب ممجوج	Heavy sky سماء مكفهرة

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خسائر فادحة Heavy losses	طين لازب Heavy clay	جو متوتر Heavy atmosphere
موسيقا صاخبة Heavy music	وجه مكفهر Heavy frown	عقاب شديد Heavy punishment
إزدحام مروري Heavy traffic	محصول وفير Heavy crop	مسؤولية جسيمة Heavy responsibility
فترة عصيبة Heavy period	قتال ضار Heavy fighting	قصف متواصل Heavy bombardment
غرامة باهظة Heavy fine	مطر غزير Heavy rain	نقد لاذع Heavy criticism
عمل شاق Heavy work	صمت مطبق Heavy silence	اصابات خطيرة Heavy casualties

One can still argue whether "heavy investments" means استثمارات متعثرة or استثمارات متعددة.

Translators unaware of the multi-layered meanings often mistranslate collocations as they adopt literal translation, which is neither a placebo nor a panacea. This is true within one language and across languages.

5. Lexical Creation

By 'Lexical Creation' Ivir (1987) means non-lexicalised words, newly invented by the translator, made up of existing elements in the TL (Dickens *et al.*, 2002). Lexical creation takes a variety of forms from lexical invention and word formation, through regularly formed words that are semantically close to the SL, to the semantic extension or specialisation of words that are already present in the TL. The most frequent form of lexical creativity generates new collocations. The translator usually adopts lexical creation in the case that a definition or literal translation is not provided with a definition by the communicative situation. Lexical creation is also used when borrowing is disapproved by the sociocultural norms and substitution is not made available for communicative justifications (Ivir, 1987).

Lexical creation is less frequently used by translators than other procedures such as borrowing, definition, literal translation and substitution since it requires the translator to be creative and the receiver to be able to comprehend the meaning of the new creation

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provided by the translator. A newly-coined word can be more transparent but not clearly understood among target readers than a borrowed foreign word, as long as it has not become established in the TL. In addition, the translator might be reluctant to attempt lexical creation since there is no guarantee that it is going to be accepted among readers of the target culture. In this regard, a good example is the 'Arab Spring', which many people across the Arab countries readily adopted and translated through lexical creation, albeit literal الربيع العربي; however, such a lexical creation is disapproved by the existing Arab governments.

6. Substitution

Substitution is a procedure used mainly by translators when two cultures display a partial overlap rather than a clear-cut presence vs. absence of a particular element of culture (Ivir, 1987). The main aim for the translator here is to carry out the process of communication between the SC and the TC. The main drawback of this strategy is that it identifies concepts that are not identical. It is, however, possible when the cultural element is background information and not the focus of the message.

Translators, therefore, use something similar to the original phrase or concept, but not exactly the same. For examples, cool vs. بارد, veil vs. نقاب, chapter vs. سورة, and capitation vs. جزية. This method could be combined with addition. Here, the receptor has no difficulty understanding and identifying the term and concepts. However, substitution removes the strangeness of the foreign culture. Therefore, substitution is easier if the terms have something in common, for example, tax vs. زكاة, or if the terms are functionally similar, for example, chapter and سورة. Other examples can be found in proverbs in both languages. For example, in English we have proverbs a cat has nine lives القط له سبع أرواح, he who steals an egg steals an ox من يسرق بيضة يسرق جمل, and diamond cuts diamond لا يفل الحديد إلا الحديد. These have Arabic equivalents with some substitutions. Some good examples include:

1. 'Charity begins at home', can be substituted with the Quranic expression الأقربون أولى بالمعروف (Balabiki, 2006).

2. The English idiom "Every dog has his day" is substituted into Arabic as الدهر يومان يوم لك ويوم عليك and the English saying: "One man's meat is another man's poison" can be substituted by مصائب قوم عند قوم فوائد

Although some meanings may not be easy to understand, no further explanation shall be provided here in that this is not a key part of the discussion of the thesis. English and Arabic overlap in semantics, but notably the two languages behave differently elsewhere, and substitution comes into play to piece meaning together. This linguistic juxtaposition entails enormous challenges for many translators. When someone is at a loss, Arabs idiomatically say في حيص بيص "at sixes and sevens". Translators unacquainted with what this idiom means would distort the intended meaning. To ideally iron out any potential difficulties, translators should have bilingual and bi-cultural skills. حتى يدخل الجمل في سم الخياط "pigs might fly" is culture-specific, and failing to translate such idioms is a glaring weakness widely admitted. It is important to note that "literal translation is an old legacy in Arabic translation" (Darwish, 2010: 230). English speakers say 'someone is at sixes and sevens'; whilst Arab speakers substitute it and say فلان في حيص بيص, which carries the same meaning but in a different way. Again, the English meaning of 'once bitten, twice shy' is readily substituted in Arabic by لا يلدغ المؤمن من الجحر مرتين. By the same token, "a stitch in time saves nine" is substituted in Arabic by a pithy sentence علاج قنطار من خير وقاية درهم. Although genetically unrelated, English and Arabic have idioms that sound almost identical in terms of syntax and semantics. For example, "the ball is in your court" is very much similar to الكرة في ملعبك and both idioms convey the same pragmatic meaning. Likewise, "under the table" من تحت الطاولة and "fish in troubled waters" يصطاد في الماء العكر are semantically, syntactically and pragmatically identical. This means that substitution is not always a number one priority as a solution to translation-related difficulties.

7. Defining Cultural Definition

Definition means that the translator defines a new term or concept and explains it in detail. This depends on the translator's knowledge about what the target readers know and what they do not. For example, *Mufti* refers to a Muslim scholar who is an interpreter of

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the Islamic Law (Sharia). Definition can be either within the text itself or glossed as a footnote. Also, it is usually combined with borrowing, as in the case of translating مفتي to *Mufti*. However, definition lengthens the text and this will lead to over-translation. Therefore, translators should focus on what is relevant to the context only.

It should be noted that "defining involves a fairly precise description of what is meant by the source culture element. However, it achieves this through the use of words and phrases which are generally understood in the target culture" (Littlejohn & Mehta, 2012: 55). Dickens *et al.* (2002) refer to this procedure as 'explanation' and Ivir (1987) refers to it as 'defining'; it is when a translator provides explanation in the TT in order to explain a cultural element (Dickens *et al.*, 2002). The translator should be aware of what the speakers of the TL know to make them aware of what they do not through the definition of the cultural elements. The speakers of the TL are made aware of different elements of the TC through definition. Through definition, the translator uses concepts that the TL already possesses to present and to explain new terms. When making definition, the translator should be aware of the following points:

- No definition can give the full information.
- The information given in the definition should contribute to the communication.

The main drawback of definition is its inability to contain all the information, thus conveying the message properly to the target readers. This why it is used as a complementary procedure. It is mostly used with borrowing, especially when the borrowed term is introduced for the first time; moreover, using lots of definition may result in over-translation. Together with defining, Ivir (1987) mentions the technique of addition, i.e., when additional information is provided in the TT, which is not in the ST. Addition comes very close to definition (Dickens *et al*., 2002).

Examples of Defining

وجاء عيد الأضحى فجذب أفكار الأسرة وعواطفها إلى واد سحيق تلتقي فيه ذكريات الأمس واليوم.

The arrival of the great feast day of the year, the Bairam, celebrating the God's intervention in the sacrifice of Abraham's son, focused the family thoughts and sentiments on their shared memories.

This example is taken from a translation for Naguib Mahfouz's *Bedaya Wa Nehaya*, and the translator provides, within the text, definition for عيد الأضحى for the TL readership to better understand what it denotes and connotes for the SC.

اتق الله فيما تقول وثق في الله!

Be careful of what you say (fear God) and put your trust in God.

The translator defined the meaning of اتق الله in the TT, which provides a sociocultural connotation of 'fear God' and carries the same religious tone expressed.

Definition, unlike borrowing, is a procedure involving an explanation of the SC element in the TC. The receivers of the TC already know about this cultural element, and by defining it we make them aware of what they do not know about it. In Ivir's own words "defining the elements of culture that are to be transmitted is a procedure that relies on what members of the target culture know in an attempt to make them aware of what they do not know" (Ivir 1987: 39). In the same vein, "definition is a complementary procedure. It is not used alone by itself due to its unwieldiness" (Ivir 1987: 40). Definition always comes with borrowing and depends on the translator's judgment of what needs to be defined in the source culture. In addition, definition can only be used when the borrowed term is introduced for the first time in the text and can be given in the body of the text or in a footnote.

Previously, the word *Qat*, may be known to the TL readership as chewing material for alleviation and mitigation purposes such as anger, fatigue and boredom; however, a definition such as 'green leaves which have mild effect when chewed' could be added to give the TL readership more information about *Qat*. Ivir (1987) also argues that, although definition can provide the necessary information, it cannot give all the information.

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Definition should focus on the information related to the communication because it can draw the attention of the reader away from the no-definitional source expression.

8. Mix of Strategies

Sometimes one strategy does not pay off; the translator needs to apply two or three strategies to immaculately render the translation of an expression or a statement, and the translator needs strike a balance between the SL, the SC, the TL and the TC as illustrated:

SL					TL
		TRANSLATOR			
SC					TC

Figure (5)

Figure (5) shows that the translator, while in the translation process, is knowingly or unknowingly producing a TT that goes closest towards one of the four corners above, gets closer to another corner but remains far from the other two corners. This is reflected in Venuti's two translation strategies: foreignisation and domestication. The translator has to make wise choices so as to bring the four angles of the quadrilateral translation movements closer to each other in order that the target readership can understand the messages intended without compromising any angles: the SL, the SC, the TL and the TC. In reality, translators' work is often marked up, down, left or right but not in the centre simple because no two languages or cultures are 100% identical. This is best showcased in the following English-Arabic example:

I do repose much trust in the <u>most notab</u>le <u>chief</u> of my neighbourhood; he is one of my <u>townspeople</u>.

<p dir="rtl">أثق فيه كل الثّقة؛ فهو <u>عكيد</u> حارتنا و<u>ابن البلد</u>.</p>

The translator in the above example renders a translation that is closer to the TL than the SL culturally in that the translator uses two words عكيد and ابن الحارة that carry sociocultural and emotive overtones not felt there in the SL. As such, more than one strategy is used: substitution (my own townspeople) and addition (most notable). This creates a higher sense of endearment to the TL readership. Taken together, the translator is seen closer to the TL and the TC: up and to the right with much less loss being made to the SL and the SC.

Explanation or definition frequently occurs together with (cultural) borrowing and a footnote is associated routinely with other procedures, such as borrowing, to allow more illustration to the TL readers, especially when the term borrowed is introduced to the readers for the first time. When choosing which procedure to use, the translator should consider the following points:

- The nature of the cultural term to be translated (SL semantic content and linguistic expression and contrastive relationship to the TL possible correspondents).
- The nature of communicative process (the function of that term in the particular act of communication) (Ivir, 1987).

The status of the cultural element and its linguistic expression in the SC and the TC and the SL and the TL can affect the translator's choice of the procedure used to tackle cultural gaps during the process of translation. When choosing procedures such as borrowing, lexical creation, literal translation or definition, the translator emphasises specific SC content in the TT, while ignoring it through substitution and omission. Through addition, the translator will clarify the incomprehensible information to the TL readers. One key factor contributory to deciding on the translation strategy is the translator's mother tongue, because no matter how proficient and accurate a translator may be, there will be almost always a subtle layer of bias towards one language or one culture unknowingly. It is possible to map out Ivir's strategies as shown in Figure (6):

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	IVIR'S STRATEGIES			
SL + SC	Borrowing	Combination	**TL + TC**	
	Addition			
	Omission			
	Literal Translation			
	Lexical Creation			
	Substitution			
	Definition / Footnotes			

Figure (6)

Ivir's strategies give more detailed alternatives to the translator. However, such alternatives may tempt some translators who feel unmotivated or sluggish to look for better translation suggestions; they may rush into applying particular strategies even though 'other strategies would be preferable and produce better translations. Although it is the translator's choice, within the strictures of the censorship do's and don'ts, to apply the strategy deemed most appropriate, many would begin the procedure and weigh the SL and SC against the TL and the TC to see how much loss occurs, which many suggest retranslation for the work under scrutiny. Such non-surgical actions should take place before initiating translation, or else the work will end up with many scholars, researchers, practitioners and critics with scrutinising eyes and sharp scalpels and lancets, so to speak, flagging up bi-linguistic and bicultural issues that need to be carefully retranslated. It is true that translators approaching any literary classics to translate should be fully aware of such theory that needs to be put into practice; however, many translators rush into producing haphazard and slapdash translations without reconsidering the post-translation impact.

2.5 Definitions of Key Terms
2.5.1 Translation

Steiner provides a more general definition of translation: "It is an anthropological activity for meaning transfer, which is formally and pragmatically understood in each and every act of communication" (Steiner, 1992); while Classe (2000) quotes Pliny defining translation as an exceptional exercise of rhetoric. I will rule out these two ones as the former is too vague and the latter ignores culture and focuses on the power of words.

Drawing on a general linguistic theory, Catford argues that "translation is an operation performed on languages: a process of substituting a text in one language for a text in another" (Catford, 1965: 1). Furthermore, translation for Catford, when looked at from the viewpoint of functional linguistics, is "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford, 1965: 20). I will brush aside Catford's definition in that he mainly focuses on equivalence while deep relations of semantics across SL and TL are downplayed. His definition sticks to the sentence level only (Fawcett, 1998; Baker 2004). Again, Catford looks at translation as a one-directional process although it is a two-directional process (Jixing, 2013).

Translation is concisely described: "the transference of a message from one language to another is a valid subject for scientific description" (Nida, 1964: 3). Here, language but not culture is factored in. Driven by dynamic equivalence, Nida defines translation as "the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida, 1964: 12). More clearly, Nida spells out that translation *per se* is an art, which can be assessed by the TL reader's response. He makes a departure from the traditional focus, which is preoccupied with the form of the message; the new focus is the response of the receptor. Although Nida blazed a trail by making a shift from an author-oriented theory into a reader-oriented theory of translation, his definition is still too much tied to equivalence. Again, Dongfeng, (2000) points out that Nida's definition is more suitable for a religious translation. Dongfeng also explains that Nida's definition is

not harmonious with culture. It is for these reasons that Nida's definition shall be irrelevant to the current research study.

Newmark argues that translation is "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 2001: 7). For Newmark, translation begins with a detailed analysis of the text. This includes the intention of the text and the intention of the translator, the readership, the time, the impact to be created, and the like. Newmark makes two emphases: semantic translation and communicative translation. Semantic translation emphasises the SL, whereas communicative translation emphasises the TL. These two foci should be looked at as a whole. I will go for this definition for three possibly valid reasons. First, translation requires skills to piece together the ST into an appropriate TT; second, translation is an attempt that is not perfect and will result in a loss of meaning; third, translation means replacing ST with TT, which means a translator is a writer.

2.5.2 Literary Translation

Literary translation is the translation of works of literature, such as novels, short stories, plays, poem, drama, prose, science fiction, children's fiction, etc. The use of the term literature and its equivalents in various languages to refer to specific patterns of creativity in style or genre seems to be a rather modern development, dating back only to the eighteenth century (Culler, 1989). The task of the literary translator, in addition to replacing the message of the ST written in the SL into one written in TL, includes mirroring the rhythms, images and symbols used in the ST. In literary translation, the features of the form of the ST are not expected to be mechanically reproduced in the TT based on correspondence between words in the SL to formally equivalent words in the TL. The issues of equivalence, accuracy, faithfulness and consistency have long been subjected to a heated debate among scholars (Nida 1964, Newmark 1988). One approach to understanding a complex translation process such as literary translation is through the transformation between the two texts in terms of the dynamic equivalence; "the relationship between receptor and message should be substantially the same as that which

existed between the original receptors and the message" (Nida, 1964: 159). Dynamic Equivalence has been theorised at different levels by translation scholars, at word, sentence, text and discourse levels (Hatim & Mason 1997; Dickins *et al.*, 2005; Baker 2011). Other approaches include descriptive translation studies DTS (Toury, 1995) or the normative approach (Chesterman 1995, Hermans 1999) which relates the translation to its wider cultural context.

Hermans provides a definition for literary translation that reads: "a literary translation is that which is regarded as a literary translation by a certain cultural community as a certain time" (Hermans, 1985: 13). Register and tone are factored in when translation is taxonomically classified (Landers, 2001). In other words, a literary translator does not grapple with SL and TL; rather, SC and TC are also much highlighted (Hakemi, 2013). This will be highlighted as the research investigates whether TT1 and TT2 are linguistics-oriented, culture-oriented or both. In a similar vein, Vieira (1995) argues that translation is simply a creative activity, with the translator's inability to remain invisible throughout the TT. Gentzler (2008) looks at translation as a new perspective to look at the world and understand it differently; translation is a way to redefine the whole continent. It seems Gentzler gives too much authority to the translator, while dethroning the author. Gentzler attaches a psychological turn to translation and how it helps re-shape the whole community through a ripple effect (Jixing, 2013). The psychological dimension seems to give rise to a hidden power of translation, which decides its success or failure.

When yoked with culture, translation produces a different flavour. For Lefevere (1992), literary translation is simply a rewriting, largely triggered and driven by ideology and poetics. With his new approach of literary translation, Lefevere (1992) depicts it as dynamics of politics, culture, sociology, reflecting the milieu of the author. Akin to Lefevere is Bassnett in explaining what translation is; Bassnett (1998) believes that literary translation is a communication that involves both intra-culture and inter-culture. Therefore, for her, translation is not purely a linguistic activity. For her, the translator should be a good guide in his or her bilingual and bi-cultural journey or else such a translator may be

lost even before setting off. Equally importantly, Bassnett warns that languages cannot be genetically similar, nor can cultures be, either. I will also adopt what Bassnett proposes in that it well cements the research questions posited in Chapter One.

Literary translation is a task which requires extensive knowledge of the whole gamut of the literary context, traditions and connotations governing the ST, as well as mastering both the SL and the TL and their respective cultures stylistically, aesthetically, pragmatically, sociologically, psychologically, linguistically and rhetorically. Literary translation, thus, involves a transfer across both linguistic and cultural boundaries (Hatim & Mason, 1997). The translator should negotiate his or her way, not only through language, but also through perceived cultural restrictions where the translator needs to strike a balance between faithful thematic and stylistic conveyance of the ST and the acceptability and readability of the TT. Borges believes that, in literary translation, ideas raise no difficulties in translation, but culture-bound and emotionally charged words are hard to convey; they may even be impossible to render into the other language. Therefore, some stylistic features will be lost in translation (Shiyab and Stuart, 2006: 271).

2.5.3 Style

Style in translation is what the reader feels and is tailored by various factors, including but not limited to the ST author's assumed style and culture and intention of writing, the TL and the TC, the translation agency, the translator's bilingual and bicultural competencies and other considerations factored in. For Dragsted and Carl (2013), style is the features and characteristics of translation behaviours. Cassierer (1986) defines style as the existing relationship between form and content and how efficiently such a relationship works. Simply put, content is what we communicate and style is the vehicular means, so to speak, by which we communicate content. Style can be looked at as the unique value that the writer adopts to impart the uniqueness of how ideas are communicated.

Equally importantly, the researcher will investigate whether TT1 and TT2 sound awkward because of style, linguistics or culture, which causes meaning to be blurred,

omitted or diluted. With style always coming into play in literary translation, it is essential, therefore, for the translator to study the style in order to be able to embody such artistic devices as metaphor, symbolism and even repetition (Shiyab and Lynch, 2006). This will help the research to investigate whether lack of style is caused by culture or language or both on the side of the translator. Tyler (1979) believes that characteristics such as figures of speech will be lost if style is not captured cleverly. The reason is that such literary figures of speech have the power to produce emotional response in readers (Shiyab & Lynch, 2006). The translator of literary works should have the theoretical knowledge and practical skills to create his or her own style, by going to great lengths to carry out historical and literary research into the author's work (Baker, 2001). Whatever the restraints of the network of social and cultural factors are, it is ultimately the literary translator who makes thousands of decisions that give a literary work its 'afterlife', which is an existence in other languages and cultures (Benjamin 1923, cited in Baker, 2001).

Lefevere (1992) highlights five points which the translator should consider while translating from one SL into another TL, involving two different cultures:

1. The translator should have a good understanding of the ST subject and the author.
2. The translator should have a fluent understanding of both the SL and TL.
3. The translator should not be a slave to the SL to the point that he or she renders it word for word. The translator should understand the author's intention.
4. The translator should use the words as they are used commonly and avoid using novelties out of curiosity.
5. The translator should observe the figures of speech to avoid rendering sentences that make no sense in the TL.

2.6 Conclusion

The various translation approaches, strategies, techniques and methods explained make it easier for the translator to bring the messages as closely to the TL readership as possible, but such a wide range of options can also be perplexing should the translator

experience poor bi-lingual and bi-cultural knowledge. The choice of which translation strategies to adopt is a key and strategic decision the translator has to wisely make in that it impacts both the ST and the TT, hence either foreignising or domesticating the TT, which is imperative to avoid any loss in translation. The existing literature provides a good body of theory but still lacks seminal research studies about translating controversies relating to sexuality, dialect, gender and class from English or other languages into Arabic. This could have helped the researcher to investigate how Arabic could have tolerated and accommodated the other language(s) and culture(s) loaded with such controversies. Translating culture-specific references is not the same in every situation, in that culture is made up of different components and layers. The deeper the layer is, the more difficult it becomes for the translator to convey such messages, especially when the TL and the TC do not have the same degree of readiness and preparedness to tolerate the messages couched in sensitive issues that give rise to controversies.

CHAPTER THREE

RESEARCH METHODOLOGY

"Translating is producing analogous effects by different means."   (Paul Valéry, 1871-1945)

3.1 Introduction

Chapter Three will provide the working research methodology adopted by the researcher. This will help build up a better understanding of how the research will be conducted and how the data collection will be compared, described and analysed. The researcher will provide a relevant explanation as to why the qualitative research method is adopted, how the samples are collected in terms of their representativeness and how they are relevant to the four foci of the controversies in translation from English into Arabic. It will also spell out the translation approaches, strategies and techniques adopted for comparative analyses and their thematic relevance to the thesis. In Chapter Two, references will be made to other translation perspectives that carry relatively seminal information.

Epistemologically, research methodology sets the stage for reliable analyses, fitting comparisons, seminal and in-depth descriptions of any existing translations of a literary classic once considered a highly sexually controversial novel being translated from and into two languages and cultures genetically, socially, culturally and politically much less related, each with readership of different attitudes, values and behavioural reactions. Chapter Four shall furnish the research study with the research methodology to be used and which translation approaches and techniques to be used and why. In the same vein, Chopra (1945) highly recommends that "we must revisit the idea that science is a methodology and not an ontology". As the subsequent sections progress, more room will be created for the translation of D.H. Lawrence's LCL from English into Arabic and scrutiny of how the two TTs behave and echo in the TL and TC readership.

The methodology adopted by the researcher is not prescriptive; it is more descriptive, analytical, comparative, and contrastive. Providing alternative translations for all the

samples would overload the discussion with more information, albeit relevant, thus side-tracking the attention on to prescriptive translation. Simply put, the main research objectives can be overshadowed by the plethora of alternative translations; the researcher's main objective is not to provide ideal translations for the existing translations; the researcher just seeks to showcase how better alternative translations can be suggested. Again, the researcher seeks to make it open for other potential translators to be more motivated to come up with better alternative translations in potential translation when they read such suggested translations. The researcher would feel readily willing to provide alternative translations for some samples, although other samples would take too much time to consider alternative translations. This would overburden the investigation which the researcher is tasked with. As such, the researcher seeks to be more focused on the key research objectives. Again, the alternative translations were provided just to guide the research and show how many samples can be enhanced. In addition, the researcher started with translations of some samples but then realised that the researcher was not supposed to do a translator's job.

The researcher would not provide transliteration for all the sampled words because the Arabic sound system, along with the initial, internal, and peripheral diacritics, require more workarounds on the keyboard; it is time-consuming. Again, many similar-sounding letters in Arabic do not have counterparts in English; they make transliteration much less accurate. Again, providing transliteration for all the samples may overshadow or overburden the key discussion.

3.2 Significance of Translation Research Methodology

Methodology in translation is as important as the end result as it maps the journey from the ST into the TT alongside the whole gamut of linguistic, metalinguistic and cross-cultural issues. Gambier and Doorslaer (2011: 88) provide a definition of methodology as it sets the stage for the A-Z work: "Methodology could be defined as the study of or the body of knowledge relating to method(s). Viewed in other terms, it can be considered as the hallmark or defining feature of a discipline or an approach within a discipline". Simply

put, methodology for translators acts as a mental road map that clearly marks the translator's behaviour and logic. Saldanha & O'Brien (2014: 96) explain that translation methodology is a critically vital tool for the translator to produce a high-quality piece of translation:

> "*Quality is a very important topic in translation, both in professional and pedagogical settings, and research involving quality assessment is also of importance since it allows us to measure the impact and effect of different variables on the translation product and process and to subsequently change our techniques, training, or tools in order to better meet quality requirements*"

It should be noted that translation techniques, methods and strategies are not always used by translators to lull the readership away from the SL and the SC, with the translator burying alive all the rich specificity of the ST. Lauscher (2000) explains that translation quality depends on a whole host of diverse factors; it is invalid to adopt one approach or model and use it in different translations governed by different circumstances and specificities. Equally importantly, methodology acts as a gate-opener for the translator to make much progress, producing seminal findings. Zanettin *et al*., (2014: 119) explain that methodologies guide translators to a better understanding of equivalence that can potentially build up the impact of the TT on the TL and the TC readership:

> "*The use in translation studies of methodologies inspired by corpus linguistics has proved to be one of the most important gate-openers to progress in the discipline since Toury's (1980) re-thinking of the concept of equivalence; advances made through their use in descriptive, theoretical and pedagogical approaches to translation are well-known and well document*".

Translation requires methodology as a roadmap to identify how many textual intersections the ST and the TT may have, how many black spots a ST may bring about for the TT, how many sociocultural curves the translator has to go through and how smoothly the flow is when no cultural or linguistic clashes are flagged up. Flynn (2007) remarks that translation studies (TSs) researchers have heralded ethnographic approaches as a versatile method to explore translation practices. Literary translation rests on ethnography, as translation *per se* has been yoked together with recent ethnographies both as a practice and as a metaphor (Sturge, 2007). In a similar vein, other translation scholars argue that translators need to build their methodology to initiate translation; however, they also need post-translation methodology to assess their quality of translation and their metalinguistic awareness of translation practices. Göpferich *et al*., (2010) emphasise that the findings reveal that translators do better when they revise their work and read some specific elements aloud of both the ST and the TT. Methodology also dictates that translation theory and descriptive approach still fall short of translational behaviour of socio-cultural contexts, which seem to operate in silos. Delabastita *et al*., (2006: 37) remark that:

> "*The importance of descriptive studies for translation theory has not been sufficiently recognized. This explains why the concrete study of translations and translational behaviour in particular socio-cultural contexts has often remained isolated from current theoretical research, and why there is still, on the whole, a wide gap between the theoretical and the descriptive approach. We should ask ourselves, therefore, how translations are to be analysed, in order to make research relevant both from a historical and from a theoretical point of view. Indeed, our methodology in this respect too often remains purely intuitive*".

Bassnett (2013) explains that translation is, unfortunately, considered to be a low-status occupation, a mechanical rather than scientific process. As such, Bassnett remarks that the only emphasis placed on translation studies when analyses are conducted is the end

result of the translation process; a blind eye is turned to the process itself. This requires an in-depth and well-detailed methodology for both the end results and the microscopic details of how translation is processed.

Strikingly enough, not all the translations produced are based on solid translation methodologies, strategies, techniques or approaches. Many translators have much less to do with theory, methodology, TSs, etc., although they produce good end results. However, such translations do not follow a methodological framework, making their translations in certain areas grey and fuzzy in terms of why and how the translator chooses to translate the TT in such a way and not the other way, or not considering other possible options. Hewson (2011: 259) remarks that many translators seem to avoid setting their methodology before engaging in translation for different reasons:

> "*The reason why I mentioned above that many translations are not the result of a translational strategy is that the ideology lying behind many of the contemporary theoretical approaches to translating is that translators (should) have and implement translational strategies. […]. However, experience shows that some translators are not consistent, that they have good and bad days. […]. In other words, the assumption of a certain degree of consistency may in itself be a dangerous one*".

As such, methodology maintains the translator's logic, behaviour and consistency throughout the whole journey, making their work draw on principles rather than wild guesses. Again, methodology in translation research avoids translators and researchers alike producing an imbalanced TT. This explains why the researcher in this research study adopts a clear-cut methodology supported by theory, approaches and strategies widely adopted in TSs.

3.3 Research Methodology, Approaches and Strategies

The qualitative research method will be used to cull a representative sample at the word-level and the sentence-level and reflect on the findings in relation to the research

questions. Equally importantly, the qualitative method will also be used to ensure how well the TT1 and the TT2 have been translated and how efficiently the two translators have communicated the messages couched in sexuality, class, dialect, and gender. Again, the qualitative research method helps the researcher to assess the quality of the translation, describe the strategies used, analyse the impact or loss it has brought about and compare TT1 with TT2 against the ST. It also gives the translator room to provide possibly good translations where the TT1 and TT2 sound awkward, unintelligible, or even when the SL and the SC messages are glaringly lost. For this reason, the researcher adopts a qualitative research method.

Of great note, Strauss and Corbin (1998: 34) explain that "*qualitative and quantitative forms of research both have roles to play in theorizing. The issue is not whether to use one form or another but rather how these might work together to foster the development of theory*". The researcher employs both research methods towards the research questions to look at the TT1 and TT2 from different angles.

A mixed methods approach has strengths and weaknesses, as is the case with other research methods. Dörnyei points out the strengths of the mixed methods research approach: "*The main attraction of mixed methods research has been the fact that by using both QUAL and QUAN approaches researchers can bring out the best of both paradigms, thereby combing quantitative and qualitative research strengths. […]. This is further augmented by the potential that the strengths of one method can be utilized to overcome the weaknesses of another method used in the study*" (Dörnyei, 2011: 45). Interestingly enough, the mixed methods approach also provides the researcher with a multi-level analysis of complex issues, improved validity and reaching multiple audiences (Dörnyei, 2011).

However, Mason (2006) warns and cautions researchers that the assumptions or logic behind the mixed methods approach are not always true. Hesse-Biber & Leavy (2006) also warn of the fact that when the researcher is not well-trained to use and handle both

research methods, the findings revealed may not be reliable and may backfire, providing misinterpretation of the data culled. Maxwell & Loomis (2003) also caution that the large amount of data collected and the combinations of qualitative and quantitative methods require an adequately appropriate typology to encompass and handle immaculately, otherwise the researcher can be formidably engulfed by the diversity of data and methods to use. Simply put, Dörnyei (2011) explains that, beyond a shadow of doubt, each piece of research, topic, issue is best investigated through a qualitative or quantitative method. However, the mixed methods approach has a wide perspective for the researcher to look through: "*I do accept that certain issues are best researched using QUAL or QUAN methods but I have also come to believe that in most cases a mixed methods approach can offer addition benefits for the understanding of the phenomenon in question*" (Dörnyei, 2011: 47). It is for this reason the researcher adopts a qualitative methods approach.

The current research study draws on Newmark's Cultural Transposition Strategies (1988), Venuti's Domestication and Foreignisation alongside the translator's (In)visibility (1998) and Ivir's Seven Strategies (1987) which are applicable to the translation of cultural references in literary discourse. The reason why the researcher chooses the three said scholars' approaches and strategies is simply because they provide a wider scope of options for the two translators to assess, compare, describe and analyse their TTS on the one hand, and epistemologically they are well suited to the issues of cultural controversies and how to tackle such linguistic, meta-linguistic and cross-cultural challenges.

Equally importantly, as the SL and the TL alongside the SC and the TC are genetically unrelated, Venuti's Domestication and Foreignisation alongside The Translator's (In)visibility (2012) can potentially help the researcher to diagnose how the two translators treat the ST and how each has managed to produce their TT. Again, the researcher found the three said approaches and strategies easier to apply to the case study and easier to showcase the findings that reveal the validity and reliability of the research questions. It should be noted that Vermeer's Skopos Theory (1978) along with Toury's Theory of Translational Norms (1980) have helped construct the overarching

methodology, strategies and approaches adopted, providing a better understanding of how the hegemony of languages and cultures can be felt in translation and how they shape our understanding of meanings couched in narrative discourse. In the subsequent sections, detailed and in-depth explanation will be furnished, using D.H. Lawrence's LCL as the case study.

Equally importantly, the researcher will develop a three-column table for analytical, comparative and descriptive purposes, where the ST, alongside TT1 and TT2, will be juxtaposed to make the research easier and reader-friendly to read and reflect on. Again, the researcher will provide a fairly detailed comment after each part of the table as to how far the two translators have managed to marry theory with practice in translation, based on the three strategies the researcher selected. Respective references will be made to the page numbers of the ST, TT1 and TT2 for cross-reference. Some suggestions for potentially better translation, where possible, will be provided by the researcher to create better and more robust engagement with the research study.

The researcher will use a qualitative research approach, which draws on descriptive, analytical and comparative components. The reason why such a mixed three-fold research approach is used is for three main purposes: (1) the researcher can unfold any translation-related strategies, methods, techniques or approaches the two translators have adopted; (2) the researcher can spell out how well the two translators successfully or unsuccessfully marry up the SL and the SC into an appropriate TL and TC; (3) by juxtaposing the ST against the two TTs (TT1 and TT2) produced by the two translators, the researcher can identify where and how the two translators converge and diverge on translating the selected items with careful reference to the ST. Taken together, the whole gamut of reasons already explained will contribute enormously to substantiate the research questions. To this end, pie charts and bar charts will be developed to provide a better understanding of the findings and support the comparative analyses conducted for TT2 across the four thematic foci.

Saldanha and O'Brien (2014: 17) remark that "*Unfortunately, questions worthy of future research are not always made explicit in research publications, but it is still possible to extract questions by identifying what has not been said by authors. This requires a critical reading of research publications, whether the reader considers what questions might arise from the argument being put forward and whether or not they are addressed by the author(s)*".

The research questions put forward by the researcher may or may not all be proved to be true; as such, a mixed research approach is adopted to look at the research foci from different perspectives. The current research study can be linked to other, potential, research studies through the research questions. It may not be possible to answer these questions; any which are unanswered will be left for future researchers to investigate. Williams & Chesterman (2014: 69) explain that "*One reason for reading the relevant literature is to discover good questions*". This gives researchers and scholars of translation studies more interest in revisiting translated literary classics, hence narrative theory and retranslation theory across languages and cultures come into play (Burchfield, 2004; Brownlie, 2006; Chan, 2014; Deane-Cox, 2014; Hanna *et al*., 2019). Therefore, the methods, strategies, techniques and approaches ruled out by the researcher for the current research study can fuel an enormous appetite, so to speak, for potential researchers to reconsider and revisit LCL for more evidenced cogency that proves how language can conspire against or catalyse translation to communicate the messages couched in sexuality, controversy and other sensitive issues.

The researcher understands that the ST is a bulky novel and is not possible to cover all the controversies presented by the ST author; a representative sample will suffice, hence in-depth analyses, more detailed comparisons and description will focus on the samples selected. It stands to reason that, given the formidably large size of the novel under investigation – LCL - adopting the qualitative approach would help the researcher in comparing, describing and analysing randomly selected samples representative of LCL covering the four themes (sexuality, class, dialect, and gender) at the word-level and the

sentence-level, thus making it manageable to address and investigate the subject. Equally importantly, the qualitative approach is better suited to meticulous investigation of every single word, structure, tone, style and the like both for bi-lingual and bi-linguistic qualitative juxtaposition. The researcher would, therefore, provide some possibly good suggestions for translating certain words and sentences.

Another key factor that justifies why the researcher adopts a qualitative three-fold research approach is the diachronic element of the translation. The time difference between Abboud's translation (1991) and Akkawi's translation (2006) is 15 years in total. This gives the researcher a wider scope to look at two different periods of time and two different mentalities of the then readerships and audience; simply put, with the two different sets of people of different times, the researcher can investigate whether the two translators have approached translating LCL similarly or differently in terms of communicating controversial references to sexuality, class, dialect, and gender.

3.4 Population and Sample

The relevance of the population and sample to the thesis is to explain the representativeness of the samples collected and the size of the ST vis-à-vis TT1 and TT2. The research population shall be based on the 19 chapters of LCL (1928) that falls into about 450 pages. The 19 chapters are equally divided in terms of size; however, the frequency of controversial words and sentences are not the same. For this reason, the researcher draws on 55 randomly selected samples that include words, phrases and sentences relevant to the research questions and hypotheses. The numbers selected are not arbitrary or perfunctory; rather, the researcher considers that the whole of the sampled ST's words and sentences, alongside their counterparts – if all translated through different translation strategies, methods, techniques and approaches – represent a good ratio based on the 19 chapters and the 445 pages: "*The most reliable procedure used by researchers to obtain a representative sample is random selection […] which ultimately increases the confidence one has in a study's findings. As a general rule, as the sample size increases,*

so does the representativeness of the sample, which means a corresponding reduction in sampling error" (Weiner & Craighead, 2010: 1492).

However, translation scholars argue that sample size in translation research studies may cause a serious limitation in that precision-related measurements and indices are central to the research methods used: *"Even when sample size and variety are sufficient to generate predictions or validation based on coherence and scope, sample size in translation studies may still be insufficient for the use of the strongest class of research validation tools*" (Tymoczko, 2010: 157). This means that the sample selected should be representative so that the findings to be revealed can be reliable. The researcher also ensures the sampled words and sentences cover the four topical discussions, relating to sexuality, class, dialect, and gender; however, the sample coverage is slightly unequally provided in that sexuality is more sampled than the remaining three topics are. The reason for this is simply because the researcher found that cultural controversies relating to gender, class and dialect are more behavioural rather than verbal, which can be a springboard for other future research studies to investigate in depth.

When analysing the samples of TT1 and TT2, these five points will be checked to identify whether the TT1 translator and the TT2 translator observes such values and principles or not; in either case, how their TT1 and TT2 will sound for the target readership. This helps the researcher to identify whether the four theme controversies are translated and how, if at all. Again, applying these five points helps the researcher to see whether the research questions developed are true or untrue.

For Boase-Beier (2011), style is as significant as content, and in translation it is perhaps more so. Munday (2013) showcases different telling examples of how style melts into translation through the result of choice, whether consciously or unconsciously, best showcased in ideology and identity.

3.5 Conclusion

By the methodology of 'randomly selected samples', the researcher means that such samples relating to controversies of sexuality, class, gender and dialect were selected from the 19 chapters. Then, out of these samples relating to controversies of sexuality, class, gender and dialect, the researcher randomly selected 55 samples to be representative of the novel and the themes. Based on the 55 randomly selected samples representative of the ST, and adopting the qualitative analyses, comparison, contrast and description of TT1 and TT2 vis-à-vis the ST in terms of controversies relating to sexuality, class, dialect and gender, it is hoped the researcher will be able to investigate whether the TT1 translator and the TT2 translator translated such controversies, and how. The methodology will also help to investigate what translation methods, strategies, approach and strategies each translator adopted. The methodology will help the researcher investigate at the word-level and the sentence-level to see whether the TT1 and TT2 translators domesticated or foreignised their TT1 and TT2 respectively, and how. Equally importantly, the given translation strategies and approaches by Ivir (1987), Newmark (1988) and Venuti (1998) for translating literary texts in general, and CSRs and controversies relating to the four key foci in particular, do not make the translators cause the translators to be hindered whilst searching for the *mots justes* , unless otherwise the translator may have been hand-cuffed and gagged by the strictly governing censorship laws applicable at the time of translation and publication. In addition, the methodology will help the researcher to check whether the TT1 and TT2 translators are visible or invisible when rendering controversies relating to sexuality, class, dialect and gender and how.

CHAPTER FOUR

CULTURE AND TRANSLATION

"Traditions are the guideposts driven deep in our subconscious minds.
The most powerful ones are   those we can't even describe, aren't even aware of" (Ellen Goodman, 1979).

4.1 Introduction

Investigating how translation can enable one language to fit well into another requires revisiting culture and the issues factored in what facilitates or impedes easing controversies into the other language and the other culture. When language is marked by the translator as being not malleable or flexible enough to accommodate certain concepts or words, this becomes apparent when they are confronted with culture-specific controversies not yet welcomed by the TL and the TC readership/audience. It would be helpful to look closely into such relevant issues with a pair of scrutinising eyes and learn about how and where culture, language and controversy work in tandem or, rather, pose difficulties to translation. With the three elements (language, culture and controversy) coming into play, the translator's macroscopic (general understanding and strategic decisions by the translator towards ST, SC, TL and TC) and microscopic processes (detailed actions taken by the translator at the textual level) become very much like diagnostic and prescriptive operations done sequentially, much supported by his/her translation, bi-lingual and bi-cultural skills. Without a deep understanding of the SL, the SC, the TL and the TC, the translator most likely will open Pandora's box and many controversies evaporate, so to speak, into nowhere.

4.2 Cultural Collision

Among others, CSRs are perhaps the most daunting elements the translator desperately grapples with when translating; political, sexual and religious taboos are more notorious for translators. At the comprehensibility level, CSRs mostly flow seamlessly; while at the transferability level, translators most often pause different times, fumbling for the *mot juste* and how to put it across. A language is not unique without its culture; over

time almost everything snowballs and balloons into being sensitive cultural references SCRs, and language *per se* becomes culturally specific (Aixelá 1996).

Although many scholars researched CSRs, there is still a dearth or paucity of crystal-clear definitions of CSRs. For Baker, culturally specific concepts simply means "source-language words that express concepts totally unknown in the target culture" (Baker, 1992: 21). In a similar vein, Gudavičius (2009) argues that certain CSRs do not have their counterpart equivalents in the TL. CSRs "stand out from the common lexical context, they distinguish themselves for their heterogeneity, and consequently they require a reinforcement of attention in order to be decoded" (Finkel, 1962: 162). It is a formidable task for the translator to turn what is heterogenous into homogenous. A more precise definition of CSRs, provided by Vlahov and Florin (1969), means words that refer to names of objects and concepts that have historical and social peculiarities about a certain people or nation, imparting national, local or historical colouring. Such words do not have precise equivalents in other languages, making them difficult to translate properly. Still, the defining line between CSRs and other items is a fuzzy or grey area.

Leemets (1992) considers CSRs to be untranslatable; each and every language has its own ideas that do not exist in other languages due to different types of conventions, beliefs, lifestyles and sociocultural and psychosocial environments. Mailhac (1996) attributes the difference and difficulty in translating CSRs to the distance between the SL and the TL, hence the SC and the TC; Mailhac argues that distance *per se* in time, place and ideology constitutes opacity in understanding and translating CSRs most appropriately. Leppihalme (1997) believes CSRs make up a culture-related shock for translators; Leppihalme (1997), Gambier (2001) and Kosunen & Väisänen (2001) prefer using allusions to engage the reader in guessing the hidden meaning not explicitly provided. It becomes an indirect invitation for the reader to share their knowledge in figuring out the intended meaning (Cuddon, 1997).

4.3 Culture and Translation

Although acculturation has come into play, translation still struggles to bring the SC and the TC closer. Driven by interdisciplinarity, translation has assumed different profound transformations, making it the true voice that echoes the zeitgeist of the ST and the TT; it is the cultural turn that attaches such a great value to translation. Cultural factors are the triggers that direct the rudder of the translational vehicle as it is charged with historical, sociocultural, political, psychological, socioeconomic, ideological and pragmatic connotations that need to be best communicated or else they become buried alive; the whole gamut of factors decides the translation strategies adopted (Bassnett, 2011).

Culture is locked into a state of constant change and influx (Kanellos, 1994; Naylor, 1996; Kupiainen *et al.*, 2004; Bissky, 2011; Weekes, 2014). This is due to time-based and place-based vicissitudes brought about by successive generations and the departure and arrival of concepts. Translation cannot shy away from its role as a bilingual and bicultural catalyst. Lefevere (1992) puts it more clearly, spelling out that translators behave in a culture demarcated at a certain time. It is the translator's understanding of the SC and the TC that influences the translation production. With cultural turns producing new insights into symbiotic interconnectedness of ideology and identity, theories of culture and translation are more challenged; much of the successfulness of culture and cross-cultural communication can be logically attributed to the role played by language, hence translation (Lefevere, 1992; Jiang, 2000; Bassnett, 2011). One cannot imagine the sphere of culture to burgeon when language is dethroned.

The concept of culture is used to refer to many aspects of text, such as historical narratives, ethics, art, philosophy, religions, hierarchies, values, customs, special relations or material objects and politics. (Yang 2014: 39). Ivir (1987) explains that translation *per se* serves a manner of creating communication channels between close and distant cultures. As such, translators are expected to first understand and then translate cultures alongside languages (Ivir, 1987). With language set as a means of mediation for people to communicate and narrow down their cultural gaps, translators should be well versed in any

cultural differences in that they behave as bilingual and bicultural arbitrators to smooth away any ambiguities and mysteries shrouded in CSRs (Ivir, 1987). Vermeer (1989) believes that translation is primarily a cross-cultural transfer. Confronted with the cultural gap between the ST and the TT, each loaded with its cultural specificity and peculiarity, the translator should decide on the appropriate strategy to use in order to bridge such cultural gaps. Ivir (1987) explains that cultural and linguistic gaps come to prominence only when the SL and the TL are juxtaposed; members of one culture or one language are not aware that their culture or language lacks an element unless they see it in another culture or language. It is the translator who needs to be well-equipped with a pair of scrutinising eyes to spot bicultural and bilingual gaps. As the translator is the first frontline sensor of such gaps, the translation strategies used helps to attenuate any cultural shock or loss in translation. Translators can use different strategies, approaches and techniques as discussed earlier, which shall apply to the two translators selected for the research study.

The translation of English literature into Arabic has impacted Arabic literature and vice versa (Moosa, 1997; Hassan, 2011; Kesrouany, 2017; Washbourne & Wyke, 2018). It started with translating the great literary works which reflected the development in society in many aspects, such as politics, social life and literary heritage. The translation from English into Arabic has developed to cover other areas of life such as business, economics, technology and lifestyles. The development of media and technology has made access to the English-speaking cultures easier than ever. This is now best showcased by television and radio channels (El-Shibiny, 2005; Durham & Kellner, 2012; Oakley & O'Connor, 2015; Rau, 2015; Nestorović, 2016; Hopkyns; 2020). Aided by translation through voiceover, subtitling and dubbing, American and British TV channels have witnessed an increasingly growing acceptance for cultural flavours enjoyed by Arab viewers (Rugh, 2004; Philips, 2013; Faiq, 2019). When franchised, these western television programmes usher in a plethora of CSRs to which Arab viewers have become attuned. However, this is not the case in translated literary works. Translation plays an important role in the re-packaging of CSRs for circulation in the Arab world. This is through various

methods, either to introduce such CSRs as they are, hence to help the TL readership to become more familiarised with the SL and the SC content, or simply to downplay and cover up such CSRs and avoid being not noticed by the TL readership.

4.4 Translating Controversy

Controversy refers to a concept that is socially, culturally or religiously proscribed (Karjalainen, 2002). Prohibition may not be enforceable in all situations and may not be shared by all members of society, but a controversial issue is one that stokes and arouses social uneasiness principally because some members of society object to something that is said or done in public. Simply put, controversy is not an absolute concept; it varies from one culture to another and, also, within the same culture. Moreover, while it is convenient to speak about communities in terms of a particular culture with specific norms and conventions, and consequently specific taboos and boundaries of controversy, it is important to remember that individuals within the same community could have varying degrees of tolerance and attitudes towards controversial matters. Controversy is not always a tug-of-war as many believe: "one should note that controversies are a type of conflict in which seeking a resolution is not the goal of opposing parties. Moreover, the opposing parties try to influence and impress an audience that watches the whole controversy" (Khorasani, 2008: 61). Controversial euphemism or dysphemism may lose their purposeful functional mostly when translated: "Furthermore, certain euphemisms lose their euphemistic nature when translated verbatim, or worse still become dysphemisms" (Darwīsh, 2010: 195).

Karjalainen (2002) distinguishes between behavioural and linguistic controversies. Behavioural controversies refer to certain actions considered objectionable in certain cultures or communities. For example, people show zero-tolerance towards incest in most modern-day cultures (Greenberg, 2007; Notman, 2012) while people in certain communities tolerate sexual relationships outside marriage. Attitudes towards such sexual behaviours have become more relaxed: "Cohabitation (where a couple lives together in a sexual relationship outside marriage) has become more widespread in many industrial

countries" (Clinard and Meier, 2007: 247). However, these same relationships are forbidden or frowned upon in other communities if done outside marriage, causing stigmatisation: "Hindus believe that sexual relationships outside marriage are wrong and that the most important purpose of sex is having children. Homosexuality is generally not accepted as it is considered to be against the natural order" (Lovelace and White, 1997: 26). Homosexuality is tolerated and legalised in some European countries while it is not in so in the Arab countries. The reference made here to controversy of sexuality carries a thematic relevance to the thesis in that it poses an acid test for TT1 and TT2.

Linguistic controversies are utterances or words that cross the threshold of what is deemed acceptable to be used in public. However, the binary dichotomy of behavioural versus linguistic controversies is somewhat misleading, precisely because of the performative aspect of language. Using swear words or writing about certain topics could be seen as an objectionable behaviour by some members of society. Lexicographers now list down the taboo words to help users identify which words sound offensive, derogatory or slang. This is relevant to the thesis in that translating controversies relating to sexuality, class, dialect, and gender is made clear even in dictionaries so that non-native speakers mind their words. With register and genre coming into play, the *Cambridge Advanced Learner's Dictionary* (2008) marks each word that gives rise to taboos as listed down:

- <u>Bastard</u>: (offensive) an unpleasant person
He was a bastard to his wife.
You lied to me, you bastard!
- <u>Bollocking</u>: (offensive) angry words spoken to someone who has done something wrong
She gave me a right bollocking for being late.
- <u>Bummer</u>: (offensive) something that is very annoying or not convenient
"I've left my wallet at home." "What a bummer!"
- <u>Crappy</u>: (offensive) unpleasant or of very bad quality
He's had a series of crappy jobs.
- <u>Frigging</u>: (offensive) used to give more force to an expression of anger
You frigging idiot!

The degree of controversy of a certain behaviour varies depending on the context in which that behaviour or enunciation took place. What is controversial in a particular context might not be controversial in another. In most communities of the Gulf countries, it is still controversial to pronounce someone's mother's, sister's, wife's, aunt's or grandmother's name to someone outside of the nuclear family members (Lockhart and Mollick, 2014). However, whilst abroad, female students from the Gulf countries use their forenames freely in situations with foreigners. Another telling example is when women are flying from the Gulf countries to, say, France, they take off their heel-length black cloaks; while still on board the aircraft they get changed and put on their western fashions to adapt to the TC of their destination on their journey.

There could be different motives behind committing a controversial act or using controversial language. For example, we can imagine that in the literary scene of the early twentieth century in Britain, there was a certain expectation of what kind of vocabulary writers are expected NOT to use, because they were considered vulgar or obscene. However, it is also expected that some writers would transgress that norm. Such transgression might or might not stir controversy depending on the circumstances. One of the main motives for using controversial language could be to vent emotionally charged feelings of anger, irony, impatience and frustration (Jay & Janschewitz 2008).

The role of social attitude in determining unacceptable language in certain contexts is undeniable, because it is not possible to make that classification based on grammar alone. Grammatically, language constructs are often classified as correct or incorrect without value judgment of them being 'good' or 'bad' in a particular social situation (Andersson & Trudgill, 1990). However, controversial language can be judged as such due to either its form or content. Within this thesis, form is used to mean the choice of word. For example, words that refer to sex or sexual organs may be deemed vulgar or too explicit if used in a certain social or communicative situation. In this case, the controversy would have arisen because of the language form used. In almost all cases, there are always word synonyms that are deemed more appropriate or 'polite' than others. Translating taboos, dysphemisms

and euphemisms may create an uneasy sense of ambivalence of whether to gag the SL and paper over such controversial terms (Allan & Burridge, 2000; Allan & Burridge, 2006; Abbas, 2015; Crespo-Fernández, 2015; Pedraza, 2018).

4.5 Translating Controversy

By definition, a 'dysphemism' is a prohibited word (taboo) usually replaced by a more embellished expression (euphemism) (Malyuga & Orlova, 2017: 90). In D.H. Lawrence's LCL, different dysphemism can be cited, such as 'penis', 'phallus', 'arse', 'buttock', 'fuck' and the like. On the side of the scale, "euphemism means the use of a mild or vague or periphrastic expression as a substitute for blunt precision or disagreeable use" (Holder, 2008: vii). Euphemisms are used to cushion the sociocultural offence, while euphemisms also overshadow the intensity of the ST and the messages couched in dysphemism. Contrasted to orthophemism (straight talking), a euphemism is defined as a figure of speech which consists of the substitution of a word or expression of comparatively favourable implication or less unpleasant associations, instead of the harsher or more offensive one that would more precisely designate what is intended (Traub, 2016: 186-187). To avoid crass remarks, we say 'he passed away' as a euphemism and avoid using a dysphemism such as 'kick the bucket' or 'bite the dust'. Again, 'call of nature' is a euphemism for go to the toilet. Listed below are some dysphemisms and their euphemisms:

Adult content   (euphemism)   Sexual Content   (dysphemism)

Sex Worker   (euphemism)   Prostitute   (dysphemism)

Adult Entertainment (euphemism)   Pornography   (dysphemism)

Homeless   (euphemism)   Urban Outdoorsman (dysphemism)

Ethnic Cleansing   (euphemism)   Genocide   (dysphemism)

Break Wind   (euphemism)   Fart   (dysphemism)

It would be helpful to revisit how D.H. Lawrence's choice of words in LCL has contributed to its controversial reception in the British and American literary scenes of the

1930s. The story of banning LCL from circulation when it was first published in 1928 in Britain and the United States on grounds of obscenity and its subsequent 'unbanning' after around thirty years was well documented (Rolph, 1961; Krash, 1962; Saunders, 1982; Holdsworth, 2014). It was interesting how the prosecutor in proceedings of the British trial of the novel in 1960 informed the jury that the word 'fuck' or 'fucking' appeared 30 times in the novel, 'cunt' 14 times, and 'cock' three times. Nevertheless, the prosecution of 1960 could not succeed in using this as grounds to continue banning the novel, since the Obscene Publications Act of 1959 allowed the defence to convince the jury to return a verdict of not guilty on the grounds of the "literary merit" of LCL. Literary Merit was a new categorisation introduced by the Obscene Publication Act of 1959, which enabled exclusion of works of attested literary values from being prosecuted by the Act, on the grounds that they provided a greater good which surpassed the obscenity that they might contain. This was what the publisher, Penguin Books Limited, rightly wagered on, and went ahead and published the novel. This left the prosecution no choice but to raise a case against the publisher, only to lose it. Penguin was able to mobilise expert literary witnesses to testify that LCL's literary merits puts in the "canon of great literary works" (Saunders, 1982: 161). Therefore, the 1959 Act removed the legal risks of controversiality from works of literature which recognised "literary experts" are prepared to vouch for. The quality of "literary merit", as per Saunders, was "allocated the precise function of redeeming (on the grounds of public good of literary merit) a work deemed obscene" (Saunders, 1982: 162).

4.6 Literariness and Cultural Specificity

It stands to reason that a successful piece of translation should meet three levels: the lexical level, syntactical level and pragmatic level (Pan *et al*, 2019). Translation for Robinson (2019) should be accurate and effective, rendered in a way readable but not oversimplified nor stilted. Translating the literariness of the ST is also a prerequisite although should not be over-emphasised in that: "literariness is a property of texts and contexts and it inheres in patterns of language in use as opposed to patterns of language in

isolation. Crucially, in keeping with Jakobson's other important term, the poetic function, literariness is not exclusive to literature.

It is instead a principle of expressiveness that transcends literature into many types of discourse contexts of which journalism and advertising discourse are just two prominent examples. Literariness also accommodates a text's capacity to absorb other voices and styles" (Simpson, 2004: 102). The assumption of this study is that literary texts are far trickier to translate than non-literary texts because they most often carry sociocultural references which are hard to translate accurately. Pym (2010) explains that translation depends on comprehensibility and transferability of cultural specificity. Translation in the ST has a cultural and linguistic weight, which should be conveyed into the TT without sacrificing any key components. In this regard, "componential analysis has proved to be extremely valuable in providing a firm methodological basis for solving meaning problems" (Chan, 2004: 36), which Nida (1964) and Newmark (1988) have extensively applied to translation. Nida (1964) believes that componential analysis helps the translator in comparing meanings intra-lingually and extra-lingually. Newmark (1988) believes componential analysis helps the translator in the following seven factors:

1. Identifying lexical gaps between the ST and the TT.
2. Translating cultural words difficult for the target readership.
3. Identifying the SL synonyms in context.
4. Identifying the SL cultural sets.
5. Solving untranslatability.
6. Analysing the SL conceptual terms.
7. Prioritising the components of neologism.

The above-mentioned seven factors will be considered for the data analysis and findings discussion with differing relevance: (1) and (2) are key to the discussion; (3), (4), (5) and (6) are key to the potential findings of the thesis and potential research studies may investigate these three factors based on whether TT1 and TT2 translate controversies or

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not; (7) cannot apply to the ST as the novel dates back to 1928. Perhaps, later translations may include new neologisms in attempting to provide synonyms for existing ST terms.

Componential analysis serves as a formula to decode gaps in translation, be it bicultural or bilingual. Baker (2011) uses componential analysis to show how similar or dissimilar languages can be at the word-level translation when a set of collocations were put into the collocation test. When culture comes into play, componential analysis may not be as accurate as expected because culture has its own subtle nuances not easily decoded by componential analysis and it is not as accurate as language.

The other feature under consideration in this thesis is the cultural specificity; texts usually make references to, or are interpretable within, a system of norms and conventions that constitute the culture in which the ST was produced. The translation process here can be thought of as a "mediated intercultural interaction", as explicated by Vermeer (1987). Vermeer regards the text, or the authorship of that text, as "an offer of information directed at an addressee". On that basis, translation becomes "an offer of information made to a target-culture audience about another offer of information directed to a source-culture audience" (Nord 2010: 122). Here, we adopt Vermeer's concept of culture as "a complex system determining any human action or behaviour including language, in which each phenomenon is assigned a position in a complex system of values, and every individual is an element in a system of space time coordinates" (Nord, 2010: 123, cf. Vermeer, 1987: 28).

The degree of a text's attachment to a specific culture varies. Nevertheless, in translation, the cultural specificity of the ST and the degree of its attachment to an SC poses a challenge to the translator, especially when the TC into which he or she intends to translate is considerably different in its norms, conventions and historical narratives from that of the SC. The governing relationship between the translatability of a text and its perceived literariness and cultural specificity can be depicted in Figure (7):
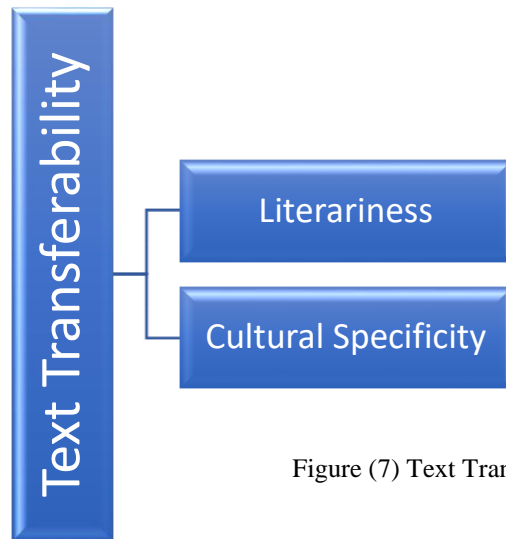
Figure (7) Text Transferability

The above diagram, developed by the researcher, links the text's translatability to its literariness. Nevertheless, its cultural specificity does not mean that these are the only features that impact its translatability. Texts can take different forms and cover various topics that would have a bearing on their literariness, cultural-specificity or both. For example, a text that takes the form of an Ode will most probably be considered as a lyrical poem, and, therefore, will be taken as a work of literature. The conventions of the Ode in its structure, line patterns, rhyme schemes, and even the lyrical voice embedded in it are all culture-specific. The relevance to this thesis is that culture and language work in tandem to create a niche for each concept; once a concept does not have its own nuanced niche, it thus becomes controversial. This shall be exemplified by TT1 and TT2.

4.7 Controversy and Culture

Controversy arises, albeit steeped in culture, in that no culture remains a stand-alone island; cultures impact each other and get so impacted given the ripple effect that leaves no stone unmoved. Shell-Duncan & Hernlund (2000: 1) explain how culture over the course of time could not have interceded with exponents of female circumcision; what once used to be a blatantly culture-specific practice has snowballed and ballooned into an international outcry; the world has its own ever-changing culture that overrides uneasy national cultural controversies.

In a similar vein, cultural controversy can be fueled by publishing stories that use taboos for readers of conservative communities; the writings of Alifa Rifaat in 1970s are a case in point. Ozyegin (2016: 292) cites another telling example that demonstrates how controversy is ignited by cultural shock:

> "*Rifaat's work broke all social taboos, particularly those surrounding sex and women's sex drive, and she accomplished this by using explicit language, refusing to cloak sex in either figures of speech or symbolism, and demonstrating no fear of reprisal. Her writing clashes with social values*".

Controversy may also throw a spanner in the works of novel publication, as is the case in Egypt. Inasmuch as culture takes a long while to build, people feel that their dignity resides in their culture and they pride themselves on their cultural values; once they feel something may whittle away at their cultural values, they champion and fight tooth and nail any apparent imminent threat. Once they are inundated with much pressure due to cultural influx and change, their culture thus becomes swallowed up and they start to accept that which they once showed zero-tolerance to. As with D.H. Lawrence's LCL, that was once disapproved of and banned, Siddiq (2007: 1) explains how the novel was disapproved of by the cultural imperatives which once prevailed in Egypt and how, over time, it started to infiltrate into people's hearts:

> "*nearly a hundred years after its halting debut in Arabic culture, the novel in Egypt as elsewhere in the Arab world, remains a highly conflicted and fiercely contested genre. The reasons, grounds, and manifestations of this condition vary, but the phenomenon itself is pervasive and pertains equally to the novel's subject-matter and to its formal attributes and theoretical standing*" *[…] Occasionally, the tension inherent in the novel's anomalous conditions bursts violently onto the*

social scene to challenge some of the underlying philosophical
and epistemological foundations of modern Arab thought and
culture".

The literary text, like any other text, can be controversial in either its form or its content (Georges, 1980; Zan, 1982). There is no inherent link between the text's controversiality *per se* and its literariness. However, the link we are examining here is historical. In the history of various world literatures, there were many incidents of texts that stirred up controversy either in their structure, genre or language, or in the topics they covered. D.H. Lawrence's LCL has caused such controversy in that it was perceived by the British censorship as breaking the conventions of decency and was, therefore, banned in England when it was first published in 1928.

Lycke and Lucey (2018) explain that teaching controversial issues to students may raise repulsion and reluctance among recipients in that controversial issues attract mixed viewpoints that cause tension. Hess (2008) remarks that the frequently repeated rationale for teachers to include controversial issues for group discussion in classroom activities is to enhance the understanding of what a democratic society means, along with the respect of arguments and counter-arguments – debate. Culturally controversial issues can be healthy in that they clearly explain how ideas are epistemologically developed and adopted, or invalidated and refuted (Hand, 2008; Warnick & Smith, 2014). What is white in one culture may be black in another. However, translation does not set the tone to build more contrastive juxtaposition. The translator needs to feed into the TT environment what is seemingly looked upon as a cultural controversy in the ST to widen the scope of understanding: controversial texts act as ideal pedagogical tools to further enhance debate and better guide the development of reasoning skills and cooperative learning among readers, analysts and critics (Maxwell and Berman, 1997).

4.8 Conclusion

Chapter Four has provided a detailed description of key issues relating to culture, translation, and controversy. This will better help to understand how and where translation, culture, and language are related and unrelated. It can be concluded that cultural differences are inherent within languages as long as languages have their own identity and ideology. Equally importantly, cultural controversy may be persistent for a longer period of time but opinions can change dramatically overnight and, thus, something may become culturally acceptable. The translator has to play the role of cushioning any cultural shock. The translator should take the responsibility of making the SC intelligible to the target readership and enriching the TC. Therefore, when a translator is confronted with CSRs, he or she should try to overcome the untranslatability caused by the incomparability between the two cultures by choosing proper translation strategies. The next chapter will introduce the methodology of this research study and framework of analysis to be used to analyse the literary translations of LCL to assess various models of strategies and procedures to translate culturally rich literary texts. Three translation models are proposed to deal with different types of cultural and controversial factors: sexuality, class, dialect and gender.

CHAPTER FIVE

TRANSLATION THEORIES

"No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language."   (Lotman, 1978)

5.1 Introduction

The key aim here is to precisely consider parts of the translation theories, approaches and strategies pertinent to the research study. Given the direct bearing they all have on the research foci, Chapter Five has two equal aims: to better provide an exhaustive account of all relevant contributions and standpoints on LT, while also highlighting the tools most useful to the analysis, comparison and description arrived at in the subsequent chapters. Inasmuch as the current research is conducted within the framework of DTS, Toury's Theory of Translational Norms (1980) and Vermeer's Skopos Theory (1978) make up the theoretical bedrock to better support the arguments reached through analyses, comparisons and critical descriptions. Ivir's Seven Strategies (1987), The Cultural Transposition (1988) and Venuti's Domestication and Foreignization or, alternatively the Translator's (In)Visibility (1998), shall serve as translation approaches, strategies and tools to investigate how the two CSRs of controversial and sensitive nature are translated through TT1 and TT2 vis-à-vis ST.

In the subsequent sections, the seminal premises posited and put forward by translation scholars will be further fleshed out as they have greatly contributed to the set-up of the research study. This helps to engineer the skeleton of the chapter-by-chapter structural organisation into understanding how conceptualisation of CSRs of a sensitive and controversial nature can have a bearing on the flow and pinpoint accuracy of translation.

5.2 Vermeer and Skopos Theory

Derived from Greek, 'Skopos' means, verbatim, 'purpose', which means that translation should always have a goal-oriented action (Nord, 1997; Leon, 2008). Skopos Theory was heralded around the 1970s by Hans Vermeer as a general theory of translation (Nord, 2012). Highly motivated to introduce a practical translation method, Vermeer strongly believed that translation should not depend only on bilingual competences (Vermeer, 1989; Nord, 1997). For Vermeer, translation *per se* is not a mere linguistic rendition from one SL into another TL. In addition, Vermeer believes that linguistics on its own does not provide feasible solutions to bridge the gaps between the SC and the TC (Nord, 1997). With culture being foregrounded in tandem with linguistics in translation, Skopos Theory marks a real shift or paradigm from a purely linguistic approach to a functional framework that draws on sociocultural dimensions (Schaffner, 1998). With culture coming into play in translation, Skopos Theory has become more of a target-reader oriented method (Stajszczak, 2012). With the target reader placed in the spotlight, Skopos Theory has opened the translator's eyes to meta-linguistic windows to give them priority in translation. The transformation of the linguistic-to-functional paradigm shift ushered in by Skopos Theory, the jigsaw puzzle which the translator has to piece together, has changed in that culture, target reader, and the purposes loaded with the textual content all have a vital role to play (Sunwoo, 2007; Nord, 2012).

With this in mind, Skopos Theory will contribute to this research study in that it makes up a good part of the bedrock of hypothesis and the research questions formulated in Section 1.3 of Chapter One. Skopos Theory aims to maintain the equivalence across the ST and the TT; this transfer requires the translator to have advanced practical experience, both bi-culturally and bilingually (Green, 2012). With the ST seen as a source of information, Skopos Theory sets the tone for the TT, incorporating both the TC and TL (Munday, 2008; Reiß & Vermeer, 2014). Vermeer recommends that the function of translation should be clearly spelled out by a translation brief, which is a set of instructions for translation, focusing more on the TC (Vermeer, 2000; Jensen, 2009; Green, 2012). So, how can a translation brief be provided? Is it written or oral? Is it explicit or implicit?

Skopos Theory dictates that a translation brief guides and channels the translator's focus, which helps the translator to decide which methods, strategies or approaches to adopt in translation (Nord; 2006; Chesterman, 2007; Jensen; 2009; 2012).

Skopos Theory is not immune from criticism; among other supporters of equivalence-oriented theories, Schäffner (1998) argues that Skopos Theory causes the dethronement of the ST. This makes translation a vague production of adaptation (Nord, 1997; Schäffner, 1998; Green, 2012). Regardless of the aim of the TT, Schäffner (1998) argues that the ST should be the springboard for the translator. In a similar vein, Newmark (1991) remarks that, instead of highlighting the ST's rich meaning, Skopos Theory, which adopts functionalism, places an emphasis on the SL's message. This gives rise to imbalance between the ST and the TT, or what Newmark term 'oversimplification'. Some argue that some stylistic elements may not be preserved (Nord, 1997; Sunwoo, 2007). Furthermore, Skopos Theory still lacks procedural guidelines for the translator to follow (Nord, 1997; Sunwoo, 2007; Green, 2012). Given the pros and cons of Skopos Theory, it still serves as a window to investigate how the two translators produced their TT1 and TT2.

5.3 Even-Zohar and Polysystem Theory

The reason why Polysystem Theory is included in this section is simply because translating literary classics into Arabic can have some impact on the different Arab communities. It can also help the researcher see whether this is true of TT1 and TT2 or not and, if at all, how the two translators have made their TL and TC accommodate for the four-foci controversies being translated, mistranslated, removed, substituted, paraphrased, diluted or otherwise expressed.

Around 1969-1970, Polysystem Theory, which draws on the bedrock of Russian Formalism, gained prominence in translation studies (Even-Zohar, 1990). Polysystem Theory, which provides an account for the genesis of the literary system, refers to a combination of stratified interconnected components, which in turn interact, change and develop into a new product (Shuttleworth & Cowie, 1997). Given the fact that literature is

a product of social, cultural, ideological, historical, political and economic milieu, literary works should, therefore, be examined in tandem with a set of literary circles (Even-Zohar, 1990). With translation's role as a catalyst across the SL, and the TL either foregrounded or backgrounded, there is always an unending conflict across cultures in terms of survival, hegemony and submission (Snell-Hornby, 1988); it is an ambivalent attitude: the SL and SC either engulf the TL and TC or are engulfed by the TL and TC partially or fully.

Against a backdrop of conflicting choices in DTS, it can be seen that there is a big gap in the prevalent awareness about the role(s) played by translated literature (Even-Zohar, 1978). Within the central and peripheral positions of a given literary system, translated and non-translated literature always jostle for dominance in terms of sociocultural and linguistic presence (Even-Zohar, 1978; Munday, 2001). For the current research study, Polysystem Theory helps the researcher, through analysis, comparison and description, to better understand whether the two translators selected aim to make the TL and TC dominant or submissive or echo the SL and SC partially or fully.

5.4 Gideon Toury and Theory of Translational Norms

Posited by Toury (1978), a three-fold model for translation produces norms that go between performance and competence. Simply put, the term 'competence' means a description level that adumbrates options listed and accessible by the translator, whereas the term 'performance' refers to a sub-group of options for the translator to choose from (Baker, 2009). The term 'norms' refers to deeper and more microscopic options in a set of sociocultural framework for the translator to work from regularly (Baker, 2009). It should be noted that norms are a subset of descriptive analysis; norms are not a category of prescriptive analysis (Hermans, 1995; Toury, 1995). This closely links to part of the research study in that it provides a good understanding of the description of the two translators' work through a comparative analysis between the ST on the one hand and the TT1 and the TT2 on the other hand.

Toury (1995) introduces three translation-related norms: initial norms, preliminary norms and operational norms. Initial norms come into play when the translator adheres to source norms, the translator's adequacy in the ST is determined; when the translator adheres to norms of TT and TC, the translator's acceptability is determined across the TC and TL (Toury, 1995). This echoes Venuti's translator's (in)visibility or foreignisation and domestication approach (1998). Briefly, preliminary norms set the tone for translation policy. This includes, but is not limited to, the possibility of using an intermediate text and the society's (in)tolerance of translation directness (Toury, 1995). Operational norms refer to the translator's decision(s) while translation is being undertaken. The translator can navigate through two levels of operational norms. First, 'matricial norms' refers to the changes made to the text (modification, addition or deletion); second, 'textual-linguistic norms' refers to specific textual selection to produce the TT (Toury, 1995). This shall be of great relevance to the current research study in that the researcher can identify how and where the two translators transferred or did not transfer CSRs.

5.5 Lawrence Venuti and Translator's (In)Visibility

Venuti posited a two-dichotomy ambivalence of domestication and foreignisation as two translation strategies (Venuti, 1995). Simply put, when the translator adopts domestication, he or she produces an ethnocentric reduction of the ST into appropriate TL and TC values, which is a method to bring the author back home to the TL and TC readership. Here, the translator's invisibility is at a maximum (Venuti, 1995). On the other extreme side of the translation scale, foreignisation sends the reader abroad with much of the translator's visibility; it simply produces an ethno-deviant pressure of the SL and SC and injects them into the TL and TC maximum (Venuti, 1995). When domestication and foreignisation are linguistically and culturally juxtaposed, domestication produces a more fluent and transparent flow with elements of strangeness reduced to a minimum. Foreignisation, on the other hand, paints the TT with much foreign-ness that breaks the TL and TC conventions (Shuttleworth & Cowie 1997). It should be noted that "liberal

translation and literal translation are not synonymous to domestication and foreignisation, but they may overlap sometimes" (Yang, 2010: 77).

Some translation scholars make domestication their number-one preference. For a piece of translation to be perfectly produced Nida (2001) argues that biculturalism outweighs bilingualism, as words are almost always loaded with cultural values. For translators, therefore, it is the cultural gap rather than the linguistic gap that creates an onerous jigsaw puzzle to be pieced together (Nord, 2001). Venuti's domestication and foreignisation strategies make a good tool for the researcher to describe, analyse and compare where and how the two translators domesticate or foreignise their translations.

5.6 Vladimir Ivir's Seven Translation Strategies

It can be said that language and culture work in tandem, being always yoked together. World languages and cultures of the same family behave differently, albeit they are genetically related. Translation acts as a linguistic and cultural catalyst to narrow down the seemingly widening gap(s), striking a balance so as not to whittle away at the SL, SC, TL or TC whenever possible (Ivir, 1987). To better help the translator steer clear of any awkward situation in translation, Ivir (1987) suggests a seven-method approach as follows:

1. **Borrowing**: one SL term is borrowed into the TL. The translator can borrow when a need arises, and any term borrowed should fit well into place and should be well established in the TL (Ivir, 1987). Too much borrowing is not recommended or the TL could sound unintelligible to the readership. The terms borrowed are most often introduced into the TL hand in hand with definition or substitution to clear up any potential confusion cropping into the TT (Ivir, 1987). English and Arabic enjoy many good examples of borrowed terms, such as 'Allah, Imam, Jihad, Caliphate, Sharia, Zakat, الراديو ,مترو ,باص ,سندويتشة and several others. The positive side of borrowing is that it makes people of different cultures and languages easily and rapidly understand each other. The negative side, however, is that borrowing

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overshadows the TL and the TC and allows for relative lingual and cultural hegemony.

2. **Substitution**: this is a strategy which the translator may use as long as a partial overlap is displayed between the SC and TC (Ivir, 1987). This means that both the SL and the TL have much in common by way of the linguistic components and the overall cultural meaning. To smooth away any awkward flow, the translator substitutes one SC of the SL into an appropriate TC of the TL at the word or sentence levels (Ivir, 1987). Proverbially, 'a stitch in time saves nine' does not resonate in Arabic; it is therefore substituted by درهم وقاية خيرٌ من قنطار علاج. 'Once bitten, twice shy ' لا يلدغ المؤمن من الجحر مرتين is another telling example. When substitution comes into place, the translator should carefully choose the *mot juste* and avoid downplaying subtle nuances of tone, register and genre. 'Chapter' is سورة and verse is آية, both of which maintain and have an element of the Quranic literary flavour. The positive side of substitution is that it causes meaning to be better understood by the TL readership. The negative side is that it overshadows how such terms are conceptualised in the SL and SC; it makes readers less aware of how the SC thinks.

3. **Definition**: based on the translator's background of the TL and TC readership, the need to use definitions as a strategy can be identified (Ivir, 1987). Once an SL term which sounds too vague and difficult to understand is used, the translator provides a detailed definition, which should be relevant to avoid tautology, digression and verbosity. Definitions are best inserted as footnotes to avoid distraction, or in-text additions to provide reader-friendly access. Perhaps, a good example can be seen in in the following:

يدفع المسلمون الزكاة للفقراء، وهي الركن الثاني بعد الصلاة من حيث الأهمية.

"Muslims pay *Zakat* (a religious duty for all Muslims who fulfil the necessary criteria of wealth; it is an obligatory charitable contribution, often considered to be a tax) to the poor, which comes next after prayer in importance in Islam. The

positive side of this strategy is that it disambiguates untranslatable or difficult terms and provides subtle nuances of meaning. However, it distracts the reader's attention.

4. **Lexical Creation**: the translator, aided by the ingenuity of the TL's seasoned lexicographers, semanticists and editors, coins new words accepted by the TL readership (Ivir, 1987). Good examples include 'encrypted currency' العملة المعماة and 'drone' طائرة بدون طيار. It is not easy, though, to create lexical items widely accepted by the TL readers. The positive side is that it gives the TL and TC independence in creating neologisms and does not tie the TL down to the SL. The negative side is that such newly-coined terms may not be widely circulated and the TL speakers may switch to the SL terms.

5. **Addition**: when some culturally ambiguous elements of the SL crop up, the translator uses 'addition' to furnish the TL with a cursory note that explains the intended meaning (Ivir, 1987). Good examples include 'pass away' انتقل إلى رحمة الله تعالى, 'not worth a damn' ما يسوى بصلة and 'build bridges' يبني جسور التواصل. The positive side is that 'addition' makes the TL flow smoothly; the negative side is that 'addition' can be digressive and redundant or verbose.

6. **Omission**: the translator drops one SL word or phrase in the TL as equally necessitated and dictated by the context governed by culture and communication to better create a smooth seamless flow (Ivir, 1987). Good examples include 'cheat death' ينجو من براثن الموت and رجع بخفي حنين 'empty-handed'. خفي حنين has a culturally deep-seated SL reference that sounds unintelligible to the TL readership, therefore, it is dropped. The positive side of omission is that it smooths away or brushes aside any terms that sound awkward for the TL readership. The negative side, however, is that it keeps the TL readers away from the SL and the SC. Too much omission can also impact the translator's faithfulness and the TT's reliability when omission is randomly carried out.

7. **Literal Translation**: this strategy is adopted when unidiomatic translation is preferred by the reader; literal translation equates with faithful translation, which is a practice influenced by Japanese and Chinese schools (Kondo & Wakabayashi,

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2009). This maintains the SL transparency in the TL. Literal translation is avoided when it gives rise to problems in the TT or TC (Ivir, 1987). A good example of literal translation into Arabic is 'digital learning' التعلم الرقمي. The positive side of 'literal translation' is that it provides the TL readers with a verbatim account of how terms are conceptualised by the SL and the SC, which helps them to understand the original readership. The negative side is that much meaning is lost in that many terms are expressed implicitly and literal translation cannot help in this regard.

Ivir's seven translation strategies serve as a good toolkit for the current research study to examine how the two translators managed the ST CSRs, and whether their translations are readily intelligible by the TL readership.

5.7 Peter Newmark's Cultural Transposition

Newmark (1988) also proposed a set of translation procedures mainly focused on CSRs, as briefly listed below:

1. **Transference**: certain words are loaned by transliteration (Harvey, 2000; Newmark, 1988), albeit frowned upon by some scholars. Good examples include 'demography' ديموغرافيا and 'battery' بطارية. This looks very much like Ivir's borrowing; Arabic is rife with technology-related terms borrowed from English.

2. **Naturalization**: an SL is adapted to TL pronunciation and then to TL morphology (Newmark, 1988). The term 'mobile' is a good example موبايل.

3. **Calque**: certain compounds, frequently used collocations and names of institutions may experience calque translation (Newmark, 1988). Good examples include 'press scoop' سبق صحفي and 'price spike' حمّى الأسعار. It should be noted that this is not literal translation; it is a strategy that pieces words together in such a manner so that they sound flawless and natural.

4. **Cultural Equivalence**: the translator seeks to replace an SL cultural term with a TL one, albeit not fairly accurately (Newmark, 1988), such as 'never the twain shall meet' إذا اصطلح العرب and 'pipe dream' من سابع المستحيلات. This sounds very much like

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Ivir's substitution; both of these strategies help to sweep away any foreign elements of the SC from the TL. Cultural equivalence helps the TL readers to reduce the problems potentially arising from cultural terms not found in the TC.

5. **Transposition**: this means the changes of grammatical structures and categories that take place between the SL and TL (Newmark, 1988). In 'turn the tide', we have verb + article + noun; while, in Arabic, it is not the same يقلب الأمور رأساً على عقب, and 'beat one's chest' يقلب كفيه حزناً is a case in point. In 'beat one's chest', we have a verb + object + genitive structure in the SL; while we have a verb + object + adverb in the TL. The two structures convey perfectly the same meaning, despite being syntactically different.

6. **Modulation**: when the SL and the TL display differences, the translator reproduces the SL message in the TL, based on the TL norms (Newmark, 1988). One such example is 'go against the grain' لا يتفق مع الرأي العام; the SL sentence is an affirmative although it becomes a negative sentence in the TL.

7. **Equivalence**: this is when the translator uses an appropriate TL synonym for the one used in the SL (Newmark, 1988), as in corrupt society, despotic regime, venal clerk, grumpy mood and raunchy book مجتمع فاسد, نظام فاسد, موظف فاسد, طبع فاسد and كتاب فاسد respectively.

8. **Paraphrase**: where an SL CSR is vague for the TL readers, the translator provides detailed explanatory information (Newmark, 1988), as in يفضل بعض زوار سلطنة عمان ممارسة رقصة العرضة 'visitors to the Sultanate of Oman like to practice al-arḍah, which is a folkloric troupe dance with ceremonial costumes and swords.

9. **Compensation**: when a loss of meaning happens to the SL, the translator compensates for it in the TL elsewhere (Newmark, 1988). One such example is 'Omar al-Mukhṭār, rest in peace, was a wise, valiant and veteran leader' كان عمر المختار رحمة الله عليه قائداً حكيماً وشجاعاً and 'I am sorry for your father's death' أعظم الله أجركم على وفاة والدكم.

10. **Notes**: the translator may add footnotes or endnotes to explain something (Newmark, 1988).

11. **Couplets**: this is a combination of two translation procedures used by the translator (Newmark, 1988), such as paraphrase and notes.

12. **Descriptive Equivalent**: the translator exegetically explains certain SL CSRs in the TL, using several words (Newmark, 1988). For example, عدة الأرملة أربعة شهور وعشرة أيام the period of time for a newly bereaved widow to shut herself off is 4 months and 10 days.

13. **Componential Analysis**: the translator juxtaposes one SL term with its TL counterpart to display the overlapping and differing features and components (Newmark, 1988), as in 'know' contrasted with يعلم and يعرف or 'merciful' الرحمن and الرحيم.

14. **Functional Equivalent**: the translator uses a culture-neutral TL word for that of the SL (Newmark, 1988), as in 'John, the floor is yours' تفضل يا جون، الوقت لك.

15. **Cultural Equivalent**: the translator replaces one SL cultural word with another TL one, albeit not an accurate translation (Newmark, 1988), for instance 'best regards' وتفضلوا بفائق الاحترام.

The 15-procedures approach proposed by Newmark (1988) shall be also helpful to examine how the two translators addressed sensitive and controversial CSRs. Drawing on the above-mentioned translation theories, approaches, strategies and techniques will guide the researcher to make seminal recommendations of an existing translation work.

5.8 Conclusion

As seen above, the different translation approaches, theories, strategies and techniques developed can help to a great extent when translating culture from one language into another, even in cases where the SL and the TL are much less genetically related. Translation becomes more challenging when the SC and the TC do not accommodate the same controversies, or if they do, they do so to some extent but not all controversial issues are readily tolerated. The controversies (sexuality, class, dialect, and gender) tolerated in English may not be so in Arabic, and if they are, they may be accommodated in different ways. This brings us back to the fact that translation is not piecing words together,

translation goes beyond that as it involves culture, and culture *per se* involves a wide array of controversies of different sociocultural weights.

CHAPTER SIX

CONTROVERSY IN LADY CHATTERLEY'S LOVER

"No great advance has ever been made in science, politics, or religion, without controversy" (Lyman Beecher, 1895).

6.1 Introduction

Chapter Six sets the stage for D.H. Lawrence's multi-layers cultural controversy, manifested in gender, sexuality, class, and dialect. This helps to better understand how the four-dimensional controversy belonging to one era can be spearheaded by one seminal novel that gives vent to emotionally charged ambivalence at the time. Cacophonous voices gagged for ages were then empowered – yet cagily and implicitly – to become heard within their community environment. To take such an experience unadulterated out of time and present it to a modern-day readership, translation needs to be put into action: to be a guide post into the areas that many readers dread to explore and to emanate the same savour and flavour felt in the ST. Chapter Six also provides a cursory yet succinct profile for the two translators selected for the research study. More telling information about D.H. Lawrence and his LCL will unfold over the course of Chapter Six alongside the subsequent chapters. The key purpose is to set the scene for the in-depth discussion, description, comparison and analysis of the two translations rendered, drawing on the translation approaches, strategies, theories and techniques used. This will potentially create a good springboard for the researcher to develop a seminal analysis of CSRs and cultural controversy of sexuality, class, dialect, and gender that were once ubiquitous at the time of D.H. Lawrence, back in the 1900s.

6.2 Writings of D.H. Lawrence

David Herbert Lawrence (1885-1930) was one the most prolific writers of the twentieth century (Brownstone & Franck, 1991; Black *et al*., 2008). He was born in Eastwood, Nottinghamshire (Page, 1981). His father was a miner and his mother a schoolteacher (Black *et al*., 2008; Hughes, 2010). His relationship with his violent father

was tempestuous, although he was passionate about his refined and socially ambitious mother. Lawrence belonged to the working-class coal mining community (Black *et al*., 2008; Hughes, 2010). He was an educated child since he won a scholarship to Nottingham University College. He then became a tutor of creative writing in an elementary school in Croydon (Birch & Hooper, 2013). He wrote many essays, poems, plays, letters, travel books, short stories, and critical essays. Most of his works are reflections of his real life (Draper, 1997; Golgotha, 2013; Speake, 2014).

LCL was banned when it was first published, partly because of its explicit sexually obscene language which was deemed lewd according to the governing censorship laws applicable at the time. However, more fundamental issues such as class and gender struggles play out throughout the novel between the three main characters: Sir Clifford Chatterley (who attempts to control of his wife's behaviour); Lady Chatterley; and Mellors, the gamekeeper, with whom lady Chatterley has liaisons. D.H. Lawrence has used the sexual relationship between Lady Chatterley and Clifford's gamekeeper, Mellors, to underline his transgression against the Victorian morals by using explicit sexual language. Moreover, D.H. Lawrence also used dialect to mock the upper classes, adding another subtle nuance of translating culturally sensitive elements. Mellors, Lady Chatterley's lover, would almost always converse with her, even during the most intimate moments, in a heavy dialect.

It should be clearly understood that censorship laws are not the only regulations to control the workflow of translation; the translator's competences and skills in which he or she approaches CSRs also come into play (Angelelli, and Jacobson, 2009). Admittedly, in certain cases, the translator's comprehensibility weighs more than his or her transferability in translating language and culture: "One of the disservices wrought on the process of translation by the notion of untranslatability is its implication that the ST is telling us a truth that we are denied access to by the impotencies of the TL" (Scott, 2018: 18). This rings true when the SL abounds with CSRs of sensitive and controversial nature.

Lawrence was known for his ground-breaking psychological novels and the controversial themes (sexuality, class, dialect, and gender) and language he used in his novels. He portrayed protagonists who fought with church, tradition and the norms of the upper-class society. He wrote many novels, such as *The White Peacock*, *The Trespasser*, *Sons and Lovers*, *Women in Love*, *The Lost Girl*, *Aaron's Rod*, and *Kangaroo*. He was not able to publish his last novel, LCL, along with several others, in Britain (Shaffer, 2011: 65).

Robinson (2013: 187) explains that inasmuch as Lawrence's writings were fraught with cultural controversy at the time, he was uneasy and ran into labyrinthine censorship headaches in England, forcing him to look for another option to have his novels published with no trimming of any words:

> *"The 1793 Law of Suspects set up surveillance committees around the country who were empowered to arrest anyone who by behaviour, contacts, words or writings appeared to be "enemies of liberty" as many as 400.000 may have been executed as a direct result of denunciation and arrest under the decree. Having run into censorship problems with some of his earlier works, Lawrence knew he would have difficulty publishing Lady Chatterley's Lover in the United Kingdom, because of the book's sexual content".*

The influence of psychology can be noticed in D.H. Lawrence's writings (Becket, 1997; Burack, 2005). As a modernist, D.H. Lawrence employed the critical psychological vocabulary such as *subconscious* and the *Oedipus complex* and used them to elaborate his character's motivations. The emergence of Freud and the development of psychoanalysis provided Lawrence with a wealth of terms and ideas (Wexler, 1997; Worthen & Harrison, 2005; Turner, 2020). Though Lawrence may not have directly utilised Freud, the psychologically cognisant environment in which he lived influenced his writing, since the

modern psychological and psychoanalytical theories of Freud were having an increasing influence on mainstream society. Freudianism changed the way in which many modern writers perceived and created characters and relationships. Wexler (1997: 74) explains how Lawrence's ideas were fermented, which developed into his modernist fiction:

> "Lawrence's *idea of the unconscious did not develop naturally. Frieda Weekley introduced him to* psychoanalytic *theory. Although he objected to some of* Freud's *ideas, depth psychology* helped Lawrence *make his work more impersonal by showing him general patterns in his own experience. As he gained distance from the autobiographical source of his material, his technical increased. Thus, his knowledge of Freud's theory of the unconscious contributed to the modernist form of his fiction".*

Lawrence lived and wrote during the years when the modernist sensibilities snowballed into reality. His earlier novels, such as *Sons and Lovers* (1913)*,* can be looked at as being more Victorian than modernist. In this transitional novel, we can see the link between the passing Victorian period and the emerging Modernist period. In fact, the novel's emphasis on the individual and human sexuality provides the only notable element that links *Sons and Lovers* to Modernism. In this sense, Lawrence represented the progression from Victorianism to Modernism, not only in terms of literary style but also in terms of social ideas and terminology. However, Lawrence's later novels, such as LCL, adapt a distinctly Modernist style (Birch & Hooper, 2013; Hanna, 2009). In *Sons and Lovers*, for instance, Balbert (1989: 44) explains that Lawrence shows sexual drive explicitly in his writings to the readership:

> *"Hilary Simpson recognizes the supreme value Lawrence ascribes to sex that moves beyond the shackles of ego, a sex that embodies what Lawrence calls*

> *in Sons and Lovers 'the great hunger and impersonality of passion".*

Sons and Lovers was about a mother's emotional manipulation and possessiveness of her sons (Singha, 2018). The novel features undercurrents of incestuous desires and the growth of forbidden relationships, which Freud and other psychoanalysts classify as "controversial subjects" (Balbert, 1989; Boumaraf, 2015; Rademacher, 2019; Turner, 2020). *Sons and Lovers* had proved to be scandalous at the time it was published because of its oedipal implications and social criticism. Initially, it received harsh reception from critics and the general public (Maes-Jelinek, 1970). Draper (1997: 74) admits that, although Lawrence's writings have little regard to conventions, his novel is not so offensive:

> *"Mr. Lawrence has small regard for what we term conventional morality; nevertheless, though plain spoken to a degree, his book is not in the least offensive".*

Women in Love (1920) was a sequel to D.H. Lawrence's earlier novel *The Rainbow* (1915). *Women in Love* has also caused controversy over its sexual subject matters (Squires & Cushman, 1990; Parkes, 1996). Thus, the unadmitted homoerotic attraction between Gerald and Rupert was a controversial matter that shocked the British readers at that time (Hoggart, 2001; Miracky, 2003). It is in *Women in Love* where Lawrence can be seen to be greatly obsessed with sexual controversy, as Kinkead-Weekes simply puts it (2011: 377) in a few words: "*Indeed if Lawrence ever showed himself to be a homosexual it was now".*

Lawrence might have looked at himself as somehow rivalling Freud's ideas through the depiction of his characters' lives and motives in his novels and stories (Firdaus, 2009). However, Game (2015: 16) explains that Lawrence attempted to veer from Freudian psychoanalysis and, instead, depicted his sexual controversy based on human development:

> *"The reason is that Lawrence utterly rejected Darwinism as an all-embracing explanatory theory of human potential, just as he rejected Christianity and later, Freudian*

psychology. Importantly, therefore, the references to Darwinism that are present in Lawrence's work reveal him to be in contest". While Darwin was crucial in shifting Lawrence's spirituality away from Christianity, he did not swallow Darwinism or any other credo as a replacement socio-scientific philosophy. Darwin served as a foil enabling Lawrence to develop his own ideas about human development, such as those he articulates in Psychoanalysis and the Unconscious (1921) and Fantasia of the Unconscious (1922)".

More interestingly, Lawrence published *Psychoanalysis and the Unconscious* (1921) and *Fantasia of the Unconscious* (1922) initially as a response to some criticisms hurled at *Sons and Lovers*. In these papers, Lawrence proposed an alternative to what he perceived as the Freudian psychoanalytic theory of the unconscious and the incest motive. In this regard, Hoffman (1967: 87) explains that, at the time, psychoanalysis was not readily ushered in or approved by people; psychoanalysis took years to penetrate into people's interpretations of any controversy as they were steeped by religious reasoning.

6.3 Controversy in Lawrence's Works

Controversy in D.H. Lawrence's novels, sexual controversy in particular, is explicitly manifested in controversial language, controversial relationships and controversial behaviours of his characters. Controversial relationships and controversial language were used freely in Lawrence's novels. He gained notoriety due to the content of his novels since he addressed controversial subject matters and explored themes at odds with his time in terms of moral standards. Williams (2016: 1) explains that, in Lawrence's writings, the word 'darkness' is laboured repeated yet purposively:

"The importance of the word "Darkness" in the work of D.H. Lawrence cannot be underestimated. More than simply the absence

of light, darkness is a state of being, a blind virtue, the true goal of authentic masculinity. The word is repeated to the point of nonsense and laboured at key spiritual moments in Lawrence's fictional texts to signify positive sextual and unconscious states. [...] Lawrence's philosophy of life and sexual identity rests upon the tension between the two, and so darkness and light, blind sex and what he called 'sex in the head' are consequently gendered. Sex in the head is sex made visible, sex in the wrong place and aroused to visual pleasures".

Williams spells out that what seemed to be sexual controversy within Lawrence's novels did exist in people's hidden minds, which they expressed explicitly or implicitly; therefore, Lawrence translated such innate instincts that many people felt too shy to express. Equally importantly, Bloom (2010: 84) explains that *Lady Chatterley's Lover* includes the notoriously controversial passage of Lawrence's writings, which mounted criticism and repulsion at the time:

Chapter XVI of Lady Chatterley's Lover contains what has become the most controversial passage in all of Lawrence's novels. The fact that it describes anal intercourse was long ignored; nobody mentioned it at the 1960 trial. The question has now been argued at length, and the discussion need not be repeated here. As in Women in Love, the climactic sexual act is an act of buggery, conceived as a burning out of shame. The invasion of the genital by the excremental, the contamination of joy by shame and life by death, was a strategy of the overthrow of the last enemy".

Votteler (1989: 194) explains that Lawrence was not only a writer of controversial literature but was, himself, a controversial person:

"In his lifetime he was a controversial figure, both for the explicit sexuality he portrayed in his fiction and for his unconventional personal life. [...] Human sexuality was for Lawrence a symbol of the "life force" and is frequently pitted in his works against a dehumanizing modern industrial society".

Verbatim sexual controversy in *Sons and Lovers* can be seen in many telling examples, such as the following: "Ha! I can' an' a', tha mucky little 'ussy." (*Sons and Lovers*, 1913: 19), with direct obscene and pornographic language blatantly used. Al-Bayati (2008) remarks that religious controversy infamously couched in sexual controversy in the 20th century was ushered in due to the gradually weakening religious faith at the time of Lawrence' writings; moral values no longer held the power of ethically policing the public with cudgels to control them. Given the loosening attitudes to sexual promiscuity in public opinion, sex taboos were not checked in big cities, causing many writers and individuals to withdraw from their artificial shells and grow more open (Tilak, 1975).

Women in Love also has caused controversy over its sexual subject matters. Palmer (2018: 197) posits that sexual, class and gender controversial issues rose to prominence in Lawrence's *Women in Love* (1920), which later opened up a Pandora's box to his publishers:

"Although D.H. Lawrence was one of the most renowned of the English modernists, his work was considered highly controversial, even pornographic. The body and its clothing are crucial tropes in Lawrence's works. In the opening chapter of Women in Love (1920), Gudrun Brangwen stands out from the ashy, dark Midlands colliery town to which she has recently returned from her bohemian life in London. Her unusual style of dress attracts attention".

For instance, the unadmitted homoerotic attraction between Gerald and Rupert was a controversial matter that shocked the British readers at that time. Sexual controversy in *Women in Love* can be demonstrated through the following example cited by Hostettler (1985: 117). Illustrates how conventional controversy developed into behavioural controversy, ballooned into religious and gender-based controversy and then snowballed into sexual controversy. At the time of Lawrence, it was very much like a time-bomb composed of different layers; once it was ignited, it would fuel unexpected reactions:

> *"He took off his clothes and sat down naked among the primroses, moving his feet softly among the primroses, his legs, his knees, and his arm right up to the arm-pits, lying down and letting them touch his belly, his breasts. It was such a fine, cool, subtle touch all over him, he seemed to saturate himself with their contact".*

6.4 Censorship in Lawrence's Works

Many of D.H. Lawrence's novels were banned due to their obscene and immoral content (Shaffer, 2011). *Lady Chatterley's Lover* was banned on the same grounds (Varennes and Gardiner, 2019). Robinson (2014: 188) explains how the then censorship laws clamped down on Lawrence's writings due to the lasciviously foul language his novels were couched in:

> *"National censorship in both Canada and the United States was mostly reserved for works that were deemed obscene, rather than religiously or politically suspect. Obscenity—material that is regarded as abhorrent or taboo, usually because of sexual or violent content—was banned from Canada by the 1847 Customs Act, which governed the importation of "immoral or indecent" books or drawings; similar laws were enacted in the 1930s and enforced until the late 1960s. [...] law and numerous*

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state law imitators were gradually cited as authority to censor a much broader range of materials, including literary works such as the 1928 novel Lady Chatterley's Lover by D.H. Lawrence. Obscenity laws in both Canada and the United States were eventually curbed by court challenges brough by publishers, distributors and bookstores".

The Rainbow, in 1915, was banned for its "lewd content", containing depictions of a homoerotic relationship, with some critics arguing that such a book would undermine the moral health of the nation in a time of war (Kelbelova, 2006). In the same vein, Becket (2011: 5) explains that the censors refused to allow publication of Lawrence's novels not because of any religious or political grounds; rather, because of the sexual explicitness manifested, his novels underwent many different deletions before being published:

"Heinemann's, the firm to which Lawrence first sent the manuscript of Sons and Lovers, rejected it, and Lawrence wrote to his friend and former teaching colleague, A. W. McLeod, giving two not altogether reasons which he supposed to account for the rejection: Heinemann refused it because he was cross with me for going to Duckworth – refused on grounds of its indecency, if you please. […] In 1925, looking back on this episode, Lawrence seemed to have decided that indecency was the main reason, for he wrote that Willman Heinemann thought Sons and Lovers one of the dirtiest books he had ever read. He refused to publish it. […] Duckworth's accepted the novel, and published it in May 1913, but not without making several cuts. Edward Garnett was given a comparatively free hand by Lawrence to make whatever omissions he thought necessary. […] Most of these cuts seem to have been made on grounds of length, but the copresence between Lawrence and Garnett suggest that some passages may have been objected to because of their sexual explicitness".

Becket (2011: 6) remarks that the LCL was still too erotic and remained controversial for many critics. Lawrence was described as having an exaggerated sense of the physical side of love (Draper, 1970; Becket, 2011). The novels that were banned from publication in England were published in Italy (Jones, 2001; Logan *et al*, 2014); *Lady Chatterley's Lover* was published in Italy as it was banned by the Federal Post Office Law (Jensen, 1996; Shaffer, 2011; Robinson, 2013). Although *Lady Chatterley's Lover* was not welcome across Europe, America and Canada due to censorship laws, it eased its way into Italy, as Super & Rasmussen explain (2005: 177) "*Meanwhile, D.H. Lawrence's novel Lady Chatterley's Lover had been banned in Europe, the United States, and Canada since its publication in Italy in 1928*".

Al-Quinai (2005: 488) explains that censorship is always there in translation as it crosses over the TT to produce it in another silhouetted form given the socio-political, sociocultural and socio-religious hegemony of a given community: "*censorship plays a key role in manipulating both the size and sense of the original under the rubrics of interventionism, mediation, adaptation or even domestication*". Censorship can also be a moral and social imperative to best go in harmony with the general public at a given time. Newmark (1991) explains that, driven by moral facts of a given community, the translator should correct the ST. In the same vein, Toury (1995) also attaches a vital role to optional censorship to realise and produce a TT that is in line with moral propriety, citing the telling example of translating Shakespeare's Sonnets. As these translations were produced at the beginning of 20th Century, the addressee was changed to a female-based gender to obey the then religious audience and readership, as love that exists between two men was not publicly acceptable.

Due to translation-related censorship, the novel failed and lost its narrative power to shock the US readers unlike when it was first published in 1934. Ambivalently, the taboos and erotic language displayed in *Tropics of Cancer* were extremely offensive for Spanish and South American readers. Against such a backdrop of narrative obscenity, the translators involved had to exercise a degree of self-censorship and translational decorum

to brush aside taboos in the ST, producing a more socially and morally acceptable TT. Lawrence's LCL was first translated into Chinese in 1930. However, it was re-issued in the 1980s due to a major censorship controversy (Chen, 2012). All combined, popular ambitions for greater freedom of speech, a state-triggered backlash alongside an increasingly market-driven publishing industry, set the tone and the stage to catapult Lawrence's LCL into cultural and socio-political cynosure. That is beyond the literary realm, which is marked by the modernisation and nation-building project of China.

6.5 Controversy of Class Conflict in *Lady Chatterley's Lover*

In LCL, aristocracy is represented by Sir Clifford and the middle class is represented by Constance, while the working class is represented by Oliver Mellors and Mrs. Bolton. At the outset, Lawrence dramatises a tragic society: "Ours is essentially a tragic age, so we refuse to take it tragically". As events unfold, class conflict reaches into reality: the first conflict impacted everyday life when Clifford was paralysed, leading to his inability to fulfil his wife's sexual needs. The second conflict happened with Lady Chatterley and her lover Mellors when they developed a sexual relationship. Such class conflict is not easy to put to the translational acid test when conveying subtle nuances of messages couched in erotic language; some languages and cultures may not readily welcome such openness.

Translation-triggered controversy can be fatal when the community cannot accept the output; publishing inchoate or immature translated work in a community unprepared for it can act as bullet in someone's life. Étienne Dolet (1509 –1546) was a French scholar, translator and printer. Being a controversial figure, Dolet was eventually convicted of heresy, atheism and blasphemy. His error as a translator was that he added three words of faux sense that modified the whole meaning. He was tortured, strangled and burned at the stake with his books by the Inquisition of the Sorbonne, which accused him of being a relapsed atheist at the time (Evans & Fernandez, 2018; Kim, 2019). This is relevant to the discussion in that it shows how translation of controversies can be detrimental.

Lawrence showcases class conflict in LCL as he himself experienced a life riddled with class struggles which had caused friction in his family (Worthen, 2006; Abu-Manneh, 2011; Filippis, 2016). Lawrence was raised in a working-class family (Ray, 2002); his father was a coal miner and his mother worked in a lace factory (Roberts, 2007). Lydia Lawrence, his mother, was from a middle-class family, where she had been well-educated and was a great lover of books. As a result of her upbringing, she instilled in her young son the same love of books and a desire to rise above his blue-collar upbringing. (Collison, 2014).

Class was a very important issue in determining a person's value at the time. In his writing, D.H. Lawrence aimed at fighting off such deeply ingrained attitudes. In D.H. Lawrence's LCL, Schwarzmann (2008: 1) explains that "*the conflict between the protagonists Clifford and his wife Constance takes place within the context of the antagonism between the working and the ruling classes of England of that time*". This shows controversies relating to class-based uneasiness at the time. Lawrence developed a sense of class conflict and an emerging search of one's identity; his writings about class conflict are explicitly shown in different manifestations, such as behaviours, actions, reactions, fashion and telling descriptions drawn from his characters (Rice, 2018).

While Clifford represents the upper-class as a sort of a dead-end, Connie leaves him in the stuffy, idle manor surrounded by the forest that symbolizes "Old England" (Kelbelova, 2006). Lawrence's LCL sets the tone for class-based conflict that stems from dichotomies in characters' reactions, utterances, lifestyles and beliefs. Koh (2007: 181) explains that Lawrence was inured to class conflict and was, thus, inundated with its consequences; hence, his LCL was highly fraught with the essence of class controversy:

> "*This is the social and political setting from which Lady Chatterley's Lover emerges. In his trip to the mining districts of Nottingham and Derby in August and September of 1926, where the pressures of industrialism and the symptoms of class conflict were very evident,*

Lawrence was confronted by the disastrous political, economic and social consequences of the Strike".

Symbolically, Clifford's health deteriorated as he became terribly paralysed. Against a backdrop of physical, mental, emotional and moral collapse, Clifford was rendered helpless to love his wife and was reduced to a socially helpless person; such a 180-degree switch reflects the fact that class was not something productive in the new society, and it cannot be a basic rule for love, as love *per se* does not depend on the class values; love is something noble that generates our thought and behaviour. Marrying a lower-class person was not something acceptable at the time, especially within the higher-class society. This added insult to injury and fuelled the deeply ingrained class-triggered hate and revulsion. Squires (2002) remarks that class conflict was the *raison d'être* of divorce, it forced their social commitments to veer from their conventions.

D.H. Lawrence also used Mellors, the working-class gamekeeper who works for Clifford, to liberate Connie from the prejudice and constraints of her own class. Miller (2020) sees that Mellors would jump into the other uneasy class, causing ambivalence for all; Mellors would be best described as a bi-dialectal shifter like a pendulum that keeps oscillating for no good reason. Miller (2020) also remarks that Connie was unable to identify Mellors within clear class boundaries. Therefore, this inability forced her to uneasily face the gut-wrenching implications of her own class identity. It can be seen that Lawrence's depiction of Connie's cagily growing understanding of the daunting drawbacks of bourgeois life is explicitly tinged with erotic language. In a similar vein, class conflict in Lawrence's LCL is overtly displayed when the characters cannot cross imaginary class boundaries. Meyers (2017) illustrates it more clearly: when Clifford explained that it was impossible for Mellors to get back to his working-class […] for one simple fact at the time; the gamekeeper must be out in all weathers no matter what. Kearney (2016) argues that the reader in Lawrence's LCL finds a degree of passion in class conflict with intellect, in addition to destructive middle-class morality with virility coming from outside.

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Baldick (2012: 60) explains that Lawrence's LCL does not provide a social solution to the decadence that was once rife among people; such novels triggered more acrimony in people's reactions:

"The nearest thing we have to a generally diagnostic Condition-of-England novel, however, is Lawrence's Lady Chatterley's Lover, which is of course a generic hybrid with erotic romance. The subgenre in which we might expect to find socio-political ideas tested in fiction is the Condition-of-England novel [...] The Condition-of-England novel had always been more convincing in dramatizing class conflicts than in resolving them; and Lady Chatterley's Lover is no exception".

This is one class-related controversy that may not now fit with the Arab readership, nor with other communities, both in translation and behaviour. It has, however, great impact on the TL readership once accurately translated. Such a class conflict may not be as blatant in the ST as in TT1 and TT2

6.6 Sexuality in Lady Chatterley's Lover

LCL was among the novels blacklisted as scandalous fiction for the erotic sexuality explicitly displayed (Morrison & Watkins, 2007), and flagrant sexuality is the controversy that definitely marks the novel with class conflict that fuels such an unconventional shift at the time. More critically, Sturm (2018) explains that D.H. Lawrence produced other novels that approached female sexual desires; LCL, however, did so in the frankest and most blatant manner that went beyond expectations. For such a, then, valid reason - being too explicit about sexuality - LCL was banned in the United Kingdom for several years. Shockingly enough, sexual urge coincides in LCL with class conflict, which were both unaccepted controversies; it was merely a double social and moral setback of the social milieu.

In LCL, Lawrence called for celebration of the body and not machine and pure reason (Millett, 2016). Lawrence gives vent to sexuality in LCL as to express the then societal suppression that was once buried alive; sexual urge is displayed as stubborn, which many could not put a curb on. Millett (2016: 238) explains that LCL is one step for a new era of female liberation of all the sexual desires:

"Lady Chatterley's Lover is a quasi-religious tract recounting the salvation of one modern woman [...] the sun is phallic to Lawrence's apprehension) illuminating the ascension of the deity "thick and arching" before the reverent eyes of the faithful. [...] and although Oliver Mellors, the final apotheosis of Lawrentian man, is capable of some pretty drastic sexual animosities (he'd rather like to liquidate all lesbians, and what Freudians would call clitoroidal women, en masse, together with his own former wife). With Lady Chatterley, Lawrence seems to be making his peace with the female".

In the novel, Clifford's aunt, remarks that "If civilization is any good, it has to help us to forget our bodies". Tommy Dukes foretells the fall of civilization and concludes that "the only bridge across the chasm will be phallus" (Kelbelova, 2006). Lawrence not only displays sexuality, rather he makes it appeal to prurient interest; dramatising sex with a pornographic enticement that makes the average person uncontrollably aroused (Shiffrin & Choper, 2001; Straubhaar *et al*., 2010).

Hernández (1997: 213) unlocks the intentions of Lawrence when erotic language is overtly used in his LCL, which sounds like a pressing invitation to the then readers to break off their shackles that deeply cut into their undeniable sexual desires: "*D.H. Lawrence draws out attention to one of the main aims pursued in the writing of Lady Chatterley's Lover: he would like to persuade his readers of the necessity of speaking openly and honestly about sex*". It should be noted that LCL is a manifestation of erotic language, rather than pornographic language, in that sex in pornography is sex void of

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emotions. Marcus (1964) explains that pornographic prose is constantly fraught with use of stereotypes, clichés and formulaic expressions. Reading LCL meticulously reveals pornographic language is totally absent.

Looking into D.H. Lawrence's LCL with a pair of scrutinising eyes reveals how many erotic words are frequently repeated, using the search option for the soft copy of the PDF-format novel (Lawrence, 1928). With LCL featuring 66 swear words, Lawrence wants to decriminalise the act of writing about sexuality openly and wants to liberate society from its long-cuffed traditions. Here are some examples of sexuality-related words and expletives found across the novel, with the frequency rate next to each:

1. Phallic (3)
2. Sexual (10)
3. Penis (22)
4. Cunt (7)
5. Intercourse (4)
6. Sex (67)
7. Orgasm (5)
8. Balls (11)
9. Phallus (3)
10. Kissed (31)
11. Pussy (4)
12. Breast (22)
13. Fucking (26)
14. Lascivious (2)
15. Arse (9)
16. Shit (6)
17. Cock (10)
18. Piss (3)
19. Womb (19)
20. Naked (40)
21. Prick (1)
22. Intercourse (4)

The idea of touching is deemed subversive, not merely in a sexual sense, but also in a socio-political sense. Meyers notes how one of the appalling aspects of the book was the way in which "He caresses Connie, establishes his authority by commanding her to lie down and makes love to her for the first time as sex transcends class through the democracy of touch" (Meyers, 2002: 358). Sexuality seems to be the trigger that rocks and storms class imbalance; as upper-class Lady Chatterley relishes such obscenities with aplomb, she also communicates with Mellors in his own working-class dialect. Such actions were received by the British society with horror. Varney (2009) remarks that obscenities grew exponentially into linguistic debasement of the ruling class, which, in time, threatened the stability of the hierarchical class system of Britain.

D.H Lawrence did not remain careless; he defended his use of taboo words and showed his cogency for the then priggish critics and readers: "*If I use the taboo words, there is a reason. We shall never free the phallic reality from the 'uplift' taint till we give it its own phallic language and use the obscene words*" (Lawrence 1993b: 334). It is interesting to investigate how TT1 and TT2 address sexuality-related controversies and, if any, what the impact may be on the TL readership. Again, Lawrence believes that sex should be highly respected and not treated frivolously; for him sexuality is delicate, vulnerable and vital: "*If there is one thing I don't like, it is cheap and promiscuous sex. If there is one thing I insist on, it is that sex is a delicate, vulnerable, vital thing that you mustn't fool with. If there is one thing I deplore, it is a heartless sex*" (Lawrence, 1973: 202). It seems Lawrence's views of sexuality go against Christianity, which aims to acquire spiritual power and denounces body urges (Zang, 2011). It should be noted that Lawrence purposefully avoids using euphemisms; he wants sexuality to be openly expressed and felt (Hernández, 1998). Defensively yet explanatorily, Lawrence, in his *A Propos of Lady Chatterley* (1981a), expected that people absorbed with primitive stages of humankind might have been shocked by his lascivious connotations; he aimed to draw his readership to clearly understand sexually -driven words and well-established facts as humans are

taught by their cultures and civilizations. Lawrence made it clear that such non-expletive and referential words can help us clear up our obfuscation about sex; it is better to dispel such fear by speaking about sex openly than shoring up our poor understanding and papering over our naïve sexual education (Hernández, 1998). The elements of shock are not solely derived from erotic language; rather, sexual temptation feeds on the minute description that arouses lasciviousness in any prurient way.

Taken together, this is relevant to the current research study as it investigates how the translators managed to translate all the overt sexuality, heavily loaded with swear words and connotative metaphors, with an Arabic readership still not ready to consume such obscene language; Arabic can hardly accommodate such expletive words and taboos. What makes it more challenging for the two Arab translators is that Lawrence's style and language act as a pendulum that oscillates between realism and symbolism (Thomas & Huston, 1973).

6.7 Linguistics of Lady Chatterley's Lover

In terms of semantics and lexicality, the lexical and semantic components of a narrative text should be examined in tandem, which helps to identify how words are carefully chosen, alongside the word frequency, which again plays a vital role for translation (Leech and Short, 1981). Interestingly enough, Hernández (1998) conducted an in-depth analysis of the pages 121-122, 131, 139, and 181 of LCL in terms of the word frequency classes. This is relevant to the discussion of TT1 and TT2 in terms of how the two translators managed to convey the meaning and which translation strategies they adopted. This will be discussed to see whether the ST linguistic richness is maintained by TT1 and TT2 or not, and if so, how?

1. Adjectives and nouns outnumber the rest of the word classes.
2. Concrete and abstract nouns relating to body and clothes are highly frequent.
3. Abstract nouns refer to erotic and sexual acts, states and emotions.

4. Nouns describe physical, sensual, physical and psychological pleasure and beauty.

5. Adjectives display in-depth sensory, physical and psychological emotions.

More importantly, Johnson (1987) and Lakoff (1987) argue that people draw on metaphorical representation to display their conceptualisation of abstract processes. This makes it more challenging for the translators of LCL. Equally importantly, cognitive linguistics and psycholinguistics make sex-related language uncomfortable to translate. Niven (1978) remarks that Lawrence's LCL requires a particular language that best describes sensual depths of emotions, such as love, orgasm, nubility and pulchritude. This is also true for Hernández (1998) as prose is reduced to helplessness when immaculately describing subtly nuanced sensual emotions. In the same vein, Niven (1978) explains that when deep sensations are involved, prose cannot faithfully depict them. The writer, in this case the translator, needs to carefully choose expression as equivalent as possible to the ST to avoid downplaying, diluting and the toning up or down of any sensual emotions.

Equally importantly, another translation-related challenge the translators may face is syntax, discourse and rhythm. Perusing LCL meticulously reveals that the erotic passages of Lawrence's LCL have an importantly slow rhythm. In a step-by-step approach, it builds up the narrative tension, which in turn features a sudden climax. Examining the erotic language with a pair of scrutinising eyes reveals that Lawrence uses a set of subordinate sentences and coordinate complex sentences coupled with simple yet relatively long sentences. Exclamative sentences are often used to build up engagement, perplexity and suspense. Structurally, Hernández (1998) observes that syntactical and discoursal connectors come into play to string together the incremental information of the erotic language. Given the frequently repeated use of juxtaposition, subordination and coordination, Hernández (1998: 228) suggests that a whole host of syntactic techniques should be utilised to better slow down the narrative rhythm and build up the narrative tension of LCL. This is another challenge the two translators should have taken into

consideration, otherwise the TTs produced might have been a mere silhouette stripped of internal dynamics.

The erotic language of LCL has a unique syntactic setup that serves as a vehicular narrative which entirely immerses the reader. Perusing randomly selected erotic passages reveals a set of syntactic observations seminal to translation, which also helps to produce a richly translated TT:

1. Nominal and adjectival phrases are frequently used;
2. Nominal and adjectival phrases are highly complex;
3. Sets of noun-adjective structures are repeatedly used;
4. Sets of multiple adjectives-noun structures are used;
5. Sets of noun-noun-complement structures are used;
6. Sets of adjective-noun-relative clause structures are used;
7. Modifiers are used for adjectival phrases;
8. Non-finite verbs are highly frequent;
9. Gerunds are frequently used in independent clauses;
10. Tense verbs are highly used;
11. Frequent use of paraeneses;
12. Frequent use of repetitions;
13. Frequent use of connectors;
14. Verb tenses

The above linguistic categorisation shall be discussed later in Chapter Seven; whether TT1 and TT2 maintain the same ST linguistic arrays or use their own TT texture. This will also help to investigate whether maintaining the same ST linguistic architecture in the TT has any impact on conveying the controversies.

Combined together, translating such highly rich linguistic style, rhythm and discourse requires exquisite translational skills. Translating Lawrence's LCL requires not

just translating meaning using the *mots justes*; rather, it requires constructing the same linguistic scaffolding (syntactic, semantic, lexical, psycholinguistic and pragmatic bedrock network). Another linguistic feature that makes translation more thought-provoking is the use of conceptual metaphors and iconicity in certain erotic passages of LCL. Simply put, Leech & Short (1981) explain that ineffable pleasure overtly displayed in LCL requires not only onomatopoeia, iconicity and auditive symbolism to reflect reality as is, but also necessitates syntactic, semantic and lexical rhythm that dances to the tune of sensual emotions, emanating through the erotic passages. This challenge acts as an acid test for any translators attempting to produce an appropriate TT that mimics the ST in terms of the whole gamut of erotic connotations and denotations. The translation of Lawrence's LCL is not notoriously difficult from the aspect of erotic and sexual innuendos, taboos, references and connotations. Rather, the rhythmical construction of vehicular syntax drums for narrative tension and climax while sexuality slithers across the lines, immersing the reader's emotions and walking the reader through ineffable yet prurient ecstasy never before made available in such compelling novels. The ST readership would run their eyes along the text, seeking the next sexually enticing words across the erotic passages; would the TT readership follow suit, or has the translator put shackles onto their emotions and left them gagged and bound at the threshold of mere narrative incidents reduced to spiritless sexuality? This shall be extensively revealed in the subsequent chapters.

6.8 Arabic Translation of *Lady Chatterley's Lover*

There has not been explicit censorship of D.H. Lawrence's literary classics simply because D.H. Lawrence was translated into Arabic in the 1990s and the published translations did not draw the attention of the general public. This could be attributable to the unpreparedness or unreadiness of the Arab community to receive Lawrence's sexually controversial and erotic language, and the disinterest of the Arab readership at the time in such literary classics, as many Arab countries were still struggling with political unrest and revolutions.

Given the existing gap between Arabic and English cultures, being genetically less related, the translator could arguably feel motivated to exercise a higher degree of self-censorship to piece and string together the culturally, socially, morally, religiously and politically sensitive elements (Darwish, 2009; Abbas, 2015; Aqel, 2016). The TT1 and TT2 translators are aware of their TL readership, which controversial references are condoned and tolerated and which ones are not. Therefore, they most often bypass or sidestep the translation of such controversies, as shall be discussed later. Moreover, social, religious and political censorship across the Arab and Muslim communities has been acting as a restraining force for a long time against the freedom of the translation of D. H. Lawrence into Arabic.

Lawrence's LCL was translated into Arabic by four translators, each translation was riddled with mistakes, flaws and errors that rendered their translations helpless to palpably communicate the richly abundant messages with which LCL was couched. The translation by Amin Al-Ayyouti (1989) was incomplete and falls too far short of the ST; it is about half the size of the original novel and was, rather, a mistranslation. For this reason, it is ruled out as a case study. Another reason is that this translation was not as widely circulated in the market as the other two translations; Abboud's translation and Akkawi's translations are widely used by readers.

Four years later, Abdel-Maqsoud Abdel-Karim produced his translation (1993). To make his readership aware of the socio-cultural and historical context of Lawrence's LCL, Abdel-Karim provides an explanatory introduction, spelling out all the hidden facts. Abdel-Karim patently made great efforts to produce a good TT; he is keen on conveying the spirit of the ST alongside its stylistic features, coupled with its cultural and social backgrounds, alongside the syntactical, lexical and semantic richness of narration and dialogue. Accuracy of psychological experience and sexual suspension are not brushed aside in translation. This is simply due to the literary background of the translator; he is a famous Muslim poet, psychologist and translator who has translated several other literary classics. However, his

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translation is also ruled out as a case study simply because the researcher seeks some translations that are challenged by erotic language and translations that feature poor word-choice, awkward style, omission and other translation-related problems. The other two translations were by Hanna Abboud (1999) and Rehab Akkawi (2006).

The rationale behind selecting the two translations for the case study is motivated by several reasons. With a 15-year time difference between the two translations, Hanna Abboud's version was published in 1991while Rehab Akkawi's was in 2006, the researcher seeks to investigate how such controversies were translated in juxtaposition for relatively different time-based readerships and audiences. As the two translators were of one nationality, Syrian, the researcher was more motivated to bring their two translations into constative, comparative, and analytical scrutiny. This would also help the researcher to examine if the translation of controversies could be impacted by sociocultural factors. Potential researchers may conduct in-depth studies into translations made by people of other nationalities on the same novel to analyse how controversies can be approached in translation. Another motivation that justifies the rationale for selecting the two translations is that both translators are prolific, with many works translated, authored, edited or otherwise expressed. Rehab Akkawi translated dozens of books which have been widely published. Also, Hanna Abboud was an author, critic, and translator. With such in-depth academic backgrounds, the researcher felt more motivated to select their translations to investigate how they approached the sampled controversies from the source language into the target language. Simply put, their academic and hands-on expertise did motivate the researcher to investigate how such highly experienced translators could have approached the translation of D.H. Lawrence's *Lady Chatterley's Lover* (1928) couched in controversies. One possibly valid reason that justifies the imbalance of the length of the two translations is the purpose that encouraged each translator to produce the target text. Whilst the different lengths of the two translations was glaringly marked, the researcher was more motivated to investigate how and why such lengthy sections of the source text

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were conflated, truncated, trimmed, chopped down, removed, paraphrased, reworded, or otherwise expressed.

The researcher assumed that Rehab Akkawi might have removed many segments for different reasons. Akkawi translated D.H. Lawrence's *Lady Chatterley's Lover* into Arabic to be published and made available to the market for possible business profits; Akkawi is a prolific translator: the more translated books are, the more lucrative the business becomes. To quickly translate the entire novel and seemingly tackle the many difficult controversies, Akkawi might have conflated, truncated, trimmed, chopped down, removed, paraphrased or reworded many segments of the source text. Motivated by the translation market's competitiveness to make his name more prominent, Akkawi might have had to produce a condensed translation (320 pages), so to speak, of the original novel (447 pages). Another possible valid reason that justifies the imbalance in the length of both translations is that Akkawi might have depended in certain instances on the use of rhetoric, metaphor and punchy style. This might have helped Akkawi to reduce the length of the translation vis-à-vis that of Abboud. Simply put, Akkawi might have thought that using a snappy style couched in rhetoric can enable many of the segments to be removed, thus reducing the target text and making it much shorter than the source text in terms of length. Notably, with Abboud's translation (1991) being published much earlier than that of Akkawi (2006), Akkawi might have chosen to avoid much of the literalness of Abboud's translation, thus producing a free translation that departs, on many occasions, from the source text. This made Akkawi's translation much shorter. With Abboud's translation published earlier than any other translations, Akkawi might have read it and, thus, been impacted by the barrage of criticism expressed against it by the readership of that time. As such, Akkawi might have aimed at avoiding the undesirable approach Abboud followed and, thus, went almost to the extreme by being too much free. Akkawi might have thought he would benefit from the other translator's unfortunate experience by avoiding any

difficult-to-translate controversies through removing many textual segments of the source text, totalling more than 100 pages.

With Abboud's translation being the first to have been published, the lengths of the source text (447 pages) and the target text (443 pages) were almost the same. In the past century, removing any textual segments was not considered, regardless of any literal translation. It was faithfulness in translation that dominated the target text, which in turn helped Abboud to maintain almost the same lengths of the source text and the target text. As such, Abboud's translation was more literal, thus the translation he produced was almost the same length as the source text.

Taken together, both translators were differently motivated to produce their target texts, thus two translations were produced with different textual lengths. Motivated by, and curious as to the different lengths of the two translations, the researcher selected them as a case study to further investigate how both translators approached the translation of controversies from English into Arabic. The researcher was also motivated by the 15-year timespan of the two translations, which contributed to the reduction and difference of the textual lengths of the source and target texts. This also prompted the researcher to examine how literal translation, or the use of rhetoric and metaphor, may impact the length of translations by two different translators in two time periods. More importantly, the researcher was also encouraged by the academic backgrounds of the two translators: Akkawi is a prolific translator with many translated works made available on the market and Abboud is a widely known critic, author, and translator. The researcher was particularly interested in examining how and why the translation of D.H. Lawrence's *Lady Chatterley's Lover* produced two different textual lengths in the two target texts.

In addition, the researcher has chosen these two translations to emphasise the two approaches that are mainly and commonly used by Arabic translators, since most Arabic translators either opt for literal translations or communicative translation. These are the most common translations. The researcher wanted to apply the comparative analysis

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between these two; when the researcher decided to look at *Lady Chatterley's Lover* as a case study, the researcher noticed that there are two common translations, and they are the opposite of each other. They follow two different approaches: one is too literal, faithful and foreignised, while the other is too communicative, not faithful and domesticated. The researcher wanted to emphasise these two approaches and how far they serve literary cultural translation.

6.9 Hanna Abboud's Translation of *Lady Chatterley's Lover*

Hanna Abboud is a key literary critic, author, translator and mythographer, born in Syria in 1937. He gained his bachelor's degree in Arabic Language and Literature at Damascus University. He was an editor of the "*Foreign Literature*" and "*Literary Position*" journals. Being a member of the Literary Criticism Society of the Arab Writers Union, Abboud is considered one of the prominent critics of poetry in the 20th Century. He is a prolific author of several books on criticism of philosophical and political thought, literary economics, translation of criticism and literary theory.

Abboud published 14 books on theatre, poetry and literary theory. In literary translation, Abboud published 25 books on the manners and myths of the world nations. In philosophical, social and political translations, he published 16 books on fictional socialism and historical materialism. Abboud spoke extensively on literary classics in conferences and seminars held in Syria, Lebanon, Tunisia, Libya, Yugoslavia and several other countries.

6.10 Rehab Akkawi's Translation of *Lady Chatterley's Lover*

Rehab Akkawi is a Syrian translator, who wrote and translated several books in medicine and history, in addition to his translations of many literary classics. He translated *Jaws* (2006) by Peter Benchley, *Mother* (2007) by Maxim Gorky, *Woman Last Seen in Her Thirties* (2018) by Camille Pagán, *Wuthering Heights* (2006) by Emily Brontë, *Lady Chatterley's Lover* (2006) by D.H. Lawrence, *Gone with the Wind* (2008) by Margaret

Mitchell, *Madam Bovary* (2006) by Gustave Flaubert, *Crime and Punishment* (2007) by Fyodor Dostoevsky, and several other literary classics.

Although Rehab Akkawi is a prolific translator, his translations are notoriously poor and critically lack authenticity, reliability, faithfulness and stylistic aesthetics. Translation experts and critics criticise his translations. Equally importantly, as readers increasingly grow pickier when choosing the best translators, they assail his translated work, labelling it as ridiculously risible examples of mistranslation and poor TTs. For this reason, his translation is chosen as a case study as it brings about more translation-related challenges and acts as a good material to analyse, compare and describe which, in turn, will be a seminal piece of research for existing and potential translators to draw on in order to avoid any translation blunders.

Through a cursory look at Abboud's and Akkawi's translations, the two versions represent two different approaches to translation: a literal translation approach and a communicative translation approach. Abboud's translation seems to be more faithful to the ST. Therefore, it is more literal. This inevitably makes it more sexually explicit than Akkawi's translation, which was freely abridged by the translator. Again, translation critics and experts flag up and red-pencil many mistakes in Abboud's translation. Likewise, Akkawi's translation was criticised by subject-matter experts and readers as being infamously poor and not very loyal to the ST. Shockingly enough, Akkawi's translation was about (150) pages in length, almost less than half of the size of the ST. The translator seemed to have deleted many textual segments from the ST, truncating and conflating many parts into others, dwarfing the TT vis-à-vis the ST. Arguably, he might have thought it would make it more communicative by doing so, shunning away from many detailed erotic passages. Remarkably enough, the explicitly erotic language was also refined or deleted in several parts, the dialect was translated into standard Arabic, and the class and gender struggle was diluted and downplayed when juxtaposed in bold brief with the ST.

The translation shall be put under scrutiny and shall be examined through the translation microscope in the subsequent chapters.

6.11 Conclusion

Chapter Six has provided relevant sections of D.H. Lawrence's LCL, including controversy, censorship, translation of sexuality and erotic language, linguistic analysis of LCL, class conflict and dialect, Arabic translation of LCL, the two translators' profiles and a succinct background of two other translators of LCL. Given the different dimensions and considerations factored into culture, translation is not merely flexing the translator's bi-lingual skills; rather, bi-cultural skills impact the rudder of the TT, so to speak. Taken together, the sections that make up Chapter Six set the stage for Chapter Seven, which will provide detailed and in-depth analyses, qualitative comparisons and descriptions of TT1 and TT2 into the four thematic controversies cited in the ST.

CHAPTER SEVEN

DATA ANALYSIS

"Without translation, we would be living in provinces bordering on silence." (George Steiner, 1929-2020)

7.1 Introduction

Now that the previous chapters have set the stage for D.H. Lawrence's LCL, providing sociocultural and historical profiling and solid translation theoretical background showcased by the translation strategies and approaches posited and furnished by Ivir (1987), Newmark (1988) and Venuti (1998), Chapter Seven aims to analyse, compare and describe TT1 and TT2 vis-à-vis the ST through tabular juxtaposition to create a better and easier flow and cross-referencing. Chapter Seven will provide detailed analysis, comparison and description of the randomly selected sample words and sentences from the 19 chapters of D.H. Lawrence's LCL. It will discuss in depth whether the two translators have managed the CSRs, which will be approached thematically: sexuality, class, dialect, and gender. To this effect, the researcher, while heavily drawing on the three above-mentioned scholars' translation strategies as key references, will, where appropriate and possible, furnish the translation areas of TT1 and TT2 being criticised with possibly better suggestions of translation. Such research-based juxtaposition will include bi-lingual and bi-cultural investigation of TT1 and TT2 vis-à-vis the ST along with the impact created by the two translators across TT1 and TT2 compared with that of the ST.

7.2 Sample-Based Analysis

Drawing on the qualitative method previously described to investigate the research questions, the researcher has developed a comparative, descriptive and analytical tabular juxtaposition of TT1 and TT2 vis-à-vis the ST. The data analysis will be conducted two ways: vertically and horizontally. Simply put, the randomly sampled words and sentences culled from the 19 chapters of LCL will be analysed through an up-down translation scrutiny, as set by Ivir (1987), Newmark (1988) and Venuti (1998) on the one hand, and

through a thematic sociocultural investigation that meticulously compares, describes, analyses and criticises the randomly sampled words and sentences across sexuality, class, dialect, and gender, drawing on the bi-cultural and bi-lingual legacy of English and Arabic. Figure 8, below, is a repeat of Table 1, revisited here for explanatory purposes:

Analysis of D.H. Lawrence's Lady Chatterley's Lover		
Horizontal Translation Approaches & Strategies	Vladimir Ivir (1987) Seven Strategies Peter Newmark (1988) Cultural Transposition Lawrence Venuti (1998) Domestication and Foreignisation Translator's (In)Visibility	Vertical CSRs
		Sexuality · Class · Dialect · Gender

Figure (8)

D.H. Lawrence provides a spate of telling examples that set the translator the acid test of translating controversial concepts. To this effect, Chapter Seven is divided into subsequent 4 sections, each focusing on one particular point as juxtaposed with the ST, vis-à-vis TT1 and TT2, to make the flow of investigation easier and smoother, with cross-referencing. Combined together, the findings yet to be revealed will judge the hypothesis posited and provide cogent answers to the research questions set in Chapter One.

7.3 Translating Sexuality-Related Controversy

The following randomly sampled words and sentences culled from the translation of Abboud (TT1) and the translation of Akkawi (TT2) of LCL, by D.H. Lawrence, which is coded as ST. The page number is provided within parentheses. The table will provide the translations of both translators, these being the two case studies, to investigate how sexual controversies are translated in their respective texts. To this end, the sampled words and sentences will be described, analysed and compared vis-à-vis the ST and the two translated texts to examine which translation strategies, methods or techniques the two translators used. To evince robust engagement in the data analysis and provide seminal discussions, some potentially better translation suggestions will be provided where appropriate and possible. When the controversy is self-evident, the researcher will not provide any further explanation to avoid redundancy, alternatively a controversy will be explained briefly or underlined to be more direct.

No.	ST	TT1	TT2
1	"They were <u>free, free</u>! That was the great word. Out of the open world, out in the forests of the morning, <u>with lusty and splendid-throated young fellows</u>, free to do as <u>they liked, and above all – to say what they liked:</u> the impassioned interchange of talk. Love was only a minor accompaniment" (7)	وتمتعتا بالحرية. الحرية! تلك كانت الكلمة العظمى. ففي العالم الفسيح، في غابات الصباح، ومع أصدقاء شبان ذوي أصوات بهيجة رائعة، كانتا حرتين في أن تفعلا ماتشاءان، وأن تنتفوها بما ترغبان، كان الحديث رفيعاً للغاية: تبادل أحاديث ملتهبة. ولم يكن الحب أكثر من مرافعة صغيرة (27).	ولمّا شبتا عن الطوق، وبلغتا ربيع العمر، تفتحت أكمامهما عن عاطفة الحب، فأحبتا وعشقتا، وكان من أحبتا رجلين كالرجال الآخرين، لايكتفيان ولا يقنعان! وقد أخذا كثيراً وطلبا أكثر! وما فتئا يلحان ويلحفان حتى استحوذا على الياقوتتين وبلغا من الفتاتين الغضتين وطرهما ومأربهما (27).

The controversy here is at the sentence-level and is implicit; discussing love that results from having sex sounds controversial for the TL readership and translating it as is also creates controversial implications in Arabic.

TT1 provides a more literal translation in certain segments 'they were free, free!' وتمتعتا بالحرية. الحرية! ,wherein it would appear that the translator wants to be more faithful to the ST. Possibly driven by literal translation, the translator provides the semantic exactness in his TT. However, being faithful to the ST in translation does not need to be too punctilious or fastidious in such word-choice; he could have opted for other arguably good translations. One such example could be تذوقت طعم الحرية، لذة الحرية, which gives rise to sexual intimacy and innuendos for the TL and TC readership, simply because D.H. Lawrence refers to such freedom; he means the emotional and sensual feelings being then emancipated. The translator downplayed the connotation of 'impassioned interchange' by substituting it with مرافعة صغيرة, which does not allude to any sexuality; rather, مرافعة denotes a legal process: litigation or prosecution. Watering down the sexually-charged implication kills the ST's loaded message which was originally intended. To summarise, TT1 presents the translator more visibly and the content is somewhat foreignised. Pertinent examples include أحاديث "and" free to do as they like تتفوها بما ترغبا "great word"; الكلمة العظمى ملتهبة "impassioned interchange". The word most sexually indicative word, 'lusty', is omitted and substituted with nothing, bringing about a translation loss not catered or compensated for by any translation strategies suggested by Ivir (1987), Newmark (1988) or Venuti (1998).

TT2 seems to be more domesticated and the translator's visibility is much less noted in that the word-choice is appropriately done, which suits sexual references. Telling examples include،وبلغا من الفتاتين الغضتين وطرهما ومأربهما ,عاطفة الحب الفتاتين الغضتين وطرهما ومأربهما, connoting sexual actions, fueling the reader's imagination into visualising the lechery of the young men. TT2 even uses words that are stronger that those used in TT1: العشق is stronger than الحب, which gives rise to the use of hypernym and hyponym: "in the

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realm of semantic fields the interplay between hypernym and hyponym turns out to offer a useful technique for solving translation problems" (Fawcett, 2014: 20). Albeit this is not problematic here, nevertheless the translator wants to create a more vivid TT that better conveys the ST's message couched in nubility. Equally importantly, TT2 employs metaphors and idioms in translating sexually controversial references, such as ولما شبتا عن الطوق وبلغتا ربيع العمر.

In Sample (1), TT1 seems to be more tied down by the ST; TT1 translates an ST into a TT.TT2, in contrast, translates an SC into a TC, as the TT2 considers the register and genre more than the TT1 does, albeit being slightly formal in word-choice: استحوذا, فتئا, and يلحفا The translator could, perhaps, have used يصر نال, بدأ and respectively, which are, arguably, better translations.

No.	ST	TT1	TT2
2	"<u>A woman had to yield him what he wanted</u>, or like a child he would probably turn nasty and flounce away and spoil what was a very pleasant connexion. But a <u>woman could yield to a man without yielding her inner, free self</u>" (7).	على المرأة أن تلبي كل ما يريد، أو أنه مثل طفل ينقلب إلى كائن مقرف فيهرب بعيداً فيفسد التواصل العذب اللذيذ، لكن تستطيع المرأة أن تُسلم قيادها للرجل من دون أن تسلم داخلها، ذاتها الحرة (28).	ولابد لها في نهاية المطاف من الرضوخ والإذعان، وإلّا فسيكون الرجل أشبه بطفل مدلّل يغضب ويصرخ إذا ما بخلت عليه المرأة بما يطلب! بيد أن المرأة قد تسلّم له بجسدها دون أن تنزل عن حرية روحها، أو حرية أعماقها (27).

This is sexuality-related controversy; it is not easy to convey the subtle nuances implicitly expressed in the ST. Such controversy involves speaking – hence translating – sensual issues and emotional speech loaded with sexual references either before or after the sexual intercourse or even while actually engaged in such sensual feelings difficult to translate.

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Again, TT1 is literal, in providing a facsimile translation of the ST verbatim, following a literal translation strategy. For example, the ST uses 'yield', which gives a subtle nuance of a women being sexually submissive to a man. TT1, on the other hand, uses يلبي which is not as strong as 'yield'. The translator rarely omits, adds, substitutes or modifies words. Being too faithful to the ST can be highly likely to brush aside the ST's messages couched in sexual controversies and taboos. The style, register and tone used in Sample (2) sound more like bureaucratic language. Illustrative examples include على المرأة, يفسد التواصل and تسلم قيادتها للرجل, كائن مقرف which carry undertones that do not express the ST's messages; على المرأة sounds like legalese. TT1 in Sample (2) is more foreignised and the translator's visibility overshadows the ST messages. The official tone, register and genre used in TT1 dilutes and waters down the aesthetic vehicle of translation, thus TT1 here is rendered very literally. Instead of translating "a woman had to yield him what he wanted" into على المرأة أن تلبي كل ما يريد وهي التي ستشبع رغباته, the translator could have used كي يتلذذ بما يريد or other possibly good connotations of sexual desire and lust. In Sample (2), it is the SL rather than the SC that we read, and the several translation strategies posited are ruled out.

TT2 uses modulation for the verb 'yield', which is a verb. It is translated into two emphatic nouns، الرضوخ والإذعان, which is typical of Arabic. Some may argue that using synonymous or near-synonymous words sounds tautologous and verbose; however, such a two-synonym repetition is more stylistically emphatic than tautologous. Sample (2) of TT2 is more foreignised, as exemplified in 'flounce away' يغضب ويصرخ. Again, the translator in TT2 employs the strategies of addition, substitution and paraphrasing, as in ولا بد في نهاية المطاف, which sounds more like an introductory phrase; طفل مدلل is the paraphrase used for 'nasty child', while 'flounce away' is substituted with يصرخ ويغضب. The translator in TT2 does not tie himself greatly to the SL's semantics and syntax in that he adds, omits and substitutes while maintaining the CSRs manifested here in sexual controversies. It should be noted that the official register which the translator, in various instances uses in TT2,

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sometimes makes the flow awkward. One such example is بيد أن which sounds more official, or to be more accurate, it is an expression of classical Arabic language mostly used in journalese, newspapers and news TV channels, albeit intelligible among the TL literati.

No.	ST	TT1	TT2
3	A woman could take a man without really giving herself away. Certainly, <u>she could take him without giving herself into his power</u>. Rather she could use this sex thing to have power over him. <u>For she only had to hold herself back in sexual intercourse,</u> and <u>let him finish and expand himself without herself coming to the crisis:</u> and then she could prolong the connexion and achieve her <u>orgasm</u> and her crisis while he was her tool (8)	فالمرأة قد تتخذ خليلاً دون أن تمنحه نفسها فعلاً. وبالتأكيد لا تستطيع أن تتخذه دون أن تمنح نفسها لقوته. أو بالأحرى تستطيع استخدام هذا الفعل الجنسي حتى تفرض قوتها عليه. ففي مقدورها أن تمسك نفسها خلال العملية الجنسية وتدعه ينهي نفسه دون أن تصل هي إلى ذروة الانتشاء، آنذاك بإمكانها أن تطيل الوصال وتحقق نشوة الجنس وتبلغ الذروة، بينما لا يكون هو أكثر من أداة (28).	إنها تستطيع أن تعطيه ما يشاء ولا تعطيه ما تضنّ عليه به وتستبقيه لغيره - للرجل الذي يفعم ليلها بالأحلام وينقع صدى روحها، ويفسح في مجال خيالها آفاقاً شاسعة (27).

This sample provides both implicit and explicit sexuality-related controversial language, such as 'sex' and 'orgasm'; the sensual issues and emotional speech are loaded with sexual references both before and after the sexual intercourse and also while actually engaged in such sensual feelings. This renders them difficult to translate.

TT1 in Sample (3) is also more literal than free, to the TL readership. For instance, 'sexual intercourse' is rendered العملية الجنسية, which sounds, for the TL readership, more like a gynecologist, explaining the reproductive system for postgraduates in an official class. The translator in TT1 is more focused on translating the SL than the SC. However, when set vis-à-vis TT2, TT1 is not conflated or truncated as TT2 is. TT1 uses two synonymous words نشوة and ذروة which could be sandwiched into one نشوة ; it connotes more sexual references.

TT2 in Sample (3) goes to great lengths to present the messages. The translator departs from the SL by using his own word-choice. Such extreme foreignisation is widely disapproved of by many readers. In يفعم ليلها بالأحلام وينقع صدى روحها، ويفسح في مجال خيالها آفاقاً شاسعة, all of the words are improvised and, hence, too domesticated. Simply put, the ST message is maintained but the translator uses free translation, which seems as if it were a piece of the ST rewritten to create a seamless flow into the TL. Although TT2 is more domesticated, this does not justify the reason for the translator opting to truncate whole segments of Sample (3) into a short one vis-à-vis the ST. Simply put, Sample (3) from TT2 is greatly based on the strategies of omission, substitution and addition; or taken as a whole, follows Ivir's translation strategies and Venuti's domestication.

No.	ST	TT1	TT2
4	When the girls came home for the summer holidays of 1913, when Hilda was twenty and Connie eighteen, <u>their father could see plainly that they had had the love experience. L'amour avait passe par la,</u>	عندما عادت الفتاتان إلى المنزل لقضاء عطلة صيف 1913، وكانت هيلدا في العشرين وكوني (اختصار لاسم كونستانس – المترجم) في الثامنة عشرة، لمس أبوهما بوضوح أنهما خاضتا التجربة الجنسية، أو كما يقول بعضهم بالفرنسية "L'amour	ولمَّا قفلا راجعين إلى بيتهما سنة 1913، رأى والدهما فيهما ما أثبت له أنهما عجما عود الحب وذاقا ثمرته، ولكنه لم يثر أو يغضب، فهو الآخر رجل من الرجال يودُّ دوماً أن تسير الأمور في مجراها

as somebody puts it. But he was a man of experience himself, and let life take its course. As for the mother, a nervous invalid in the last few months of her life, she wanted her girls to be 'free', and to 'fulfil themselves' (8).	avait passe par la" لقد مر الحب من هنا. لكنه كان هو نفسه رجل خبرة فترك الحياة تأخذ مجراها. أما بالنسبة إلى الأم، المصابة بالوهن العصبي في الشهور الأخيرة من حياتها، فقد أرادت من بنتيها أن تكونا حرتين وأن تحققا ذاتهما (29).	الطبيعي دون عقبات أو عراقيل! (28).

This is sexuality-related controversy; it is not easy to convey the subtle nuances implicitly expressed in the ST. Such controversy involves speaking – hence translating – sensual issues and emotional speech loaded with sexual references both before and after the sexual intercourse and also while actually engaged in such sensual feelings. This renders them difficult to translate.

This is one of D.H. Lawrence's strongest messages of sexual controversy; it is calling for females not to remain virgin before marriage, which is against ethics.

Sample (4) of TT1 uses the strategy of 'definition' or 'explanation', although in French, and renders it into plain Arabic. Although TT1 seems to be drawn on literal translation, Sample (4) of TT1 equips the TL and TC readership with background information on how life was at the time. Again, TT1 provides a piece of information irrelevant to the TL readership: (اختصار لاسم كونستانس – المترجم), which may distract the TL readership's attention. Several keen TT1 readers and translation practitioners criticise the use of المترجم next to the explanatory note attached thereby, as it makes the translator more visible. In Sample (4), the translator of TT1 could have maintained the flow without being a little intrusive into it, or even without glossing such a proper noun, which adds no seminal information to the whole of the intended messages. More surprisingly, and unlike any

recognised translation methods, strategies, or techniques, the translator of TT1, in Sample (4), retains the ST French sentence, which also notoriously highlights the translator's untimely visibility. The reader does not want to see the translator when sensual feelings are being described; this distracts the reader's engagement. Such a translation action creates a sense of ambivalence for the TL readership of being divided into English (ST), Arabic (TT) and French, which here sounds unintelligible. Deletion of the French sentence is possibly a good option when translated into Arabic. TT1 is made more explicit in a piece of well-crafted translation: 'love experience' is translated التجربة الجنسية, which conveys the ST's message with minimal translation loss.

Seemingly, drawing on free translation that provides a more communicative vehicle of translation to the TL readership, TT2 has been given a more domesticated tone as it is based on Venuti's two-ambivalence dichotomy. However, much deletion, paraphrasing and substitution are glaringly noted; the translator of TT2, in Sample (4), draws heavily on Venuti's domestication. Again, "when Hilda was twenty and Connie eighteen, their father could see plainly that they had had the love experience" is paraphrased into رأى والدهما فيهما ما أثبت له أنهما عجما عود الحب وذاقا ثمرته and the whole sentence "As for the mother, a nervous invalid in the last few months of her life, she wanted her girls to be 'free', and to 'fulfil themselves" is omitted from TT2, and many readers are curious to know for which reason(s) such an ST sentence is omitted. Many TL readers are curious to know how the translation ties in with the ST and they keep open both the ST and the TT while reading to match accuracy. Their opinions can be tracked at https://www.goodreads.com/author/show/3318595. . TT2 also uses an official register marked with standard Arabic words, such as ولما قفلا راجعين and عجما عود الحب. Again, using such bombastic words imparts an undesirably stilted style, which diverts the focus of the messages conveyed, making the translator veer from the ST while holding onto the flowery style of the TT. TT2 also draws on tautology, possibly for emphatic, stylistic or aesthetic purposes, which is characteristic of literary Arabic.

The translator of TT2 loses the sexuality-related controversy when he changes a verb-ending to masculine rather than to feminine; this obscures the issue . TL readers do not understand the point as the reference to the sexual experience being discussed veers off in translation. In Sample (4) of TT2, the masculine and feminine verb declensions are not observed; the translator of TT2 in Sample (4) mixes up feminine and masculine endings for verbs, as in عجما عود الحب , where he should have used عجمتا عود الحب Instead. The same mistake is made again in ذاقتا, which indicates that TT2 was rushed into being published before being proofread, edited or double-checked for appropriacy, grammaticality and seamless flow. Some keen readers argue that such minor mistakes or typos are of little relevance to the narrative's development as long as they do not tarnish the ST's messages. The translator of TT1 in Sample (4) pays more attention to declensions.

Overall, Sample (4) of TT1 is, by and large, more ST-oriented, hence it draws on literal translation, featuring several instances of foreignisation. Conversely, TT2 draws on free translation and domestication to present and introduce sexual controversies to the TL and TC readership, with some words to mitigate and cushion the impact felt.

No.	ST	TT1	TT2
5	It is curious what a subtle but <u>unmistakable transmutation it makes, both in the body of the man and the woman</u>: the woman more blooming, more subtly rounded, her young angularities softened, and her expression either anxious or triumphant: the	ومن الفضول معرفة ما يصنعه التحول الرقيق، لكن غير المخطيء في جسد كُلٍّ من الرجل والمرأة: فالمرأة تزداد ازدهاراً وملمومة الجسد برقة، فتنعم زوايا جسدها، ويصبح تعبيرها إما قلقاً أو مبتهجاً: ويصبح الرجل أكثر استبطانية كما تصبح أشكال كتفيه وردفيه أقل بروزاً وأكثر حيرة (30).	كانت تفكّر بالرجل .. تفكّر بالرجل .. إنها امرأة، ذاقت، بعد حرمان، المتعة واللذة، فاستفاقت غريزتها، وتنبهت عاطفتها، وتفتّح بصرها وبصيرتها .. (41).

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man much quieter, more inward, the very shapes of his shoulders and his buttocks less assertive, more hesitant (9).		

This is a sexuality-related controversy in which it is not easy to convey the subtle nuances implicitly expressed in the ST. Such controversy involves speaking – hence translating – sensual issues and emotional speech loaded with sexual references both before and after the sexual intercourse and also while actually engaged in such sensual feelings. This renders them difficult to translate.TT1 provides a literal yet semantic translation vis-à-vis the ST in order to be as faithful as possible to the ST. However, the flow sounds awkward in certain instances due to the word-choice, being too tied down by the ST's structure and being more ST-oriented rather than SC-oriented. Good examples that reveal such awkward flow include التحول الرقيق, ملمومة الجسد برقة, ملمومة استبطانية, أكثر, which poses an issue of words being strung together without making good collocations. Translation that uses words that do not make readily good collocations produces awkward flow; what collocates in English does not necessarily collocate in Arabic, and vice versa (Baker, 2011). Again, TT1 attempts to introduce a gendered and politicised issue of how women can be regarded vis-à-vis men in terms of love, sex and emotions. The ST messages are translated through TT1 in a blurred manner. In other words, the sexuality-related controversy here is downplayed and the focus, knowingly or unknowingly, drifts away.

TT2 produces a truncated or conflated segment, with sexual references being trimmed. Although TT2 produces an expressive flow concisely to render itself in more domesticated language, smoothing away any possible traces of the translator's visibility, it features omission and paraphrasing as if wholly rewritten. The whole passage of "the man much quieter, more inward, the very shapes of his shoulders and his buttocks less assertive,

more hesitant" is omitted and is not paraphrased or substituted. This cannot be justified by any of the translation strategies, methods and techniques developed by Ivir (1987), Newmark (1988) and Venuti (1998). This also explains why the overall size of TT2 as a translation of ST is much smaller in terms of the number of pages. As exemplified in Sample (5) of TT2, many segments of the ST are omitted and the TT2 readers criticise the translators for removing many big segments that are neither sexually obscene nor culturally untranslatable. This may be affected by censorship or the translator's own decisions.

To be fair, some readers criticise TT2, arguing that one cannot weigh TT2 on Venuti's scale, foreignisation vis-à-vis domestication, inasmuch as TT2 renders the translator invisible, yet TT2 segments are missed out (more about the TT2 readers' opinions can be found at https://www.goodreads.com/author/show/3318595._), while TT1 provides such a literal translation that it conveys almost every single word verbatim, although many messages couched in the ST remain grey and foggy in TT1.

No.	ST	TT1	TT2
6	In the actual <u>sex-thrill</u> within the body, the sisters nearly <u>succumbed to the strange male power</u>. But quickly they recovered themselves, took the <u>sex-thrill</u> as a sensation, and remained free. Whereas the men, in gratitude to the woman for the <u>sex experience</u>, let their souls go out to her. And	في الرَّعشة الجنسية الفعلية داخل الجسد، استسلمت الأختان تقريباً لقوة الذكر الغريبة، لكن سرعان ما استعادتا نفسيهما واتخذتا الرعشة الجنسية كإحساس، وظلّتا حرتين، بينما الرجال في مجاملة المرأة للعملية الجنسية، يدعون نفوسهم تخرج إليها وبعد ذلك يبدون كما لو أضاعوا شلناً وعثروا على ستة بنسات (30).	ولمّا شبتا عن الطوق، وبلغتا ربيع العمر، تفتحت أكمامهما عن عاطفة الحب، فأحبتا وعشقتا (27).

afterwards looked rather as if they had lost a shilling and found sixpence (9).		

TT1 provides a detailed explanation of sexually induced orgasm, although the flow is a little awkward. This could possibly be attributable to word-choice, as in اتخذت الرعشة في مجاملة المرأة يدعون نفوسهم تخرج إليها and الجنسية كإحساس, which really needs to be more improved. TT1 draws heavily on literal translation, which most often foregrounds language while backgrounding culture. Again, the translator of TT1 is more visible in that he retains the SC reference to money شلن and بنس, although both words sound unintelligible to the TL and TC readership. The translator might have converted such a currency reference in a way that best suits the TL and TC readership, but this is of no relevance to the current discussion.

TT2 provides a conflated and truncated translation with much of the ST omitted. Again, TT2 draws on Venuti's domestication and free translation, but this does not justify why such ST segments are removed. This, again, makes many TT2 readers unhappy, as cited in different opinions at www.goodreads.com/author/show/3318595. Because references expressed in the words and sentences relating to sexual controversies are trimmed from TT2, it does not convey the whole of the ST's messages to the readers. Again, TT2 in Sample (6) shows a flagrant example of unfaithfulness to translation due to the removal of ST segments. Domestication, or even free translation, does not accommodate for the removal of such ST segments when the same translator translates stronger references to sexual controversies and uses words that are more sexually explicit elsewhere across TT2.

No.	ST	TT1	TT2
7	It was in her second winter at Wragby that her father said to her: "I hope, Connie, you won't let circumstances force you into being a <u>demi-vierge</u>" (19).	في شتائها الثاني في راغبي قال لها والدها: "آمل يا كوني ألا تدعي الظروف تجبرك أن تكوني نصف عذراء" (42).	وزار والد كوني ابنته في فصل الربيع، ولمَّا رنا إليها مشفقاً ذات يوم وقال: عسى أن لا تضطركِ الأحداث إلى معيشةِ فتاةٍ بتول (32).

TT1 follows literal translation, with much focus attached to language itself, while culture seems to have little relevance or impact on the text. The ST message is couched in an explicit invitation for many females to enjoy their sexual lives and enjoy the experience of love as much as they could. Perhaps, the awkward word-choice employed in some instances may have overshadowed the sexual controversies expressed.

TT2 has a better flow, with the translator's visibility hardly noticeable, following Venuti's translation strategy of domestication. By comparison, when TT1 and TT2 are juxtaposed vis-à-vis the ST, TT2 foregrounds the messages of the SC in a better manner. For example, the translator uses مشفقاً to make it stronger and more emotively impactful. Again, عسى ألا تضطرك الأحداث إلى معيشة فتاة بتول carries a more emotional and attitudinal overtone that invites females to welcome the chance to be deflowered; to indulge in the experience of love. Taken together, TT2 conveys the ST's message in translation, which is expressed elsewhere throughout the whole novel by describing women having sex with men. Consider the word-choice of عذراء and بتول in TT1 and TT2 respectively. It is not contextually fortunate despite it being lexically perfect. Both words sound a little more formal, thus, they may distract the TL readership from the target message, which is not nubility; rather, the message concerns being deflowered and enjoying sexual relationships with no socially, culturally or religiously strict conventions.

No.	ST	TT1	TT2
8	Then he looked up at her with that awful appeal in his full, glowing eyes. She was utterly incapable of resisting it. From her <u>breast flowed the answering, immense yearning over him</u>; she must give him anything, anything (28).	عندئذٍ نظر إليها بتلك المناشدة المرعبة، المرعبة في عينيه المتوهجتين الممتلئتين. عجزت عجزاً مطلقاً عن مقاومتها. وانطلقت من صدرها تنهيدة جوابية مكثفة فوقه: يجب أن تمنحه أي شيء، أي شيء (54).	ومالبث أن رفع إليها رأسه بنظرة متضرعة لم تقوَ معها على الصمود.. وتدفق من صدرها ذلك الإحساس الذي كمن ونام ليستيقظ الآن قوياً جيّاشاً عارماً! وأعطته .. أعطته .. ولم يكن لها مفرّ من الرضوخ (38).

TT1 adopts literal translation to convey the exact semantic meaning, while much of the sexual references remain hidden, such as 'glowing eyes' عينين متوهجتين, which does not convey the ST message. Again, تنهيدة جوابية مكثفة falls flat for the TL readership, nor does it convey the sexual innuendos made by the ST. The literal translation of TT1 overshadows the sexual controversies, such as 'awful appeal' مناشدة مرعبة, in that مناشدة and مرعبة do not go well when describing a sexual and sensual scene. Hence, Sample (8) hardly conveys the sensual feelings described in the ST to the TL readership. Simply, in Sample (8), inappropriate collocations are used, and TT1 as seen earlier, suffers from using the *mot juste* to better create a flowing TT, that adequately conveys the deep feelings loaded with sexual desires. TT1 does not seem to depart from the ST linguistically, and being too shackled by the ST's semantics, the SL and SC messages are not as well conveyed through TT2. Readers of TT1 do feel much of the translator's visibility, while the sexual messages are desultorily imported through TT1 and, unfortunately, look very much silhouetted. In other words, the sensual meaning is overshadowed by the much less expressive words for sexual feelings.

Unlike TT1, TT2 provides a free translation, drawing on Venuti's domestication. TT2 also depends on the strategies of omission, addition, substitution and paraphrasing. TT2 uses the translation strategies cleverly to convey as much ST sexual lust as possible. Telling examples include "Then he looked up at her with that awful appeal in his full, glowing eyes…" ومالبث أن رفع إليها رأسه بنظرة متضرعة لم تقوَ معها على الصمود…, which sets the tone for the TL readership to visualise how the sexual interplay continues. TT2 employs […] probably to indicate that something is cut off, which gives rise to the reader's wild imagination and helps them feel the sexual suspension. As such, TT2 also conveys not just the sexual language and the sociocultural freedom of expression over sexual issues, but also the deeply sexual emotions. Nevertheless, TT2 does intervene in the ST too glaringly to make it more domesticated and render the translator's invisibility at a maximum. For instance, ولم يكن لها مفرّ من الرضوخ is added to conclude the paragraph and create a suspension, albeit it is not included in the ST. As seen earlier, TT2 seems in different instances to be a reproduction of the ST, where textual segments are removed while other segments are imported into TT2. Again, this is one of the drawbacks that many readers flag up at https://www.goodreads.com/author/show/3318595. . Going to great lengths to domesticate the ST creates unfaithfulness in the extreme. The translator of TT2 cuts out textual segments that do not resonate into the TL context, while improvising several other textual additions so that they create a vivid description.

No.	ST	TT1	TT2
9	He roused in the woman a wild sort of compassion and yearning, and a wild, craving physical desire. The physical desire he did not satisfy in her; he was always come and finished so quickly, then shrinking down on her breast, and	أثار في المرأة نوعاً وحشياً من الحنو والتوق، ورغبة جسدية وحشية جامحة. هذه الرغبة الجسدية لا يُشبعها فيها: كان دائماً يأتي، ينهي العملية، وبسرعة: ثم يتقلص على صدرها مستعيداً إلى حد ما حقارته، بينما تستلقي هي	وكان هو سيال العاطفة، فوّار الشعور، يغمرها بقبلاته ويترشف رضابها حتى تشعر بأنها تذوب تحت وطأة ضماته .. كانت تذوب .. (39).

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recovering somewhat his effrontery while she lay dazed, disappointed, lost (31).	منبهرة، متلاشية، ضائعة (58- 59).	

TT1 adopts literal translation, where semantics is foregrounded and sociocultural messages are perfunctorily translated, if at all. TT1 uses inappropriate collocations, such as 'wild sort of compassion' نوعاً وحشياً من الحنو والتوق and 'finished so quickly' ينهي العملية and 'lay dazed' تستلقي متلاشية, which all create an awkward flow for the TL reader, who mostly likely will suffer due to having to analyse and comprehend certain words cognitively. Good examples include الحنو, which is compassion, and يتقلص على صدرها, shrinking down on her breast. Simply put, TT1 produces an image, which is too difficult for most readers to visualise or imagine, as in يتقلص على صدرها, shrinking down on her breast. Translating such mental images of sexually sensual innuendos requires using the *mot juste* alongside a simple and smooth flow to better create a mental vehicle for the reader to be fully engaged in the whole gamut of love experience as felt by the characters described. Therefore, TT1 in Sample (9) is detached from the SC messages, while attempting to be engaged in the SL semantics, although the translations of different words are not always successful, as exemplified.

TT2 departs from the ST in that the translation is aiming to domesticate TT1, maximising the translator's invisibility. The translator draws on Venuti's domestication, while heavily relying on the translation strategies of omission, addition and paraphrasing, producing his own TT2 version, cutting off much of the controversial language D.H. Lawrence uses. He communicates the love scene between Connie and Michaelis with a distorting brevity that does not provide the correct correspondence to the ST. This is criticised by many readers as a lack of faithfulness. For "He roused in the woman a wild sort of compassion and yearning", وكان هو سيال العاطفة، فوّار الشعور may be acceptable in terms

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of conveying the scene, while maintaining the ST language, making the translator invisible to the TL readership. However, the whole chunk of يغمرها بقبلاته ويترشف رضابها حتى تشعر بأنها تذوب تحت وطأة ضماته ... كانت تذوب is improvised and added and the whole ST segment quoted in Example 9 is removed although it is full of sexual enticement for the readership. When juxtaposing TT2 vis-à-vis TT1 along with the ST, it can be argued that, in several instances, the translator omits certain segments while substituting them for something else; elsewhere, the TT2 translator removes bigger segments and uses no addition, paraphrasing or substitution. Such inconsistency in translation creates a deeper sense of ambivalence for the readership to check which sexual controversies are conveyed and which ones are not, while the question that remains unanswered is why. Both TT1 and TT2 use words of high or formal register, requiring many common readers either to check what such words denote or make a wild guess from the context. Telling examples include سيال, فوار, رضابها and وطأة from TT2, while جامحة and الحنو are found in TT1.

No.	ST	TT1	TT2
10	I don't over-eat myself and I don't <u>over-fuck</u> myself. One has a choice about eating too much. (35).	أنا لا أفرط في الأكل، ولا أفرط في الجماع. وللمرء أن يختار إن كان يأكل كثيراً (64).	

TT1 provides a better flowing meaning for 'I don't over-fuck' أنا لا أفرط في الجماع in that the translator uses the translation strategy of substitution: the translator substitutes 'fuck', which sounds more offensive to the TL readership, with الجماع, which sounds more acceptable as it carries a more formal register. This is a good example where TT1 uses substitution possibly to avoid shocking the TL readership and uses instead a word of a better-sounding tone. Still, for the use of 'fuck', the TL readership denotes free sexual relationships compared with الجماع, which implies a more organised, healthy, legalised and controlled manner.

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TT2 removes the whole segment, either to possibly avoid translating the ST word 'fuck' or, as seen earlier in Samples (9) and (8), for no seemingly valid reasons. This is again one of the areas for which many readers strongly criticised the translator at https://www.goodreads.com/author/show/3318595. ; omitting many ST segments from TT2. Interestingly enough, such a glaring omission with no substitution or paraphrasing may be considered an instance of the translator's visibility; the translation of Sample (10) of TT2 is a telling instance. When weighed against the scale of Venuti's foreignisation and domestication, it falls off the conceivable degrees as it is zero translation. This is another instance of translation-related inconsistency of TT2.

No.	ST	TT1	TT2
11	Tommy said: Well, Charlie and I believe that <u>sex</u> is a sort of communication like speech. Let any woman start a <u>sex</u> conversation with me, <u>and it's natural for me to go to bed with her</u> to finish it, all in due season (37).	قال تومي: لا بأس. أنا وشارلي نؤمن أن الجنس نوع من التواصل مثل الكلام، ولابد أن يكون حراً مثل حرية الكلام. دع أي امرأة تبدأ محادثة جنسية معي وسيكون من الطبيعي أن أذهب معها إلى السرير لأنهي هذه المحادثة: كل شيء في وقته المناسب (67).	وعقب رابع يقول: ألسنا من الداعين إلى التمرّد والانعتاق؟ إن المسألة الجنسية كالحديث، فمتى حدثتك امرأة بحديث الحب والغرام، من وجهة عامة أو خاصة، فحديثها يكون بمثابة الدعوة لشيء، ولا تثريب على المرء متى بادلها الكلام ليس باللسان، بل باللمسة والشفة وغيرهما، وهذا ضروري لإنهاء ما نطق به الفم! (41).

TT1 adopts literal translation, providing a verbatim translation of the ST that mirrors almost the same number of words, with their denotative meanings: the ST "Tommy said: Well, Charlie and I believe that sex is a sort of communication like speech. Let any woman start a sex conversation with me, and it's natural for me to go to bed with her to finish it, all in due season" is thus rendered قال تومي: لا بأس. أنا وشارلي نؤمن أن الجنس نوع من التواصل مثل الكلام، ولابد أن يكون حراً مثل حرية الكلام. دع أي امرأة تبدأ محادثة جنسية معي وسيكون من الطبيعي أن أذهب معها إلى السرير لأنهي هذه المحادثة: كل شيء في وقته المناسب. However, the translator improvises ولا بد ان يكون حراً مثل حرية الكلام, , which may be for emphatic purposes, as freedom of sex is as equally important

as freedom of speech, which is one of D.H. Lawrence's key messages highlighted in his LCL. This is an instance of applying the translation strategy of addition.

TT2 substitutes the ST "Tommy said: Well, Charlie and I believe that sex is a sort of communication like speech" with المسألة إن ؟والانعتاق التمرّد إلى الداعين من ألسنا :يقول رابع وعقب الجنسية كالحديث, which does not have same ST meaning; much of which is improvised, perhaps either to make TT2 more domesticated or to avoid using English proper names such as Charlie and Tommy. Again, TT2 is too domesticated in that "Let any woman start a sex conversation with me, and it's natural for me to go to bed with her to finish it, all in due season" is substituted with متى المرء على تثريب ولا ،لشيء الدعوة بمثابة يكون فحديثها ،خاصة أو عامة وجهة من الفم! به نطق ما لإنهاء ضروري وهذا ،وغيرهما والشفة باللمسة بل ،باللسان ليس الكلام بادلها, which displays almost a total departure from the ST, attempting to impart messages of sexuality almost similar to the ones expressed in the ST. Again, this is criticised as being lack of faithfulness to, and inconsistency with, the ST.

No.	ST	TT1	TT2
12	Love's another of those half-witted performances today. <u>Fellows with swaying waists fucking little jazz girls with small boy buttocks</u>, like two collar studs! Do you mean that sort of love? (42).	الحب هو غير هذه الإجراءات نصف الذكية اليوم. الزملاء بخصورهم المتمايلة ينكحون فتيات الجاز اللواتي لهن ردفا صبي مثل زريّ الياقة؟ أتعني ذلك النوع من الحب؟ (73).	

TT1 draws on, and adopts, the translation strategy of literal translation, which almost brushes aside CSRs and make them blurred and overshadows them, as in ردف for buttock. Literal translation, as in الذكية نصف for half-witted, falls short of conveying the meaning, leaving the TL readership floundering, struggling to figure out what such a word possibly means. Again, literal translation kills CSRs of sexual controversies as in "jazz

girls with small boy buttocks "لهن ردفا صبي مثل زري الياقة, which is a simile in English that falls flat in the TL as it makes no sense. Again, literal translation causes a loss in translation of similes or sexual controversies couched in metaphors. TT1 translates 'fucking', which sounds more offensive and is consider a taboo word in the SL and SC, into ينكحون in TT1. This carries a Quranic overtone of legalised sexual relationship and is used in several Arab countries in legal courts as عقد النكاح , which translates into English literally as 'marriage contract' and is now put into a more seemingly modern terminology as عقد الزواج.

TT2 removes the whole ST segment of Sample (12), which is seen by many as a lack of faithfulness to, and inconsistency with, the ST. This could possibly be either to make TT2 more domesticated, thus avoiding translating words that are not permissible for the TL the TL and TC readership as dictated by the censorship laws applicable to the country where TT2 was published, or probably it is the translator's self-made censorship rules.

No.	ST	TT1	TT2
13	Intellectually I believe in having a good heart, a <u>chirpy penis</u>, and the courage to say '<u>shit</u>' in front of a lady (42).	ثقافيا أؤمن بامتلاك قلب طيب، وثقافة حية، وجرأة قول "خراء" أمام سيدة (37).	

Surprising enough, TT1 omits 'chirpy penis', while maintaining 'shit' that translates into خراء in TT1, which sounds offensive. Given the fact that Sample (13) relies heavily on literal translation, the ST sexual controversies are thus reduced, diluted and watered down; omitting 'chirpy penis' means omitting a key message that D.H. Lawrence wants to communicate: care-free sexual experience that both sexes can have when they indulge in their sexual desires. However, the voice of the author here is muffled and not substituted by any other phrase, word or sentence to cushion and mitigate sociocultural shock that may be felt by the TL readership. The use of خراء for 'shit' is not a well-chosen word-choice

and is a risibly hilarious attempt in that it causes a sociocultural shock to the TL and TC readership. However, TT1 uses more formal register and tone, and using other alternatives may sound awkward. It is critically important to explain that the TL readership can hardly accommodate words such as خراء in their oral conversations and using such offensive language in written forms not only creates an unacceptable controversy for the Tl readership/audience, but also sounds derogatory for them.

Sample (13) is entirely omitted from TT2; thus, the translator once again seems to be avoiding translating CSRs that give rise to sexual innuendos. Simply put, D.H. Lawrence is gagged here by TT2, as a key message is highlighted in the ST, while it translates into zero in the TT both linguistically and culturally. Glaringly, this is a telling instance of lack of faithfulness to, and inconsistency in, translation.

No.	ST	TT1	TT2
14	It was strange… the <u>prostitution</u> to the <u>bitch-goddess</u>. To Connie, since she was really outside of it, and since she had grown numb to the thrill of it, it was again nothingness. Even the <u>prostitution</u> to the bitch-goddess was nothingness, though the men <u>prostituted</u> themselves innumerable times. Nothingness even that (54)	إنه لغريب ـ دعارة الربة العاهرة. بالنسبة لكوني، مادامت خارجها حقاً، ومادامت تزدادُ خدراً تجاه إثارتها، فإنها لا شيء عندها، وحتى الدعارة بالنسبة للربة العاهرة كانت لاشيء، مع أن الرجال يزنون هم نفسهم مرات لا تحصى، وحتى ذالك هو لاشيء (89).	

TT1 adopts translation dichotomy of literal translation as a strategy, which results in foregrounding the ST semantics, while backgrounding in this context CSRs relating to sexual controversies. There are showcased explicitly by prostitution العهارة and almost implicitly as in "though the men prostituted themselves innumerable times", which is a

direct invitation D.H. Lawrence makes to men, hence encouraging them to practice homosexuality, and his efforts through his novels to make naturally seated desires run their natural course. From a syntactical point of view, "though the men prostituted themselves innumerable times" may sound more of a structural ambiguity: is the word 'themselves' a reflective pronoun referring to men as an emphatic word, or is it an object for the verb 'prostituted', which gives rise to homosexuality? In the second case, TT1 falls short of conveying such a sexual controversy, and "though the men prostituted themselves innumerable times" is rendered مع أن الرجال يزنون مرات لا تحصى, which is a mere reference to an illegal case of male-female adultery. TT1 provides inappropriate collocations, as in دعارة الربة العاهرة, which he uses twice, which does not translate happily into the TL and the TC. Again, TT1 uses tautologies in دعارة and العاهرة although the ST message that D.H. Lawrence attempts to communicate is that prostitution is cared for and pandered to by a goddess, as if he were giving his readership a go-ahead or a green light to practically express all their sexual desires. In Sample (14), D.H. Lawrence includes both sexes (males and females), while placing 'prostitution goddess' twice in the excerpt as an emphatic manner to invite all to be fully engaged in sexuality. D.H. Lawrence employs pun, which is play on words. According to the Merriam Webster Dictionary (2015), bitch-goddess is an expression in the English language which means worldly success. However, the translator of TT1, being tied down to the ST's superficial denotative meanings, completely misses the point by translating the term as دعارة الربة العاهرة. The literal translation of bitch-goddess *per se* introduces a kind of religious controversy to the Arab readership as the word 'God' is sublime and cannot be associated with words such as bitch and prostitution; we stand in awe of mentioning this word.

TT2 adopts the translation strategy of omission. This is seen as a lack of consistency to, and faithfulness to, the ST, for which the translator is heavily criticised by many readers and translation practitioners. Again, the translator being more into following Venuti's

domestication theory feels that such a segment may be offensive to the TL and TC readership, and hence it is removed but not paraphrased or substituted by any other words.

No.	ST	TT1	TT2
15	He asked her about his <u>play</u> … did she think it good? He had to hear it praised: that affected him with the last thin thrill of passion beyond any <u>sexual orgasm</u>. And she praised it rapturously. Yet all the while, at the bottom of her soul, she knew it was nothing (55).	سألها عن مسرحيته – هل تعتقد أنها جيدة؟ لابد أن يسمع مديحاً لمسرحيته: فذلك يُؤثر فيه بآخر الإثارات العاطفية الرقيقة، بعيداً عن العضوية الجنسية فمَدَحتها بغبطة، ولاكنها في أعماق نفسها تعرف أنها لم تكن شيئاً ـ تلك الربة العاهرة (90).	

TT1 in Sample (15) slips into translating the ST 'play' as مسرحية, which contextually means المداعبة الجنسية. Such words are homographs, which are words spelled the same as another and pronounced the same but which can have a totally different meaning (Cambridge Advanced Learner's Dictionary, 2016). Trapped by the mostly common meaning of 'play', the TT1 translator fails to convey the CSRs relating to sexual controversies implicitly expressed in the ST. It should be noted that when polysemic words come into play, translation becomes more deceptively challenging and the translator should use the contextual sense or sub-sense of the *mot juste*, and not the widely used meaning (Newmark, 1988; Maitland, 2017). In TT1, "sexual orgasm" is mistranslated into العضوية الجنسية and falls flat to the TL readership. Following literal translation is not an excuse to make such a translation blunder in D.H. Lawrence's LCL, which abounds in SCRs of sexual controversies. One possible reason why "sexual orgasm" is mistranslated into العضوية الجنسية is that 'orgasm', organ and organism may deceive the translator's eyes, creating an optical illusion induced by the similar orthography or morphology of 'orgasm', organ and organism, which gives rise to عضو/عضوية for organism or organ. The TT1 translator's misreading of the ST word orgasm causes such a mistranslation. The TT1 translator could have simply used النشوة الجنسية or الرعشة الجنسية as it is surrounded by 'thrill',

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'bottom' and 'play'. Inasmuch as the translator adopts literal translation glaringly in the extreme, much of the impact of the ST's CSRs are greatly overshadowed and the reader can merely sense some of them. The TT1 translator once again translates الربة العاهرة, which is rendered meaningless to the TL readership in that it carries a religious controversy and does not make an appropriate collocation. Also, الربة العاهرة is not an ST element, and the TT1 translator adds it for no good reason.

TT2 omits the whole segment of Sample (15), which is heavily criticised by many readers and translation practitioners for being much less faithful to, and consistent with, the ST and the SC. Again, this gives rise to the lack of confidence on the part of the readers in reading any further translated work of the TT2 translators for the reasons flagged up.

No.	ST	TT1	TT2
16	Well then! I tell you, if I am really a male thing at all, I never run across the female of my species. And I don't miss her, I just like women. Who's going to force me into loving or pretending to love them, working up the <u>sex game</u>? (60).	لا بأس سوف أخبرك، فإن كنتُ أنا فعلاً شيئاً ذكراً، فلن أخترق الأنثى التي من نوعي، ولن أفتقدها. إني معجب بالنساء اللواتي – يجبرني على الحب، أو يزعمن أنني أحبهن لأسباب اللعبة الجنسية؟ (97).	

This is sexuality-related controversy in which it is not easy to convey the subtle nuances implicitly expressed in the ST. Such controversy involves speaking – hence translating – sensual issues and emotional speech loaded with sexual references either before or after the sexual intercourse or even while actually engaged in such sensual feelings difficult to translate.

TT1 provides a literal translation of Sample (16) : "Well then! I tell you, if I am really a male thing at all, I never run across the female of my species" لا بأس سوف أخبرك، فإن

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كنتُ أنا فعلاً شيئاً ذكراً، فلن أخترق الأنثى التي من نوعي، Here the TT1 translator mistranslates 'a male thing' as شيئاً ذكراً, by which D.H. Lawrence refers to the sexual libido and lechery. Even شيئاً ذكراً sounds unintelligible to the TL readership as these two words are not usually found together. More importantly, the ST "sex game" is literally translated as اللعبة الجنسية, which waters down the impact on the TL readership. Possibly, a good suggestion in this regard is المتعة الجنسية or even اللذة الجنسية or الانغماس في الملذات الجنسية.

TT2 adopts the translation strategy of omission; it omits the whole segment of sample (16). It should be noted that the translation strategy of omission suggests – where critically necessary – but does not dictate that the whole segment be omitted. If at all, it should be based on cogent and valid grounds, and the translator should not act as such randomly or, more technically, idiosyncratically. This brings about a negative impression and criticism of being unfaithful to the ST and inconsistent with the ST. Again, the omission of the ST segment(s) creates mistrust in the translator's work on the part of his TT2 readership.

No.	ST	TT1	TT2
17	Then let's leave it all alone, and just be decent and simple, like proper human beings with one another. Be damned to the <u>artificial sex-compulsion</u>! I refuse it! (60).	لذلك نجِّي الأمر جانباً وكوني فقط محتشمة وبسيطة مثل الكائنات الإنسانية الخاصة، الواحد مع الآخر. إلعني الإلزام الجنسي المصطنع ـ أنا أرفضه (98).	

TT1 provides a good translation in that the ST is well communicated into TT1 and not superficially as demonstrated in "artificial sex-compulsion" الإلزام الجنسي المصطنع, which carries the ST message. However, a possibly good suggestion may be لا تكترثي لضرورة إشباع الشهوة الجنسية التي نخفيها بستار التصنع or other suitable translations. Again, the TT1 translator

could have linked "Be damned to the artificial sex-compulsion!" with "I refuse it!" more smoothly and should not have translated it abruptly with no linking words. Again, the translation of "be damned to the artificial sex-compulsion" as إلعني الإلزام الجنسي المصطنع is too literal, hence it loses the core sexual innuendos of having free sexual relations with anyone else, as explicitly implied. The ST segment means that one should not honour the legal bond of husband-wife sexual relationship anymore; the ST suggests indulging in free sexual relations that are more enticing and irresistible.

TT2 omits the whole segment of Sample (17), which negatively impacts the translator's faithfulness to the ST and their consistency with the translation method(s). Equally importantly, the omission of such an ST segment with no cogent reason(s) or justifiable grounds erodes the trust of the readers.

No.	ST	TT1	TT2
18	Well, if one had to prostitute oneself, let it be to a bitch-goddess! One could always despise her even while one prostituted oneself to her. (66)	لا بأس لو أن المرء زنا مع نفسه، فيكون الربة العاهرة للنجاح. إن المرءَ يحتقرها حتى عندما يمارس الدعارة معها. (106)	

Although the ST words denoting sexuality are maintained in TT1, such as العاهرة and زنا and الدعارة, the ST message seems to be awkwardly communicated. For the ST term "prostitute", the TT1 translator uses three related words in Arabic دعارة, زنا and عاهرة. We can still sense that TT1 renders the messages loaded with sexual controversies in a fragmented manner, possibly because TT1 is based on literal translation, where the SC is much blurred and disregarded in TT1. The TT1 sentences do not provide a smoothly cemented flow to prepare the reader for messages charged with freedom of speech relating to sexual desires. The use of زنا is still considered by the TC as one of the biggest sins, strictly prohibited; it is not considered as a manifestation of freedom as D.H. Lawrence

calls for at the time. This makes the sexuality-related controversy more heated and much less tolerated by the TC readership once they read the word زنا in TT1.

TT2 omits the whole segment of Sample (19), which causes a translation loss, shakes the TT2 readers' confidence and flags up the TT2 translator's unfaithfulness to the ST and inconsistency with the translation strategies, approaches and methods. By doing so, the TT2 translator not only omits linguistic components, but also sociocultural elements, in general, and CSRs of sexual controversies in particular. Of great note, under no plausible and valid grounds can the TT2 translator's omission be justified as domestication in that the TL and the TC accommodates such CSRs of sexual controversies, albeit by other means.

No.	ST	TT1	TT2
19	Her <u>body was going meaningless</u>, going dull and opaque, so much insignificant substance. It made her feel immensely depressed and hopeless. What hope was there? She was old. And <u>in her bitterness burned a cold indignation against Clifford</u>. (73).	جسدها ينحدر إلى الذبول والقتامة والاكمداد، كأنه مادة مهملة. جعلها تشعر بكآبة عميقة ويأسٍ كبير. أي أمل كان هناك؟ صارت مُسنَّة، وفي مرارتها اندلعت نار من الاحتقار البارد ضد كليفورد وضد كل الرجال من نوعه الذين يخدعون المرأة حتى خارج جسدها. هذا ظلم، ظلم (115).	وأيقنت وهي حزينة مبتئسة أن جسدها ترهّل قبل الأوان، وأنها ستفقد رواءها وملاحتها إن لم تنتبه إلى نفسها، وفي مرارتها هذه نقمت على زوجها وعلى من يماثله لاستنهانتهم بالمرأة وبحق جسدها عليها! (54).

This is sexuality-related controversy where it is not easy to convey the subtle nuances implicitly expressed in the ST. Such controversy involves speaking – hence translating – sensual issues and emotional speech loaded with sexual references either before or after the sexual intercourse or even while actually engaged in such sensual feelings difficult to translate.

D.H. Lawrence sets the tone of Sample (19); Connie's husband makes her body wither, whittling away at her pulchritude, par excellence, and hence becomes sexually less seductive than before. For D.H. Lawrence, femininity is not merely synonymous to nubility; it goes beyond such limits, as women satiate men's sexual urges and satisfy and enjoy their own as well. TT1 imparts clouded senses of such sexual suffering expressed in Sample (19) as in "Her body was going meaningless, going dull and opaque, so much insignificant substance. It made her feel immensely depressed and hopeless", which translates into Arabic as جسدها ينحدر إلى الذبول والقتامة والاكمداد، كأنه مادة مهملة. جعلها تشعر بكآبة عميقة ويأس كبير. This lacks appropriate word-choice to better convey the partially expressed messages of bodily pleasure and emotional satisfaction. In TT1, important words appear that carry little of the ST messages, as in "in her bitterness burned a cold indignation". This reads, in TT1, وفي مرارتها اندلعت نار الاحتقار البارد, in that the reference is made to the subdued sexual desire not because it is being mollified, rather, because of being somehow ignored now that her pulchritude withers. The lack of appropriate collocations to better convey CSRs relating to sexual controversies may be attributable to the literal translation TT1 adopts This, in turn, overshadows the ST messages, while foregrounding the first layer of semantics, not employing the subtle nuances of connotations and denotations.

TT2 adopts Venuti's domestication in that much of the ST Sample (19) is almost rewritten: substituting, omitting, paraphrasing, improvising and adding where appropriate in the TT2 translator's own translation preferences of aesthetics and stylistics. Seemingly, TT2 is seeking more to produce a flowery style in that snappy, bombastic and stilted words are used more, albeit they are expressive of many of the ST's messages. TT2 here chooses better words that convey the CSRs relating to sexual controversies, such as نقمت على زوجها, وبحق جسدها عليها and لاستهانتهم بالمرأة, which convey the message well to the TL readership. Syntactically, TT2 does not blindly follow the ST structures; in Sample (19), the TT2 translator produces almost a smoothly flowing text with the sentences not broken nor fragmented; he strings the sentences and words together to make their meaning more vivid

and seamless, reflecting emotional depths. Overall, omission coupled with paraphrasing is glaringly marked in TT2, as if producing an exegetic translation of the ST.

No.	ST	TT1	TT2
20	Suddenly rubbing his face with a snuggling movement against her warm belly, she lay with her ends inert on his striving body, and do what she might, her spirit seemed to look on from the top of her head, and the butting of his haunches seemed ridiculous to her, and the sort of anxiety of his penis to come to its little evacuating crisis seemed farcical. Yes, this was love, this ridiculous bouncing of the buttocks, and the wilting of the poor, insignificant, moist little penis. This was the divine love! (178).	وفجأة هبط بحركة تماس إلى بطنها الدافيء فاستلقت بيديها على جسده الذي يعمل بكفاح، وفعلت كل ما استطاعت، وبدا لها أن روحها برزت من قمة رأسها، وبدت هضبتا وركيه مضحكتين لها ، ونوع قلق قضيبه في أزمة تقريغه الصغيرة بدا لها أشبه بمسرحية ساخرة. نعم هذا هو الحب، هذا التأرجح لوركيه، وارتخاء قضيبه الرطب التافه المسكين. هذا هو الحب المقدس! (257).	

In Sample (20), TT1 follows a mostly literal translation in the sense that when translating CSRs relating to sexual controversies, the translator rarely uses words that better express subtle nuances of deeper connotations. For instance, "Suddenly rubbing his face with a snuggling movement against her warm belly" is translated into وفجأة هبط بحركة تماس إلى بطنها الدافيء, which sounds somewhat mechanical. It is generally known that sexual descriptions which involve prurience should be expressed using the *mot juste* to create, not a bodily, but a mental and sensual experience for the readers. This sensitive ST segment is

omitted from TT1, which D.H. Lawrence uses as a cinematic dramatisation of narrating sexual manifestations to his readership. The ST "her spirit seemed to look on from the top of her head" indicates sexual orgasm; while TT1 produces it as is, verbatim, without such metaphorical or idiomatic translations to convey the deepest feeling of sexual intimacy. Tied down by literal translation, TT1 buries D.H. Lawrence's sexually implicit innuendos alive. In the same vein, TT1 also partially renders the CSRs relating to sexual obscenity and pornography, but desultorily, in that TT1 lacks descriptive dramatisation. It is true that the ST word 'penis' is there, قضيب, 'wilting penis' ارتخاء قضيبه and 'moist penis' تفريغ قضيبه, but they miss expressing for the readership the original excitement of dramatic pornography.

TT2 omits Sample (20), which brings about a lack for the TT2 readership, lack of faithfulness to the ST and lack of consistency with the ST in terms of the translation strategies adopted. With such key ST CSRs relating to sexual controversy entirely omitted, TT2 overshadows both the ST and the SC, burying alive many of D.H. Lawrence's strong messages at the time.

No.	ST	TT1	TT2
21	She'd just wait. If I kept back for half an hour, she'd keep back longer. <u>And when I'd come and really finished, then she'd start on her own account</u>, and I had to stop <u>inside her till she brought herself off</u>, wriggling and shouting, she'd clutch with herself down there, an' <u>then</u>	إنها تنتظر فقط. حتى لو بقيت معها نصف ساعة فإنها تبقى أكثر. وعندما أشارف على الإنتهاء، تكون هي قد بدأت تستلذ ، وأتوقف في داخلها، فتنتفض وتصرخ، إلى أن تحصل على لذتها. وعندما أحاول الإخراج قليلاً تلتصق بي وتستلقي في غبطة جميلة (300).	وأضجعها على الأرض، فضحكت وضحك هو .. وانبطح على جنبه ، ثم وثب واقفاً ثم انطرح ثانية إلى جانبها، وأدنى وجهه من وجهها حتى اختلط النفسان! (75).

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she'd come off, fair in ecstasy" (210)			

Although TT1 adopts literal translation in terms of the ST structure, it conveys much of the ST semantics, along with a good portion of CSRs relating to sexual controversies, as in "start on her own account", "brought herself off", wriggling and shouting" and "clutch with herself down" as تستلذ ,تنتفض ,تصرخ, and لذتها ,تلتصق وتستلقي respectively. However, in some telling examples, the subtle nuances of sexual arousal are not as dramatic as they are in the ST; the TT1 translator unwittingly produces a fairly lukewarm and tepid sexual description for the TL readership. This is possibly attributable to the lack of appropriate word-choice, better collocations and transitional words such as إنها تنتظر فقط. this is a three-word sentence which is not linked to the subsequent ones. Such an ideational break produces an awkward flow both of meaning and style. The deeply sensual description of sexual intimacy is best conveyed when connected both structurally and cognitively. One of D.H. Lawrence's narrative devices is the gradual building of his context. As such, TT1 is not sufficient to convey such a textual rhythm.

Adopting free translation to make meaning more domesticated, TT2 omits much of the ST, if not all. TT2 provides snippets of meaning couched in exegetic translation. Such conflation or truncation in translation causes loss of trust on the part of the TT2 readership. This also flags up the TT2 translator's unfaithfulness to the ST and his being much less consistent with the strategies used in that it rewrites the ST, using omission, substitution, paraphrasing and improvising sexual intimacy in his own stylistic preferences: وأضجعها على الأرض، فضحكت وضحك هو ... وانبطح على جنبه ، ثم وثب واقفاً ثم انطرح ثانية إلى جانبها، وأدنى وجهه من وجهها حتى اختلط النفسان sounds like a total departure from the ST. The use of dots indicate ellipsis, but not necessarily at the place of the dots, the whole TT2 segment is improvised. From a translational and cultural point of view, domestication and free translation do not provide cogent reasons for TT2 to be produced as such.

No.	ST	TT1	TT2
22	'What is cunt but machine-fucking! It's all alike. Pay' em money to cut off the world's cock. Pay money, money, money to them that will take spunk out of mankind, and leave' em all little twiddling machines' (226).	"فما الفرج سوى آلة نكاح. وكل الآلات متشابهة. ادفع مالاً لتقضي على زعيم العالم. ادفع مالاً، مالاً، مالاً لهم وسوف تأخذ كل حيوية البشرية ، وتتركهم آلات تقعقع" (322).	"إنها امرأة لي أنا، وإن المعركة الآن تنشب ضد المال وضد الآلة، وكذلك ضد عادة القردة التي يأخذ بها الناس في علاقاتهم الجنسية في مشارق الأرض ومغاربها (152).

D.H. Lawrence provides a narrative description of the world in the age of industrialisation as a mechanical world, which has further contributed to the lack of love and harmony among people, transforming love into mechanical sex. This is not very well conveyed by both TT1 and TT2, and is much overshadowed by the mix of metaphor and hyperbole which D.H. Lawrence uses for a dual purpose: industrialisation and sexuality.

TT1 uses the translation strategy of substitution: "cunt" is translated into الفرج and "fucking" into النكاح, which both carry formal register, while cunt and fucking are offensive and taboo words in English. The ST word "cock" is homographic and connotes a polysemic sub-sense of a boss and penis. This ambiguity is overshadowed by free translation in TT2 that omits it all, and in TT1 that provides literal translation for it.

TT2 omits "cunt" and perhaps it is substituted with إمراة; while "penis" remains omitted. TT2 improvises the meanings, adding a simile that is not functional at all: ضد عادة القردة which is not there in the ST. Perhaps, the TT2 translator wants to draw a comparison between how the free sexual relationships many people have are very much like those enjoyed wildly by monkeys. This might be a metaphorical way to impart a derogatory sense of everyday life that lacks real love, being much overshadowed by industrialization.

No.	ST	TT1	TT2
23	Give me the body. I believe the life of the body is a greater reality than the life of the mind: when the body is really wakened to life. But so many people, like your famous wind-machine, have only got minds tacked on to their physical corpses (244).	"أعطني جسدي. أنا أؤمن بأن حياة الجسد هي واقع أعظم من حياة العقل: عندما يكون الجسد واعياً فعلاً للحياة. ولكن كثيراً من الناس، مثل آلتك المتحركة الشهيرة، قد أدخلت العقول فقط ومسمرتها في جثثها الفيزيائية"(348).	"إن حياتهم آلة لا أمل لها، وكذلك حياتنا نحن!" (89).

Example 23 is D.H. Lawrence's call for much appreciation of the emotional and physical sexuality that was undermined by irrational suppression of human sexual instincts.

TT1 fairly adopts the strategy of literal translation. As such, certain ST words and sentences are rendered semantically but stripped of their CSRs relating to sexual controversies. In the ST segment of "Give me the body. I believe the life of the body is a greater reality than the life of the mind", 'body' is representative of the sensual pleasure and TT1 retains it as is in the ST. However, it is also understood that الجسد, body, is symbolic of physical pleasure – sexuality. D.H. Lawrence's "the life of the body is a greater reality than the life of the mind: when the body is really wakened to life" is an explicit invitation to people at the time to meet their bodily urge in that once our sexual desire is satiated, life burgeons idyllically. This is conveyed in TT1 but lacks transitional connection between words and also lacks appropriate word-choice and collocations. عندما يكون الجسد واعياً فعلاً للحياة can be possibly better translated as إذا ما تلذذت أجسادنا بنعيم الدنيا and قد أدخلت العقول فقط ومسمرتها في جثثها الفيزيائية can be possibly better translated instead as ما هي إلا عقول استقرت في قوام بشري أشبه بجثث الموتى وهم بين الأموات والأحياء. This imparts some of what D.H. Lawrence aims to convey: sensual pleasure is as important as emotional and mental stability.

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TT2 omits the whole ST, providing two short sentences, couched in a pithy maxim. The omission of the whole ST Sample (23) backfires in that it highlights the TT2 translator's unfaithfulness to the ST both linguistically and culturally. The glaringly notorious omission of the ST segment also shakes the TT2 readers' trust and increases negative criticism for such unjustifiable omission. When translating literary works, exegetic translation does not come into play; it is used for religious texts for instance. This is merely a risible attempt to translate the whole ST segment of Sample (23) into إن حياتهم آلة لا أمل لها، وكذلك حياتنا نحن with all linguistic and cultural elements being omitted.

No.	ST	TT1	TT2
24	She whispered. 'I loved last night. But you'll keep the tenderness for me, won't you?' (262).	همست "أحببت آخر ليلة. ولكنك ستحتفظ لي باللطف، أليس كذلك؟" (372).	

TT1 adopts literal translation although it communicates the implicit CSRs of sexuality controversy in "I loved last night" أحببت آخر ليلة, which connotes having sex, in both the ST and the TT. It should be noted that, for some readers, آخر ليلة may give rise to being the last and final night, a sort of lexical ambiguity, while in English it is well understood. The TT1 translator might have better used ليلة أمس to brush aside any potential lexical or structural ambiguities that may crop up or creep into the TT. This is relevant because Connie and Mellors will have more sex and the readership should not be potentially misinformed. Again, TT1 provides a literal translation of "tenderness" اللطف, which is the most commonly used meaning of the word; the word 'tenderness' can have a connotative or pragmatic innuendo, referring to 'penis' or 'phallus' as Connie strongly desires it'.

TT2 adopts the translation strategy of mission; the whole segment of Sample (24) is omitted. This marks the TT2 translator's unfaithfulness and erodes the readers' trust in his translation. This may also indicate that the TL and TC may not be ready for, and

prepared to accommodate, the translation of CSRs relating to sexual controversies, at least from the TT2 translator's point of view, or any action taken in rendering his translation.

No.	ST	TT1	TT2
25	It cost her an effort to let him have his way and his will of her. She had to be a passive, consenting thing, like a slave, <u>a physical slave</u>. Yet the passion licked round her, consuming, and when the <u>sensual flame of it pressed through her bowels and breast</u>, she really thought she was dying. (257)	وبذلت مجهوداً حتى تتركه حسب طريقته وممارسة إرادته عليها، كان يجب أن تكون شيئاً سلبياً منصاعاً مثل عبد، مثل عبدٍ جسدي. ومع ذلك راحت العاطفة تطوف حولها وتمتصها وحين مرت لهبة حسية في أحشائها وصدرها شعرت حقاً أنها تموت. (366)	وضغط عليها بشدة، فشعرت بحرارته، وشعرت بشهوته ورغبته .. وحثتها غريزتها على المقاومة، ولكن عاطفته أغرقت غريزتها وخنقتها (75).

The background of Sample (25) is that Connie is lying there, thinking about England, while she comes to orgasms magically by the male she loves. The male power over the female can be noticed here, albeit he is of a lower class; Mellors is still dominant in sexuality. She feels that she is dying in the arm of Mellors while having sex but her death is marvellous.

TT1 adopts literal translation in rendering different CSRs relating to sexual controversies, such as راحت العاطفة تطوف حولها وتمتصها وحين مرت لهبة حسية في أحشائها وصدرها, which waters down or dilutes the sensual description. This is possibly attributable to the lack of the *mot juste* (appropriate word-choice) and poorly chosen collocations. The transitional devices are also noted here, which brings about segmented sentences.

TT2 draws on the translation of paraphrasing; the whole segment of Sample (25) is conflated and truncated into a sort of exegetic translation that features a great deal of

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omission. This flags up the TT2 translator's visibility and shakes the readers' trust in the translation rendered.

No.	ST	TT1	TT2
26	It's the one thing they won't let you be, <u>straight and open in your sex</u>. <u>You can be as dirty as you like</u>. In fact, <u>the more dirt you do on sex the better they like it</u>. But if you <u>believe in your own sex</u>, and won't have it done dirt to: they'll down you. It's <u>the one insane taboo left: sex as a natural and vital thing</u>. (276).	"إنه الشيء الوحيد الذي لا يريدونك أن تفعليه. أن تكوني مستقيمةً وواضحةً في علاقتك الجنسية. تستطيعين أن تكوني قذرة كما تريدين، والحقيقة كلما كنت قذرة كلما انغمست في الجنس، وهذا ما يفضلونه. ولكن إن آمنت بعلاقاتك الجنسية الخاصة، فإنهم سوف يصرعونك. إنه التابو الوحيد المجنون الذي تركوه: الجنس كشيء طبيعي وحيوي. (390-391).	"سوف ترين؛ لن يرتاح لهم بال ويهدأ قرار قبل أن يطرحوا به إلى الحضيض. فهم لن يتيحوا لك أن تنزلي عن مرتبتك، وهم لن يجيزوا له أن يرقى إليك فيعبر تلك الأرض الحرام التي تفصل بين طبقته وطبقتك" (134).

The tone of Sample (26) is set in a fashion that shows us the the double standard of the higher-class society when it comes to love as a vital natural urge between humans. Once the sexual relationship exists between Connie and Mellors, her higher-class society will torment her in that Mellors is of a low-class. This class-related sociocultural controversy will be discussed in the following subsequent sections.

In Sample (26), TT1 conveys much of the ST messages and provides pieces of well-chosen translation such as "sex" علاقة جنسية and "the more dirt you do on sex, the better they like it" كلما كنت قذرة كلما انغمست في الجنس وهذا ما يفضلونه. TT1 adopts for this segment a sort of communicative translation. However, TT1 adopts the translation strategy of borrowing or 'calque'; "taboo" is calqued and borrowed verbatim in the ST تابو, which highlights the translator's visibility. For this single word in Sample (26), TT1 adopts the translation strategy of borrowing; hence, TT1 becomes foreignised, which is Venuti's dichotomy of translation scale: domestication and foreignisation.

TT2 adopts Ivir's translation strategy of free translation, in an attempt to make it read more naturally and flow smoothly. This brings the TT2 translator closer to Venuti's domestication. However, the whole ST is omitted and substituted with something unsaid by D.H. Lawrence. Although the messages couched in TT2 relate to the overall messages of LCL, the ST is entirely omitted and the TT2 provided is fully improvised. This marks the TT2 translator's unfaithfulness, reducing his potential readership who bitterly criticise his lack of consistency with the translation method(s) used.

No.	ST	TT1	TT2
27	She saw the image of him, <u>naked</u> white with tanned face and hands, looking down and addressing his <u>erect penis</u> as if it were another being, the odd grin flickering on his face. And she heard his voice again: Tha's got the nicest woman's <u>arse</u> of anybody! And she felt his hand warmly and softly closing over her tail again, over her secret places, like a benediction. And the <u>warmth ran through her womb</u>, and the little flames flickered in her knees, and she said: Oh, no! I mustn't go back on it! I must not go back on him. I must stick to him and to what I had of	رأت صورته بيضاء عارية بوجه ملفوح ويدين صوحتهما الشمس، ينظر إلى الأسفل ويخاطب جون توماس المنتصب كما لو كان كائناً آخر. وسمعت صوته يقول: إن لك أجمل مؤخرة في العالم – وشعرت بيد دافئة ناعمة على مؤخرتها مرة أخرى. على أماكنها السرية مثل منح البركة. وسرى الدفء في رحمها، واندلعت ألسنة لهب في ركبتيها وقالت: أوه لا. لا، يجب ألاّ أتراجع. يجب ألاّ أتخلى عنه. يجب أن أدافع عنه، وعن ما أملكه منه، من خلال أي شيء. لم تكن لي حياة دافئة ملتهبة حتى منحني هو إياها. أنا لن أتخلى عنه (391).	

him, through everything. I had no war<u>m, flamy life till he gave it me</u>. And I won't go back on it (276).		

Although TT1 follows a literal translation and attempts to provide word-for-word equivalents, translating the ST semantics as is, it does not do so in Sample (27). For instance, in "erect penis, naked, nicest women's arse and secret places جون توماس المنتصب, عارياً ,أجمل مؤخرة في العالم and أماكنها السرية; TT1 omitted "penis" and substituted it with جون توماس which denotes a man whose penis is erect. As such, "penis" is a CSR relating to sexual controversy but not translated by TT1; instead, it is omitted and substituted, following the translation strategies of omission and substitution. Likewise, "arse" is an offensive word and poses a CSR relating to sexual controversy; yet المؤخرة is used here and it may be well communicated to the TL readership. Furthermore, مؤخرة vis-à-vis 'arse' does not have the same tone; مؤخرة sounds more like a euphemism in Arabic while 'arse' sounds more offensive. At the sentence-level, TT1 trudged through linking the sentences of sensually detailed description, which indicates the translator's visibility, as in "And she heard his voice again: Tha's got the nicest woman's arse of anybody! And she felt his hand warmly and softly closing over her tail again, over her secret places, like a benediction. And the warmth ran through her womb, and the little flames flickered in her knees, and she said: Oh, no! I mustn't go back on it!", which is translated into إن لك أجمل وسمعت صوته يقول: مؤخرة في العالم – وشعرت بيد دافئة ناعمة على مؤخرتها مرة أخرى. على أماكنها السرية مثل منح البركة. وسرى الدفء في رحمها، واندلعت ألسنة لهب في ركبتيها وقالت: أوه لا. لا، يجب ألاّ أتراجع. Instead of using the neutral term أماكنها السرية, the TT1 translator could have used something like مكامن أنوثتها or مفاتن أنوثتها or similar. TT1 marks awkward transition and bumpy flow; TT1 lacks fluid transition that pieces sensual description together. It is D.H. Lawrence's technique to develop and build a gradual dynamic sexual suspension that takes his readership to the climax. TT1 does not convey this to the TL readership.

In Sample (27), TT2 adopts the translation strategy of omission. However, omitting the whole segment flags up the translator's unfaithfulness to the ST and shakes the TT2 readership's faith, it also highlights his inconsistency with the translation method(s) adopted throughout the whole translation of LCL.

7.4 Translating Class-Related Controversy

Class-related controversies create another critically important issue in translating a literary work from and into two unrelated languages and cultures. At the time of publishing D.H. Lawrence's LCL, class hierarchy used to be used as a sociocultural placebo or unequitable valuation by which to place one's values and positions. In his LCL, D.H. Lawrence fights against such uneasy conventions of class discrimination, which were against his social values, best showcased by Lady Chatterley as a free woman. The theme of class-triggered conflict in the novel manifests itself in many actions, reactions, words, dialects, accents, and intentions displayed by the characters. When industrialisation and modernity came into play, such highly discriminatory class-based hierarchy became worse than before. With this in mind, this section will investigate whether TT1 and TT2 translate class-related CSRs, and how and which translation methods, strategies, techniques and approaches each adopts. It is very important to note how the two translators can better use feminine and masculine endings in Arabic (declensions and conjugations) to mark any gender-related controversies.

No.	ST	TT1	TT2
28	For two years he remained in the doctor's hand. Then he was pronounced a cure, and could return to life again, <u>with the lower half of his body, from the hips</u>	ومكث سنتين تحت عناية الطبيب. أعلن الطبيب أنه عولج، وبإمكانه العودة إلى استئناف حياته، بنصف جسده السفلي، من الردفين فما دون، المشلول شللاً دائماً. (25).	ولبث الطبيب يعالجه ويشرف عليه، حتى إذا ما مرت سنتان جهر برأيه وقراره وأعلن للجميع أن الخطر زال ولكن الجسد شل جزؤه الأسفل – أي أن الرأس والصدر كسبا من الموت والحياة، وما تبقى فقد تجمد إلى الأبد!

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down, paralyzed forever (5).		.(25)

Sample (28) carries a symbolic controversy relating to class-conflict; D.H. Lawrence foreshadows the relative demise of the upper-class community, which is represented by the paralysis of his lower body parts. Referring to such a fatal change across the class-governed society was controversial at the time and, for the TL readership, conveying it in translation is a difficult task.

The class-related controversy here is couched implicitly in symbolic language. Symbolically, the segment taken from Sample (28) "the lower half of his body, from the hips down, paralyzed forever Clifford is paralyzed and that is a symbol for the upper-class paralysis and decline" is an indication of the death of Sir Clifford's glory as a reflection of the demise of the noble class's glory and the emergence of a new era where men are evaluated by their bravery and ability to be men and to be able to be part of the lives of the nobility's wives not withstanding their names and class. This sets the tone as to how society was riddled with societal discrimination. The relevance to translation is whether TT1 and TT2 translate such deeply seated societal dichotomy and how they do so.

TT1 adopts literal translation and the ST messages are fairly communicated to the TL readership. To better convey the connotative and symbolic meaning of the reference made to Mr. Clifford being paralysed for ever, the TT1 translator might have made it more explicit by including a word that decodes such a meaning, couched in symbolic reference, in translation.

TT2 adopts the translation strategy of explanation, as in يعالجه ويشرف عليه and جهر. Elsewhere, TT2 also changes the TT2 structure, وأعلن للجميع and برأيه وقراره and الموت والحياة. possibly to make it read in a more domesticated manner which increases the translator's invisibility. TT2 glosses the meaning already explained; it gives rise to the tautologies and

verbosity marked by TT2 in Sample (28). This indicates that the TT2 translator also adopts Venuti's domestication for the TL Arabic readership.

No.	ST	TT1	TT2
29	Clifford came home to the smoky Midlands <u>to keep the Chatterley name alive</u> while he could (5).	فجاء إلى بيته في منطقة ميدلاندز الضبابية للحفاظ على اسم شاترلي حياً بمقدار ما يستطيع (26).	وعاش بهدوء وصبر، وكأنه يزمع أن يُحيي اسم العائلة فهو آخر ذريتها، ومتى قضى امّحى الاسم وتلاشى اللقب، وحذف سطر من سجل النبلاء يحمل اسم تشاترلي (26).

TT1 adopts literal translation and renders the class-related controversy as is in the ST although the ST implicitly imparts an air of upper-class hubris, manifested in Clifford's unremitting efforts to perpetuate and eternalise the family name: "came home" and "to keep the Chatterley name alive while he could" remains literal. As such, the class-conflict triggered at the time is not conveyed in TT1 even implicitly.

TT2 adopts addition, paraphrasing and explanation in the extreme, possibly to make the segment of Sample (29) more domesticated on the one hand and to flesh out more background information about such intentions by Clifford, as in وكأنه يزمع أن يُحيي اسم العائلة فهو آخر ذريتها، ومتى قضى امّحى الاسم وتلاشى اللقب، وحذف سطر من سجل النبلاء, which is entirely improvised and reads as if rewritten.

D.H. Lawrence expresses his controversies either implicitly or explicitly in several telling examples. Selecting names that represent classes is not randomly done. Symbolically, the proper noun 'Clifford' for the first part 'cliff' connotes and signifies a high area of rock with a very steep side, often on a coast, reflecting the upper-class hierarchy. It remains as is in TT1 and TT2 and sounds unintelligible to the TL readership. Both translators might have chosen a better connotative proper noun that imparts the same societal reference. The proper noun, Clifford, *per se* represents symbolically, and also in

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reality, how the whole family lived on the precipice or edge of social stratification and hierarchy, not mixing with other classes, which caused them to fall apart. Clifford, representing a precarious social class that seeks to shore up and paper over their flimsy values, is depicted here as if breathing out his chimera shattered by industrialisation – to outlive any other social classes. TT1, being too tied down by literal translation of the ST, brushes this idea away, while TT2 foregrounds it in the extreme through omission, addition, paraphrasing and explanation. The TT2 translator's faithfulness is criticised for being too free in his translation, hence the readers' trust is brought down to a minimum, or even zero, level.

No.	ST	TT1	TT2
30	Her father was the once <u>well-known R. A.</u>, old Sir Malcolm Reid. Her mother had been one of <u>the cultivated Fabians in the palmy, rather pre-Raphaelite days</u> (6).	فقد كان أبوها عضو الأكاديمية الملكية المشهور، السير مالكولم ريد العجوز. أمها عضو في جمعية الفابيين المثقفين في أزهى أيام ما قبل الرفائيلية (27)	وكانت كونستنس زوجته متحدّرة هي الأخرى من دوحة عالية باسقة الفروع، كان أبوها صاحب لقب، وكانت أمها عريقة الحسب (27)

In Sample (30), D.H. Lawrence provides background information for his character, Connie, as she belongs to the upper-class society along with her husband Sir Clifford Chatterley.

TT1 provides literal translation for the whole sentence, except for one single phrase. The TT1 translator uses substitution as a translation strategy; he uses the abbreviation of R.A. with the full form in Arabic الأكاديمية الملكية, while also applying borrowing to use Raphaelite and Fabians. This marks the TT1 translator's visibility a little in the TT. Using the full form demonstrates, explicitly, the class-driven controversy in that it shows class differences of life, work and prestige both past and present.

TT2 adopts a mix of paraphrasing, addition and explanation to possibly make the TT more flowing and, hence, more domesticated. This helps the TT2 to further spell out the idea of Lady Chatterley belonging to the upper-class, as in وكانت كونستنس زوجته متحدّرة هي the idea of Lady Chatterley belonging to the upper-class, as in كونستنس using الأخرى من دوحة عالية باسقة الفروع، كان أبوها صاحب لقب، وكانت أمها عريقة الحسب that sounds unfamiliar to the TT2 readership. The TT2 translator omits words indicative of class-related controversy and they are, thus, substituted, paraphrased and explained by his own improvised words, as in well-known, R.A., Sir and cultivated. Fabians and Raphaelites are equally omitted without any substitution, paraphrasing or explanation. Much of the SC is omitted by TT2, making it more language-oriented without striking any balance.

No.	ST	TT1	TT2
31	The two girls, therefore, were from an early age not the least daunted by either art or ideal politics. It was their natural atmosphere. They were at once cosmopolitan and provincial, with the cosmopolitan provincialism of art that goes with pure social ideals (6).	لذلك فإن الفتاتين لم تعرفا أدنى رهبة لا من الفن ولا من السياسة المثالية. كان جوهما الطبيعي. كانتا كوسموبوليتين وإقليميتين في آن واحد، بإقليمية كوسموبوليتية في الفن الذي يماشي المُثل الارستقراطية النقية (27).	وتعلمت الفتاة وأختها في المدرسة وفي الجامعة، ثم في معهد العالم تعلمتا أصول المحادثة، ولباقة التصرف، ورقة الحاشية، ودماثة الخلق، حتى أصبح الفن طبعاً فيهما ، والذوق سجية ممتزجة بدمائهما (27).

D.H. Lawrence explicitly provides his readers with background information on what the lives of the upper-class was like, and how the upper class's upbringing relied on the status of both their descendants and ancestors. Meanwhile, lower-class society is implicitly silhouetted vis-à-vis upper-class, which forms the social crux of the novel as the events develop and unfold. TT1 also borrows 'cosmopolitan' كوزموبوليتية and كوزموبوليتين without

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providing any explanation or definition; as a calqued term borrowed from the ST, it sounds unintelligible to the TL readership.

Drawing on free translation, TT2 domesticates much of Sample (31), if not all, improvising, paraphrasing and adding words of his own in the extreme. When juxtaposing TT2 وتعلمت الفتاة وأختها في المدرسة وفي الجامعة، ثم في معهد العالم تعلمتا أصول المحادثة، ولباقة التصرف، against the ST ورقة الحاشية، ودماثة الخلق، حتى أصبح الفن طبعاً فيهما ، والذوق سجية ممتزجة بدمائهما Sample (3), we can sense the TT2 translator makes a big omission and a big addition. It is more of an exegetic or communicative translation. This marks the TT2 translator's unfaithfulness and shakes his readers' trust. Some TT2 readers' opinions can be found at https://www.goodreads.com/author/show/3318595.

No.	ST	TT1	TT2
32	Clifford Chatterley was more upper-class than Connie. Connie was well-to-do intelligentsia, but he was aristocracy. Not the big sort, but still it. His father was a baronet, and his mother had been a viscount's daughter (10).	كان كليفورد شاترلي من طبقة أعلى من طبقة كوني، كانت كوني من الإنتلجنسيا الثرية، بينما كليفورد كان من الأرستقراطية. ليست أرستقراطية كبيرة، ولكنها أرستقراطية. كان أبوه بارونيتاً وأمه ابنة فيزكونت (31).	وكان والده قد قضى نحبه قبل ذلك، فآل إلى الكسيح لقب البارونية، وورث القليل من المال، وأصبحت كونستنس بذلك تكنى بالليدي تشاترلي (26).

Through D.H. Lawrence's implicit and explicit references to class-driven hierarchy, Sample (32) sets a class conflict that walks the reader into the controversies of the time, which causes the TT1 and TT2 translators go through quite an acid test when translation comes into play. D.H. Lawrence provides background information on the deeply seated and ingrained differences that strongly existed across the social hierarchy at the time, as represented by Mellors, Connie and Clifford. This shows the critical importance of class stratification and how honorific titles come into play when class-related controversies are noted.

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TT1 adopts literal translation. It also borrows "intelligentsia" الإنتلجنسيا into Arabic, making it more of a calqued term that sounded, at the time, unintelligible to the TL readers. By the same token, for "baronet", the TT1 translator follows suit: بارونيتاً, is borrowed into Arabic as a calqued term that also sounds unintelligible to many less educated Arab readers. "Aristocracy" is maintained as is in the ST as it had already been borrowed into Arabic a long time ago. "Viscount" is also borrowed as is with no explanation, definition or glossing of it in simple words. With such words that give rise to class-related controversies being borrowed into Arabic, TT1 falls flat and falls short of conveying the message to as many TL readers as possible. With this in mind, and all of it taken together, TT1 becomes more foreignised, marking, more glaringly, the translator's visibility.

TT2 adopts omission and applies addition and paraphrasing. The ST terms such as aristocracy, viscount and baronet are, thus, omitted with no substitution. Sample (32) is reduced into وكان والده قد قضى نحبه قبل ذلك، فآل إلى الكسيح لقب البارونية، وورث القليل من المال، وأصبحت كونستنس بذلك تكنى بالليدي تشاترلي, which sounds totally improvised. TT2 borrows الليدي, which may be translated into Arabic as السيدة. The term السيدة in Arabic is polysemic in that it can be used for unmarried females albeit it is widely used for married females. TT2 borrows "baronet" البارونية and uses an English word as is, الليدي, which causes the TT2 translator's visibility to be marked in Sample (32).

The class-related controversies are, thus, less communicated to the TL readers and much of the ST message is lost in TT1 and TT2; only the explicit meaning is relatively conveyed while class-related controversy, expressed implicitly, remains buried .

No.	ST	TT1	TT2
33	There had been no welcome home for the young squire, no festivities, no deputation, not even a	لم يكن هناك ترحيب في المنزل لمالك الأرض الفتى – فلا قصف ولا وفد، ولا حتى زهرة واحدة. لم يكن ثمة اتصال بين راغبي هول وقرية تيفرشال – فلا قبعات ترفع ولا	لقد وصل - السيد سيد البيت والمقاطعة إلى رغبي، ولكن أحداً لم يحتف به، ولم تهرع إلى بيته وفود الفلاحين .. ! إنهم أجلاف! هؤلاء الفلاحون -

single flower. There was <u>no communication between Wragby Hall and Tevershall village</u>, none. <u>No caps were touched, no curtseys bobbed</u>. Connie suffered from the steady <u>drizzle of resentment that came from the village</u> (15).	انحناءات تحتية تنثني، تضايقت كوني أول الأمر من الرذاذ القوي للامتعاض الذي يأتي من القرية (38).	هكذا فكرت كوني - إنهم أجلاف! (30).

D.H. Lawrence here mentions an implicit class-related discrimination and controversy with connotative references to the way upper-class dignities are used to being received.

Adopting literal translation, TT1 retains the ST place reference 'Wragby Hall' راغبي هول, which is symbolic of the class conflict. Borrowing such a word, 'hall', causes the TT1 translator's visibility to be glaringly noticeable. The description provided by the ST is not well communicated in the TT and falls short of using expressive and communicative words to dramatise the same feeling of the milieu and socially ambient atmosphere. The implicit class-conflict and controversy is communicated at the linguistic level although the socio-cultural implications are not conveyed by TT1; translation is more driven by linguistic communication while cultural connotations are markedly absent in TT2.

Heavily drawing on Ivir's seven strategies, TT2 adopts omission of several words and phrases, paraphrasing and explaining and adding many others of his own. For instance, the segment هؤلاء الفلاحون إنهم أجلاف! ...! ولم تهرع إلى بيته وفود الفلاحين is all his own addition. Such a free translation flags up his unfaithfulness to the ST and, hence, shakes the TT2 reader's trust. Again, although TT2 draws on Ivir's translation strategies, the class-bound controversy here is clipped.

No.	ST	TT1	TT2
34	Clifford left them alone, and she learnt to do the same: <u>she just went by without looking at them, and they stared as if she were a walking wax figure</u>. (16).	تركهم كليفورد وشأنهم، فتعلمت أن تفعل الشيء ذاته: فراحت تمر بهم دون النظر إليهم، فيحملقون إن كانت امرأة من الشمع تسير(39).	لقد تركهم كلفورد لشأنهم، وتركوه هم لشأنه. وطفق الجميع ينظرون إلى كوني نظرتهم إلى تمثال لا حياة فيه (31).

The class-driven controversy here is implicit; the way Clifford looks at the villagers, the way Clifford behaves, and the way Clifford creates such high self-esteem. This is controversial as it gives rise to arrogance, conceit and superiority. D.H. Lawrence sets the tone for the deeply seated class-related controversies and the deeply ingrained gap existing between Chatterley and the villagers; this is glaringly noticeable in Sample (34) as none of the parties is willing to bridge such a societal gap.

TT1 adopts literal translation and somewhat conveys the socially critical ST message of the two social classes, upper-class and lower-class, being poles apart: "without looking at them"دون النظر إليهم . However, it retains the ST's apparent metaphor or simile as is, "a walking wax figure", which reflects part of the class-related controversy.

TT2 adopts omission, as in "a walking wax figure", and substitutes it with لا تمثال حياة فيه, which sounds better for the TL readers than that of TT1 امرأة من الشمع تسير. It also adopts explaining and paraphrasing in the extreme for the rest of Sample (34). This creates unfaithfulness to the ST and shakes the TT2 readers' trust. The TT2 translator does so, possibly, to make the TT2 more domesticated, but this does not provide cogent grounds for many translation practitioners and scholars.

No.	ST	TT1	TT2
35	It was not that she and Clifford were <u>unpopular</u>, they merely belonged to <u>another species altogether from the colliers</u>. Gulf impassable, breach indescribable, such as is perhaps non-existent south of the Trent. But in the Midlands and the industrial North gulf impassable, across which no communication could take place. <u>You stick to your side; I'll stick to mine! A strange denial of the common pulse of humanity</u> (15).	لم يكن أنها هي وكليفورد لا يملكان شعبية ـ إنهما ينتميان إلى أنواع أخرى غير عمال المناجم. هوّة لا يمكن تخطيها، وصدع لايوصف، فمثل هذا ربما لا يوجد جنوب مدينة ترنتو الإيطالية. ولكن في الميدلاندز والشمال الصناعي هوّة لا يمكن اجتيازها، لا يمكن عبرها أن تحدث أي مشاركة ـ ابق أنت في الطرف الذي تنتمي إليه، وأبقى أنا في الطرف الذي أنتمي إليه ـإنه رفض غريب للنبض المشترك للبشرية (38).	هكذا عاش الفريقان منفصلين غير متصلين ـ كلفورد مع زوجته وخدمه في بيتهما، وأهل القرية كلهم في ناحية ثانية (31).

D.H. Lawrence provides an explicit description of the societal discrimination notoriously felt and sensed all through the class conflict of upper-class, middle-class and lower-class hierarchy.

TT1 adopts a literal translation but fairly conveys the class-related controversies in different instances, such as - إنهما ينتميان إلى أنواع أخرى غير عمال المناجم. هوّة لا يمكن تخطيها، وصدع لايوصف, which sets the tone for class-conflict, and ابق أنت في الطرف الذي تنتمي إليه، وأبقى أنا في الطرف الذي أنتمي إليه ـإنه رفض غريب للنبض المشترك للبشرية, which sets the tone for any future rapprochement between the whole gamut of social hierarchy. It is clear that TT1 requires more tweaking in terms of word-choice and transitional devices to string the words together better and create a smooth flow. Again, the TT1 provides a mistranslation of Trent; مدينة

ترنتو اليطالية, which is not correct. Trent in the ST context is a little village in northwest Dorset, England. The little village is four miles from Sherborne (Long, 2004).

TT2 adopts total omission, substituting the whole segment of Sample (34) with a fully improvised explanation: هكذا عاش الفريقان منفصلين غير متصلين - كلفورد مع زوجته وخدمه في بيتهما، وأهل القرية كلهم في ناحية ثانية, as if producing an exegetic or communicative translation in the extreme. Such overly free translation shakes the trust of the TT2 readers and flags up his unfaithfulness to the ST. Comments from readers who disapprove the translation of the TT2 translator can be found at https://www.goodreads.com/author/show/3318595.

No.	ST	TT1	TT2
36	That winter Michaelis came for a few days. He was a young Irishman who had already <u>made a large fortune</u> by his plays in America. He had been taken up quite enthusiastically for a time by <u>smart society in London</u>, for he wrote smart society plays. <u>Then gradually smart society realized that it had been made ridiculous at the hands of a down-at heel Dublin street-rat, and revulsion came</u> (22).	في ذلك الشتاء حضر ميكائيل لبضعة أيام، كان فتى إيرلندياً حقق ثروة ضخمة في أميركا عن طريق مسرحياته. لقد بهره مجتمع لندن الأنيق بحماسة لفترة من الزمن، لأنه كتب مسرحيات عن المجتمع الأنيق، ثم تدريجياً توضّح المجتمع الأنيق بأنه صار مضحكاً بين يدي ثرثاري شارع دبلن الرث، وأن التغير المفاجيء قد حصل (47).	في ذلك الشتاء جاء إلى المنزل ميخائيل الإرلندي، وكان شابّاً موسراً يكتب التمثيليات ويبيعها في أميركا. وقد شق طريقه في المجتمع الراقي في لندن ثم اختلط بهذه الطبقة الرفيعة المترفة (36).

TT1 adopts literal translation and somewhat conveys the social chasm between the upper-class and the lower-class that D.H. Lawrence makes an implicit reference to here. However, due to the awkward word-choice the TT1 translator makes, as in وأن التغير المفاجئ قد حصل, it sounds abrupt and is not smoothly linked with the previous idea. Overburdened by literal translation, TT1 drops the semantic meaning as is in the ST, causing the TT1

reader to read almost fragmented sentences, which in turn stumble through the messages couched in D.H. Lawrence's narrative mix of implicit and explicit references.

TT2 adopts omission: the entire segment "Then gradually smart society realized that it had been made ridiculous at the hands of a down-at heel Dublin street-rat, and revulsion came" is omitted and substituted by paraphrased, explanatory and improvised sentences that provide a kind of exegetic and communicative rendition: في ذلك الشتاء جاء إلى المنزل ميخائيل الإرلندي، وكان شابّاً موسراً يكتب التمثيليات ويبيعها في أميركا. وقد شق طريقه في المجتمع الراقي في لندن ثم اختلط بهذه الطبقة الرفيعة المترفة, mark the TT2 translator's unfaithfulness and erodes his readers' trust. TT2 adds more explicit use of class-related controversy: المجتمع الراقي and الطبقة الرفيعة المترفة, imply that the rest of the society is riddled with impoverished lower-class people. This is controversial because such discriminatory words add insult to injury at a time when communities call for more social inclusion, integrity and equality and equity. In other words, the adjectives used to describe the upper-class community almost elicit shock from the reader due to the stark discrimination between the two classes at the time.

No.	ST	TT1	TT2
37	Michaelis was the last word in what was caddish and bounderish. <u>He was discovered to be anti-English, and to the class that made this discovery this was worse than the dirtiest crime. He was cut dead, and his corpse thrown into the refuse can</u> (22).	كان ميكائيل الكلمة الأخيرة للنذالة وقلة الحياء. لقد اكتشفوا أنه معادٍ للإنجليزية، وللطبقة التي صنعت الاكتشاف فكان هذا أسوأ من أقذر جريمة. فأجهزوا عليه وألقوا بجثته في صفيحة المهملات (47).	ولكن سرعان ما اكتشف الناس أنه يكره الإنجليز، فنبذوه وأقصوه عن مجتمعهم ليصبح شبح نبيل لفظه أترابه! (36).

D.H. Lawrence furnishes the reader with background information of how Michaelis, a member of the lower-class, in his desperate attempts to sneak into the upper-class community is infamously ostracised.

TT1 adopts literal translation overwhelmed by semantic exactness, using strongly expressive words, such as أسوأ من أقذر جريمة and الطبقة التي صنعت الاكتشاف and نذالة وقلة الحياء and فأجهزوا عليه وألوه في صفيحة المهملات. These all convey such class-related controversies to the TL readers and describe the deeply-seated and ingrained hatred all the way through the then precarious social hierarchy.

TT2 adopts omission: "Michaelis was the last word in what was caddish and bounderish" and "to the class that made this discovery this was worse than the dirtiest crime" are omitted, while "he was cut dead, and his corpse thrown into the refuse can" is explained, paraphrased and substituted with the TT2 translator's own improvised wording: فنبذوه وأقصوه عن مجتمعهم ليصبح شبح نبيل لفظه أترابه. Here, the TT2 translator changes facts; he was killed in the ST: "He was cut dead, and his corpse thrown into the refuse can"; while the TT2 translator dilutes and waters down the impact: نبذوه وأقصوه. Such omission, addition, substitution and paraphrasing in the extreme causes the TT2 translator's unfaithfulness to be glaringly marked and increases his readers' lack of trust.

7.5 Translating Dialect-Related Controversy

Put in bold relief, dialect also comes into play when sociocultural controversies widen the class-conflict hierarchy in D.H. Lawrence's LCL. As with class, dialect also triggers chasms across the societal hierarchy and fuels class conflict; the dialect spoken by Connie and Mellors is a case in point. When dialect in dialogue is translated across two languages and cultures greatly unrelated, translators experience enormous challenges as dialect *per se* does require bi-lingual and bi-cultural skills and competencies: "*Dialogues in dialects of a language that is far removed from the target language are very difficult to translate*" (Ray, 2008: 53). Equally importantly, dialect requires seamless use

of register to produce a TT that is of a coherent and consistent flow at the word-level and the sentence-level. Register *per se* is highly challenging when dialects in dialogue switch from formal into informal:

> "*Register is a crucial component in natural idiomatic speech and getting it wrong can lead to pragmatic mismatches, shifts in meaning, as well as unwanted comical effect if it does not fix the text type, character and context. [...] Register is an extremely difficult thing to get right in translation as it is very difficult to determine it accurately. In addition, there is often no one-to-one correspondence of the various levels/nuances and their connotations across languages. [...] Register and variety are influenced by the individual speaker and his/her creative or personalized use of language, which is referred to as idiolect*" (Husni and Newman, 2015: 57).

This is true of D.H. Lawrence as we will see in some pertinent examples.

No.	ST	TT1	TT2
38	He began, in the <u>broad slow dialect</u>. <u>'Your Ladyship's as welcome as Christmas ter th' hut an' th' key an' iverythink as is. On'y this time O' th' year ther's bods ter set, an' Ah've got ter be potterin' abaht a good bit, seein' after 'em, an' a'. Wintertime Ah ned 'ardly come nigh th' pleece. But what wi' spring, an'</u> Sir Clifford	بدأ بلهجة موغلة في العامية "إني أرحب بك كما أرحب بعيد الميلاد. خذي المفتاح وكل شيءٍ سيكون هناك. فقط في هذا الوقت من العام تضع الطيور وتفقس ومن النادر أن آتي إلى هنا، إلى هذا المكان في الشتاء. ولكن في الربيع يتفقد السير كليفورد طيور الدرّج --- وأنت أيتها الليدي لا تريدين مني أن أبحث، بينما هي هنا في الوقت المناسب –" (150).	

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No.	ST	TT1	TT2
	wantin' ter start th' pheasants…An' your Ladyship'd non want me tinkerin' around an' about when she was 'ere, all the time.' (98-99).		

Inasmuch as the TT1 TT2 translators are not culture-oriented nor are they language-oriented, adopting one dialect that can be widely understood by the whole TL readership is not easy.

TT1 omits certain dialect-related words that sound unintelligible for him, whilst providing a communicative translation for the rest of Sample (38). The tone of the ST dialect, which is broad, slow and informal, is not rendered in the same way in TT1; TT1 uses a fairly formal tone and register. Taken together, TT1 uses a communicative translation to convey the dialect-related controversies, which reflect the social dichotomy and hierarchy of the upper-class and the lower-class.

TT2 omits all the segment of Sample (38). This flags up the translator's unfaithfulness and erodes his readers' trust. Whether or not the TL readers know what has been omitted, it is still marked as controversial. Comments of readers who disapprove of the translation of the TT2 translator can be found at https://www.goodreads.com/author/show/3318595.

No.	ST	TT1	TT2
39	He took his hand away from her breast, not touching her. And now she was untouched she took an almost perverse satisfaction in it. She hated the dialect: the	أبعد يده عن صدرها ، واستلقى هامداً، دون أن يلمسها. الآن لاشيء يمسها. شعرت بإشباعٍ شاذ في العملية. كرهت لغته العامية: كرهت: ذاي ـ ذاو ـ ذيسن (259).	

THEE and the THA and the THYSEN. (180).		

TT1 borrows the ST informal dialect-related utterances "THEE, THYSEN, and THA" and transliterates them verbatim in the ST without being capitalised, as this is not possible in Arabic. Such literalness in translation reduces TT1 unintelligible, as the TL readers are not aware that "THEE, THYSEN, and THA" are of an informal dialect. This marks the TT1 translator's visibility. The TT1 translator could have used some informal Arabic words to convey the ST informal dialect. This also reflects the social chasm between the upper-class and the lower-class even when sex comes into play. This is not well conveyed by TT1; the explicit dialect-related controversies fall flat within TT1. The hate displayed by Connie towards Mellors for his vernacular is unwittingly downplayed by TT1.

TT2 omits all the segment of Sample (39). This marks the translator's unfaithfulness and shakes his readers' trust. Comments from readers who disapprove of the word-choices of the TT2 translator can be found at https://www.goodreads.com/author/show/3318595.

No.	ST	TT1	TT2
40	'Tha mun come one naight ter th' cottage, afore tha goos; sholl ter?' he asked, lifting his eyebrows as he looked at her, his hands dangling between his knees. 'Sholl ter?' she echoed, teasing. He smiled. 'Ay, sholl ter?' he repeated. 'Ay!' she said, imitating the dialect sound. 'Yi!' he said. 'Yi!' she repeated. 'An' slaip wi' me,' he said. 'It needs that. When sholt come?' 'When sholl I?' she said. 'Nay,' he said, 'tha canna do't. When sholt come then?' ''Appen Sunday,' she said. ''Appen a' Sunday! Ay!' He laughed at her quickly. 'Nay, tha canna,' he protested. 'Why canna I?' She said (185).	ميلورز لكوني "تستطيعين أن تأتي إلى كوخك في أي ليلة، قب أري أليس كذلك؟". رددت مغتاضة "قب أري" (قبل أن تسافري). قالت مقلدة صوت لهجته " إي". ضحك فمحاولتها تقليد لهجته كان مضحكاً قال "تع. إذ، يج أهبي" تعالي إذن يجب أن تذهبي. (265).	

D.H. Lawrence sets the tone for the ST readers to show them the flagrantly stark gap between the upper-class and the lower-class even at the dialect level; Lady Chatterley is copying Mellor's dialect, and that was considered controversial at the time for both the upper-class and the lower-class. For the TC readers, this sounds controversial in that class-

based discrimination is no longer accommodated nor tolerated neither in ideation nor in behaviour.

TT1 omits several segments, adds a few ones and provides a free translation that cannot communicate the ST dialect-related controversies because other key meanings couched in informal or slang dialect are lost. TT1 uses one slang expression in Arabic قب آري to convey the ST dialect "sholl ter". However, given the wide range of the Arab readers with their different sociocultural informal, vernacular and slang Arabic, using قب آري would not sound intelligible to all as 'my penis got erect'. Elsewhere, TT1 substitutes longer segments with إذ، يج أهبي تع, which is meaningless to the TL readership.

No.	ST	TT1	TT2
41	She never knew how to answer him when he was in <u>this condition of the vernacular</u>. (239)	لا تعرف بماذا تجيبه عندما يتحدث بالعامية المحلية ويكون في هذه الحالة التي لا تجيد فيها فهم كلامه. (340).	

TT1 uses literal communicative translation and conveys the ST dialect-related controversy couched in Sample (41). The TT1 readers understand that the upper-class society cannot, or even do not want to, understand the lower-class vernacular, which sounds totally unintelligible to them.

TT2 adopts omission as a translation strategy; the whole segment of Sample (41) is omitted. This marks the TT2 translator's unfaithfulness and erodes the readers' trust in his translation.

No.	ST	TT1	TT2
42	Why do you <u>speak Yorkshire</u>? she said softly. That! That's non-Yorkshire, that's Derby.	قالت هيلدا لميلورز: " لماذا تتحدث اللهجة اليوركشايرية؟".	

	ST	TT1	TT2
	He looked back at her with that faint, distant grin. Derby, then! Why do you speak Derby? You spoke natural English at first. Did Ah though? <u>An' canna Ah change if Ah'm a mind to 't? Nay, nay</u>, let me talk Derby if it suits me. <u>If yo'n nowt against it</u>.' (253).	"هذه ليست لهجة يوركشاير، بل لهجة ديربي". ونظر إليها بتكشيرة واسعة رقيقة. "ديربي، إذن لماذا تتحدث لهجة ديربي". "دعيني أتكلم لهجة ديربي فهي تناسبك إن كان لا يزعجك ذلك". (360).	

TT1 omits "You spoke natural English at first. Did Ah though? An' canna Ah change if Ah'm a mind to 't? Nay, nay", which marks the translator's unfaithfulness and shakes his readers' trust. TT1 borrows "Yorkshire" into Arabic as is اليوركشيرية, which breaks the grammatical rules of Arabic as it is not used by the Arab speakers and readers, although Arabic can be creative in terms of derivatives. Using a communicative translation, TT1 conveys much of the ST's dialect-related controversies across the social chasm and societal hierarchy.

TT2 adopts omission as a translation strategy; the whole segment of Sample (41) is omitted. This marks the TT2 translator's unfaithfulness and erodes the readers' trust in his translation.

No.	ST	TT1	TT2
43	She said, 'It would be <u>more natural if you spoke to us in normal English</u>, not in <u>vernacular</u>.' He looked at her, feeling her devil of a will (254).	قالت: "يكون أكثر طبيعية لو أنك كلمتنا بالإنجليزية العادية، وليس باللغة المحلية". كانت هيلدا مرتبكة ارتباكاً واضحاً ومنزعجة انزعاجاً مخيفاً (361).	

D.H. Lawrence sets the tone for the reader that dialect *per se* is a catalyst that draws a line between the upper-class and the lower-class; Hilda hates it when Mellors speaks with local dialect (vernacular) since, for her, that is an indication of a class-related controversy.

TT1 adopts literal translation and conveys much of the ST's dialect-related controversy. However, TT1 omits "her devil of a will" and instead substitutes it with وكانت هيلدا مرتبكة ارتباكاً واضحاً ومنزعجة انزعاجاً مخيفاً. The idiomatic expression "devil of a will" is explained or paraphrased in TT1 to convey, at least communicatively, in this segment of Sample (43) the ST message of how dialect fuels social chasm. Bringing dialect into discussion also invokes controversy in that using a dialect of lesser social prestige is a mark of sociocultural stigmatisation at the time. Such a dialect-related controversy is not easy for the TC readership, albeit it is implicitly conveyed in translation. This can also cause a sociocultural chasm for the TC readership, coming from different urban and rural areas, who quite often feel proud of their vernacular and local dialects.

TT2 adopts omission as a translation strategy; the whole segment of Sample (43) is omitted. This marks the TT2 translator's unfaithfulness and erodes the readers' trust in his translation.

No.	ST	TT1	TT2
44	With his play-acting and <u>lordly airs</u>, he seemed to think it was he who was conferring the honour. Just impudence! Poor misguided Connie, in the man's clutches! The three ate in silence. Hilda looked to see what his table-manners were like. She could not help realizing	وبعمله التمثيلي وانتفاخه الوردي بدا كأنه يفكر بأنه هو الذي يوزع الشهامة. فيا لكوني العاجزة الضالة بين براثن الرجل. أكل الثلاثة بصمت، نظرت هيلدا لترى بأي طريقة وُضعت المأدبة. ولم تستطع التأكد بأنه غريزياً كان أكثر لطافة وتربية منها. إن فيه غموضاً اسكوتلندياً ما. وفوق ذلك، إنه يملك ثقة ذاتية تماماً	ووصلوا أخيراً إلى الكوخ، فدلفوا داخلين، وقدم الرجل كرسياً إلى هيلدا، ودعا كوني إلى الجلوس على الأريكة في مكانها المعتاد! وتأمّلت هيلدا في الرجل، وصعّدت فيه طرفها (114).

that <u>he was instinctively much more delicate and well-bred than herself</u>. She had a certain- Scottish clumsiness. And he had all the quiet self-contained assurance of the English, no loose edges. It would be very difficult to get the better of him.' (255).	بالانجليزية، ولا يتراخى بها. إن من الصعب جداً التفوق عليه (362).	

TT1 adopts literal translation, which helps to communicate some of the dialect-related controversies as in "he had all the quiet self-contained assurance of the English, no loose edges", which reads إنه يملك ثقة ذاتية تماماً بالانجليزية، ولا يتراخى بها; this clearly demonstrates the immaculate dialect of the upper-class as to how they think vis-à-vis the poorly articulated dialect of the lower-class. TT1 also borrows "his lordly airs" انتفاخه اللوردي literally, which may sound unintelligible to the TL readership. Again, dialect influences table manners and confers honour, which is also conveyed by TT1.

TT2 adopts omission as a translation strategy; almost the whole segment of Sample (44) is omitted. Again, TT2 paraphrases the ST message in pithy sentences, adding several words and ideas not included in the ST. Improvising such translation shakes the TT2 readers' trust and marks the translator's unfaithfulness. This gives rise to consideration of retranslation of the entire TT2.

7.6 Translating Gender-Related Controversy

D.H. Lawrence turns the spotlight on the issue of gender-driven controversies, bringing it into discussion in a narrative manner, so that people can reflect on these issues at their own pace. The deeply seated and ingrained gendered differences stem from sociocultural factors, which heavily contributed to politicising the issue, as seen throughout D.H. Lawrence's LCL. Admittedly, no matter how much intimacy or other strong bonds

may hold men and women, there are several conditions that cause men and women to be poles apart, and each gender is differently decoded (Williams, 1997; Giddens & Griffiths, 2006; Ray *et al.,* 2017). Translating gender was highly sensitive at the time because there was an unending conflict between men and women; men sought desperately to impose their masculine hegemony and superiority, while women attempted to breathe freely and break away from the men's shackles. Bi-lingual and bi-cultural deep knowledge and skills are also required, so as not to downplay or attach problematic overtones or undertones to connotations and implicit and explicit messages (Leonardi, 2007; Simon, 1996; Scari, 2016; Flotow, 2016, Ming, 2019, Flotow & Kamal, 2020). This will be seen implicitly and explicitly throughout D.H. Lawrence's LCL.

It should be noted that, not only does D.H. Lawrence uses connotations and denotations to refer to the precarious situations of men and women and how gender is socially and culturally politicised and impacted, but he also builds up and dramatises the story-line gradually triggering gender-driven conflict and controversy. This is displayed in action, behaviour, dialogue and beliefs.

No.	ST	TT1	TT2
45	They lived freely among the students; they <u>argued with men</u> over philosophical, sociological and artistic matters, they were just as good <u>as the men themselves: only better, since they were women</u> (6).	عاشتا بحرية بين الطلاب، وناقشتا الرجال في القضايا الفلسفية والاجتماعية والفنية، فكانتا ممتازتين مثل الرجال أنفسهم، أفضل منهم لأنهما كانتا امرأتين (27).	

TT1 adopts literal translation and clearly conveys the ST message; the TL readership can feel that the women, like men, could discuss different issues as efficiently

as men at the time. TT1 uses words verbatim in the ST, men الرجال and women إمرأتين, to equally show how women struggle in their daily lives through gender-fuelled controversies. Sample (45) displays the TT1 translator's faithfulness to the SL and the TL, albeit occasionally vis-à-vis other selected samples.

TT2 omits the entire segment of Sample (45), which in fact lays bare the TT2 translator's unfaithfulness and shakes his readers' trust. This gives rise to possible retranslation or, at least, reconsidering and revisiting the whole TT2 to shore and patch it up, if possibly feasible.

No.	ST	TT1	TT2
46	A <u>woman could take a man without really giving herself away</u>. Certainly, she could take him <u>without giving herself into his power</u>. Rather she could use this sex thing to have power over him. For she only had to hold herself back in sexual intercourse, and let him finish and expand himself without herself coming to the crisis: and then she could prolong the connexion and achieve her orgasm and her crisis while <u>he was her tool</u> (8)	فالمرأة قد تتخذ خليلاً دون أن تمنحه نفسها فعلاً وبالتأكيد لا تستطيع أن تتخذه دون أن تمنح نفسها لقوته. أو بالأحرى تستطيع استخدام هذا الفعل الجنسي حتى تفرض قوتها عليه. ففي مقدورها أن تمسك نفسها خلال العملية الجنسية وتدعه ينهي نفسه دون أن تصل هي إلى ذروة الانتشاء، آنذاك بإمكانها أن تطيل الوصال وتحقق نشوة الجنس وتبلغ الذروة، بينما لا يكون هو أكثر من أداة (28).	إنها تستطيع أن تعطيه ما يشاء ولا تعطيه ما تضنّ عليه به وتستبقيه لغيره ـ للرجل الذي يفعم ليلها بالأحلام وينقع صدى روحها، ويفسح في مجال خيالها آفاقاً شاسعة (27).

This sample is purposefully used twice as it carries controversies relating to sexuality and gender at the same time, and this is one of the strongest controversies used

by D.H. Lawrence; when sexual connotations come into play, gender is usually negatively impacted. D.H. Lawrence turns the spotlight on how women intellectually, sexually, socially, emotionally and psychologically jostle with men to prove that women can do things that pass unnoticed by men. Sample (46) creates gender-related controversies that are not easy to convey through translation to the Arabic TL and TC readership in that some Arab communities are notoriously too conservative to dare to discuss openly such key issues that one should not shy away from.

TT1 adopts literal translation and conveys much of the ST gender-related controversies, using words such as تستطيع استخدام هذا الفعل الجنسي حتى تفرض ,فالمرأة قد تتخذ خليلاً and قوتها عليه This helps the TT1 to convey the gender-based tension. بينما لا يكون هو أكثر من أداة at various levels and the TL readers can generally understand such controversies.

TT2 omits almost the entire segment of Sample (46) of the ST and provides a notoriously free and improvised translation. Drawing on Ivir's translation strategy of addition, TT2 adds almost the whole translation and aims to provide the TL readership with explanatory paraphrasing, as if sandwiching the ST segment of Sample (46) into an exegetic form of translation. It lays bare the TT2 translator's unfaithfulness and shakes his readers' trust, which gives rise to possible retranslation. When juxtaposing the ST with TT2, we can see that للرجل الذي - إنها تستطيع أن تعطيه ما يشاء ولا تعطيه ما تضنّ عليه به وتستبقيه لغيره is a reproduction that features يفعم ليلها بالأحلام وينقع صدى صوى روحها، ويفسح في مجال خيالها آفاقاً شاسعة much omission and much addition; domestication is not visible at all. Although TT2 uses Ivir's translation strategies of addition, omission and paraphrasing, it still does not convey the controversy relating to gender; this causes the TC readers to see the class-fuelled controversy, as depicted in the ST, as nothing in TT2.

No.	ST	TT1	TT2
47	'Why did he get killed, do you think?' she asked. 'He was happy with you?' It was <u>a woman's question to a woman</u> (169).	سألت "لماذا مات قتلاً، أتذكرين؟ كان سعيداً معك". كان سؤال امرأة لامرأة (243).	

D.H. Lawrence makes implicit references to critical gender-fuelled controversies at the time; in D.H. Lawrence's time women cannot openly discuss certain issues of emotional dimensions with one another if men are around, such as love, sex, intimacy in that society bitterly dictates gender-biased imperatives.

TT1 adopts literal translation and well conveys the ST message couched in implicit gender-related controversy at the time. The marked controversy at the time is that D.H. Lawrence uses the term "a woman's question to a woman", which sounds competitive for the term 'man-to-man' رجل لرجل and gives rise to the controversy that like men, women can also have their own position.

TT2 omits the entire segment of Sample (47), which exposes the TT2 translator's unfaithfulness and shakes his readers' trust. This gives rise to possible retranslation of TT2.

No.	ST	TT1	TT2
48	'Afternoon, my Lady!' He saluted and turned abruptly away. She had wakened the sleeping dogs of old voracious anger in him, <u>anger against the self-willed female</u>. And he was	"طاب يومُكِ أيتها الليدي"- حيا وانعطف بعيداً. لقد أيقضت الكلاب النائمة للغضب الضاري القديم فيه، الغضب المعادي الأنثى التي تفرض إرادتها. كان بلا حول. بلا حول ، إنه يعرف ذلك (143).	

	powerless, <u>powerless</u>. He knew it! (94).		

TT1 adopts literal translation and overall conveys the ST message; the TT1 readership can understand the deeply seated enmity existing between men and women. In addition, the literal translation of the ST metaphorical meaning couched in 'awakened the sleeping dogs of voracious anger" does translate well for the TL readership.

TT2 omits the entire segment of Sample (48), which glaringly marks the TT2 translator's unfaithfulness and weakens his readers' confidence. Many translation scholars and practitioners criticising TT2 may consider retranslation.

No.	ST	TT1	TT2
49	But <u>men are all alike: just babies</u>, and you have to flatter them and wheedle them and let them think they're having their own way. Don't you find it so, my Lady?' 'I'm afraid I haven't much experience.' Connie paused in her occupation. '<u>Even your husband, did you have to manage him, and wheedle him like a baby</u>?' she asked, looking at the other woman. Mrs. Bolton paused too. 'Well!' she said. 'I had to do a good bit of coaxing, with him too. But he always knew what I was after, I must say that. But he generally gave in to me.' '<u>He was never the lord and master thing</u>?' 'No! At	بيلتون لكوني: "الرجال كلهم متشابهون: مجرد أطفال، ماعليكِ إلا أن تتملقيهم وتداهنيهم وتدعيهم يعتقدون أنهم يملكون طريقتهم الخاصة ـ ألا ترين هكذا ياسيدتي الليدي؟". "حتى زوجك، ألم تدبريه وتتملقيه مثل طفل؟" سألتها كوني وهي تنظر إلى المرأة الأخرى. توقفت السيدة بولتون أيضاً وقالت: "اضطررت أن اقوم بالكثيرمن التملق له أيضاً. ولكنه يعرف دائماً أنني أدنى منه، ويجب أن أقول ما أقول. ولكنه عموماً يسلس لي". "لم يكن أبداً لورداً ولا سيداً ؟". "لا، على الأقل ـ هناك نظرة في عينيه أحياناً، عندئذٍ أعرف أن عليّ أن أسلس القياد، ولكن في العادة	

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least there'd be a look in his eyes sometimes, and then I knew I'd got to give in. But <u>usually, he gave in to me</u>. No, <u>he was never lord and master</u>. But neither was I. I knew when I could go no further with him, and then I gave in: though it cost me a good bit, sometimes.' 'And what if you had <u>held out against him</u>?' 'Oh, I don't know, I never did. Even when he was in the wrong, if he was fixed, I gave in. You see, I never wanted to break what was between us. And <u>if you really set your will against a man, that finishes it. If you care for a man, you have to give in to him once he's really determined; whether you're in the right or not, you have to give in. Else you break something</u> (246).	يسلس القياد لي. لا لم يكن أبداً لورداً ولا سيداً. ولا أنا أيضاً كنت. أنا أعرف أين يجب ألا أبعد أكثر معه، عندئذٍ أسلس القياد: مع أنه قد يكلفني الكثير أحياناً". "وماذا لو أنك وقفتِ في وجهه؟ ". "أوه، لا أعرف. لم أقف أبداً، حتى عندما يكون على خطأ ، فإني أستسلم عندما يتشبث. إذا وجهت إرادتك ضد رجل، فإن ذلك يقضي عليه. وإذا اهتممت برجل، فعليك أن تستسلمي له فيما يقرر، سواء كنت على حق أم لم تكوني، لابد من الانصياع . وإلاعليك أن تكسري شيئاً ما. (350).	

TT1 adopts literal translation and by and large conveys the ST message albeit semantically sometimes sounds awkward; little tweaking coupled with appropriate word-choice and transitional devices may do the TT1 good improvement.

Drawing on Ivir's translation strategy of omission, TT2 omits the entire segment of Sample (49), which lays bare the TT2 translator's unfaithfulness and undermines his readers' confidence in what they read. The repeated omission of the ST controversies makes TT2 convey not as many messages as intended by the ST. The notoriously repeated omissions give rise to possible retranslation or at least reconsidering the whole TT2 to

patch it up, where possibly feasible. It is also noted that the segment being omitted is not culturally or linguistically untranslatable; rather, it is very much other translated samples by TT2. This also poses a question of why left untranslated.

No.	ST	TT1	TT2
50	Hilda looked as demure and maidenly as ever, but she had the same will of her own. <u>She had the very hell of a will of her own, as her husband had found out. But the husband was now divorcing her. Yes, she even made it easy for him to do that,</u> though she had no lover. For the time being, <u>she was 'off' men. She was very well content to be quite her own mistress: and mistress</u> of her two children, whom she was going to bring up 'properly', whatever that may mean (247).	بدت هيلدا محتشمة وفتية كما هي دائماً، ولكنها تملك إرادتها الخاصة تماماً، ولها جحيمها الخاص بإرادتها، كما اكتشف زوجها. لكن الزوج الآن يقومُ بتطليقها. بلى - حتى أنها قامت بتسهيل الأمور عليه كي يفعل ذلك، مع أنه لم يكن لديها عشيق. في الوقت الحاضر كانت "خارج" الرجال. كانت راضية تماماً أن تكون سيدة نفسها: وسيدة طفلين، تهم بإحضارهما مهما جرى (352).	فقالت هيلدا بغضب: "لا تتبجّحي بالمعرفة والخبرة، فأنا حتى الآن لم ألق الرجل القادر على إشباع غريزتي بكماله ومهارته .. لم ألق الرجل الذي يملأُ قلبي ثقة ومحبة في خلوتي به .. هذا ما أردته وهذا ما بحثت عنه (120).

D.H. Lawrence displays how women in general and Hilda, Connie's sister, in particular expresses her gender-driven independency from men. Set as an example of gender-fuelled rebellion, Hilda at the time refuses to be under the thumb of the man, rebuking Connie for being with her husband's servant, Mellors, a lower-class member.

TT1 adopts literal translation and conveys – albeit awkward in some instances – much of the ST message about gender-triggered controversies along. Sample (50) sets an

example about class conflict and gender-triggered controversies which remains much expressed in the ST than is in TT1.

TT2 adopts almost entire omission and provides more like explanatory and exegetic translation, much of which is added, improvised and made up of the TT2 translator's own words. Many translation scholars and practitioners see it as a departure from the ST; with several samples such as Sample (50) turned upside down, the translator assumes more authorial agency than the ST author himself does. It marks the TT2 translator's unfaithfulness and erodes his readers' trust. Several readers of TT2 voice their opinions about the unfaithfulness of the TT2 translator at https://www.goodreads.com/author/show/3318595.

No.	ST	TT1	TT2
51	When a woman gets absolutely possessed by her own will, her own will set against everything, then it's fearful, and she should be shot at last.' 'And shouldn't men be shot at last, if they get possessed by their own will?' 'Ay! - the same! (291).	"عندما تسيطر على المرأة إرادتها الخاصة، فإن هذه الإرادة الخاصة تتجه ضد أي شيء، وهي إرادة مخيفة، ولابد من إطلاق النار عليها في النهاية". سألت كوني: "ألا يجب إطلاق النار على الرجال في النهاية، إن تملّكتهم إرادتهم الخاصة ؟" فأجاب: "أوه، الشيء ذاته" (411).	"وفي رأيي أن القانون مخطيء، لأن المرأة متى ركبت رأسها، ومتى استعبدتها إرادة رعناء هوجاء حمقاء، أصبحت كأنها مخلوق دخل قلبه شيطان، وشيطان، وشيطان!" "وماقولك بالرجال؟ ألا يجدر بالقانون أن يبيح قتلهم متى استعبدتهم إرادتهم ؟" "أجل يجب" (155).

D.H. Lawrence speaks in the mouth of the society heavily overburden by sociocultural and political legacy and deeply seated and ingrained conventions at the time: women are not equal to men. To defuse such gender-triggered controversies, D.H. Lawrence advocates for women's sexual freedom, sociocultural emancipation and break

the heavy shackles that regrettably cut into their egos. When juxtaposed with men, women feel their pride is always nipped in the bud; men have always ubiquitous preponderance.

TT1 adopts literal translation and conveys much of the ST message about gender-triggered controversies. The TT1 readership can by and large sense and feel how women are overshadowed by formidably made colossal presence of men at the time.

TT2 adopts omission almost the entire segment of Sample (51), producing an explanatory translation, based on substitution, addition and improvisation. The TT2 segment "مخلوق دخل قلبه شيطان، وشيطان، وشيطان!" is all added to the translation. The same is true for "وفي رأيي أن القانون مخطيء"؛ totally added. Taken together, TT2 adopts much omission and much addition to produce a much-free translation, which marks the translator's unfaithfulness to the ST and erodes the readers' trust. Several TT2 readers express their anger at https://www.goodreads.com/author/show/3318595.

No.	ST	TT1	TT2
52	Hilda half liked being drugged. She liked looking at all the women, speculating about them. <u>The women were absorbingly interested in the women. How does she look! what man has she captured? what fun is she getting out of it? — The men were like great dogs in white flannel trousers, waiting to be patted, waiting to wallow, waiting to plaster some woman's stomach against their own, in jazz</u> (270).	أحبت هيلدا أن تكون نصف مخدرة. أحبت أن تتطلع إلى كل النساء، أن تتأمل فيهن. النساء دائماً يهتممن بالنساء. كيف تبدو هذه المرأة؟ من الرجل الذي أسرته؟ ما اللهو الذي تمارسه؟ كان الرجال مثل الكلاب الكبيرة في بنطالات فلانيلا بيضاء، ينتظرون تربيةً، ينتظرون شقلبة في الملذات، ينتظرون أن يلصقوا بطن امرأة ببطنهم في رقصة جاز (383).	والنساء يتعشقن التأمل في النساء، وهيلدا كان يطيب لها الشخوص من مائدة في مقهى إلى غيرها من النساء لترى ملابسهن ولتقارن بين جمال واحدة وأخرى؛ ولتحكم على ذوقهنّ من الرجال الذين يكونون في رفقتهن، ولتكتشف الشيء الذي يحوز أكثر من غيره اهتمامهنّ - أمّا الرجال فكانت تنظر إليهم نظرها إلى كلاب كبيرة تتلفّع بسراويل بيضاء، وتنتظر أن تقبل عليهم النساء، وأن تلصق بهم النساء في رقصة في حلقة على نغمة من موسيقى (127).

Speaking in the mouth of the women at the time, D.H. Lawrence makes explicit references to gender-triggered controversies that men cannot live without women and men are after satisfying their own sexual urges. Simply put, women are the centre of men's lives no matter how noble, lordly, wealthy or highly intelligent. Women, *par excellence*, remain powerful.

TT1 adopts literal translation and somewhat conveys the ST messages albeit awkward in terms of bumpy transition, inappropriate collocations and literal word-choice, such as يلصقون بطن إمرأة ببطنهم في رقصة الجاز, ينتظرون شقلبة في الملذات, and some others.

TT2 adopts communication translation and better conveys the ST message. TT2 adopts substitution of certain words such as "waiting to be patted, waiting to wallow" وتنتظر أن تقبل عليهم النساء. TT2 also adopts adding explanatory words and paraphrasing as in ولتحكم على ذوقهن and من مائدة في مقهى. TT2 adopts omission as in "Hilda half liked being drugged". This may cause the TT2 translator's unfaithfulness to be criticised and hence his reader's trust becomes more eroded.

No.	ST	TT1	TT2
53	She knew what she was up against: <u>male hysteria</u>. She was little impatient of Sir Clifford. <u>Any man in his senses must have known his wife was in love with somebody else, and was going to leave him</u> (301).	إنها تعرف ماذا تواجه: هستيريا ذكورية، نفذ صبرها قليلاً من السير كليفورد. أي إنسان في مكانه يجب أن يعرف أن زوجته واقعة في حب رجل آخر، وأنها سوف تتركه (425).	هزت المفاجأة كلفورد وأصابته بمسّ من الجنون، وحثّته الممرضة واستعطفته، فلم يجبها بحرف (165).

D.H. Lawrence dramatises that although Sir Clifford as a noble man of the upper-class, his wife, Connie, who is still nubile of gorgeous pulchritude, will highly likely leave him, any time. It is one of the gender-triggered controversy that D.H. Lawrence makes an

explicit reference to: women need to be mentally and physically emancipated and cannot be cuffed and gagged by the shackles of martial bonds once the husband is emasculated; it is the naturally developed sexual urge equally in men and women.

TT1 adopts literal translation and conveys much of the gender-triggered controversy with the ST word "Sir" borrowed and maintained as is in TT1 possibly in that 'Sir' does not mean Mr. 'Sir' is an honorific title conferred upon the upper-class at the time. Translating it as السيد into TT1 may downplay the nobility of Clifford and thus may be misunderstood by the TL readership; it may give rise to mister in that, Sir, Mister, Mr. are all translated into Arabic as السيد.

TT2 adopts entire omission of the ST segment of Sample (53) and adopts addition of explanatory translation improvised to convey something that is off-point. This total departure from the ST marks the TT2 translator's unfaithfulness and weakens his readers' trust. Retranslation of TT2 may be an option to possibly patch up the notorious omissions and additions made.

No.	ST	TT1	TT2
54	Burning out the shames, the deepest, oldest shames, in the most secret places. <u>It cost her an effort to let him have his way and his will of her. She had to be a passive, consenting thing ‹like a slave, a physical slave.</u>	وطرحت الخجل، الخجل القديم الأعمق، في معظم الأماكن السرية. وبذلت مجهوداً حتى تتركه حسب طريقته وممارسة إرادته عليها. كان يجب أن تكون شيئاً سلبياً منصاعاً مثل عبد، مثل عبدٍ جسدي. (366).	

TT1 adopts literal translation to convey the ST messages that women, even when having sex, cannot be easily overcome. TT1 communicates the message that highlights

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how women also need to be free, not just mentally, emotionally, socially, and psychologically, but also sexually. It is in such sexual intimacy that Connie feels she enjoys something she has chosen, rather than being dictated to by conventions and a deeply seated and ingrained legacy of shame. TT1 lacks appropriate word-choice, smoothly flowing collocations and transitional devices, as in شيئاً سلبياً, which may be rendered better: جسد خلعت عباءة الخجل. Furthermore, طرحت الخجل القديم can possibly be rendered as يستسلم بخنوع لسيده ومزقت جلباب الماضي.

TT2 omits the entire segment of Sample (54), which lays bare the TT2 translator's unfaithfulness and undermines his readers' confidence. This gives rise to possible retranslation of TT2.

No.	ST	TT1	TT2
55	At least <u>I'm not a slave to somebody else's idea of me: and the somebody else a servant of my husband's,</u>' she retorted at last, in crude anger (264).	ردت هيلدا على إهانة أختها بغضبٍ فج:" على الأقل لستُ عبدة لفكرة أي شخص آخر عني: وهذا الشخص الآخر هو خادم زوجي". (374)	هيلدا تقول لكوني "إنني على الأقل لست عبدة آراء شخص آخر فيّ، شخص آخر هو خادم زوجي!" (121).

TT1 adopts literal translation and conveys the ST message; it is the gender-triggered controversy that enrages Hilda as she wants to be free from any restrictive and obstructive bonds. Sample (55) communicates to the TL readership that women at the time suffered from being reduced to slave-like beings to their lovers and husbands; this is a fact that women at the time believed hindered and impeded their freedom.

TT2 adopts literal translation and also conveys the ST message, the gender-triggered controversy is also communicated to the TT2 readership.

7.7 Conclusion

The analysis of the 55 samples randomly culled from the 19 chapters of D.H. Lawrence cover the four foci of the research study, which are controversies relating to sexuality, class, dialect and gender. Chapter Seven provides a detailed investigation of TT1 and TT2 being juxtaposed vis-à-vis each other, drawing close and relevant comparisons with the ST. The qualitative analyses, description and criticism made at the word-level and the sentence-level also provide a close examination of how the TT1 and TT2 translators apply a mix of translation strategies, methods, techniques and approaches, drawing on both literal translation and free translation (1988), Ivir's seven translation strategies (1987) and Venuti's domestication and foreignisation (1998). Put to the acid test in translation, the four-fold controversies displayed by the ST experience different levels of accuracy when translated in TT1 and TT2. Chapter Eight will provide data discussion, which will bring back the research questions put forward and the research thesis posited and check their answers based on the data findings revealed.

CHAPTER EIGHT

FINDINGS DISCUSSION AND CONCLUSION

"Writers make national literature, while translators make universal literature." (Jose Saramago, 1922-2020)

8.1 Introduction

The previous sections subsumed under Chapter Seven provided microscopic examination of how TT1 and TT2 each approaches the 55 samples in translation. Chapter Eight will discuss the findings revealed through the in-depth analysis, detailed description, and theme-based comparison conducted to investigate whether TT1 and TT2 translate CSRs relating to sexuality, class, dialect, and gender together with the controversies arising, and how the two translators do so. Drawing on the qualitative research approach, the findings revealed through meticulously comparative and contrastive juxtaposition of Case Study (1), which the is translation of D.H. Lawrence's LCL by Hanna Abboud (1991) and Case Study (2), which is the translation of D.H. Lawrence's LCL by Rehab Akkawi (2006) show that TT1 and TT2 do not adopt the same translation strategies, methods, techniques and approaches across all the 55 samples randomly culled from TT1 and TT2 vis-à-vis the ST.

Chapter Eight will also provide a comparative discussion of the findings revealed at the macroscopic level to see TT1 vis-à-vis TT2 on the one hand, and TT1 and TT2 vis-à-vis the ST. Equally importantly, Chapter Eight will use the findings revealed to check how valid or invalid the research questions put forward are and whether the research hypothesis posited holds true or not. Taken together, the research will develop a set of potentially seminal recommendations for existing and future translation work by scholars and practitioners. It is also hoped that the research study will enormously contribute to enhancing the existing literature on translating literary work in general, and translating

CSR controversies relating to sexuality, class, dialect, and gender. Notably, Chapter Eight will bring to focus the research limitations, which can open up potential moot questions to be investigated and researched by translation and interdisciplinary studies.

Carefully scrutinising TT1 and TT2, the messages clearly conveyed to the TL readership and the messages buried in the ST, the CSRs and the controversies relating to the four foci of the research study (sexuality, class, dialect, and gender) do not leave the same impact on the TL readership. This is due to the different translation strategies, methods, techniques and approaches which are used by the two translators. This results either in $\pm$ overtone or undertone of the ST messages, or in them being downplayed, overshadowed, diluted, silhouetted, diluted, or otherwise expressed $\leq$, or simply overstated $\geq$, with some ST messages translated by TT1 and TT2 with almost the same ST impact $\approx$, linguistically, culturally, socially, emotionally, psychologically, or otherwise expressed.

Possible explanations as to why TT1 and TT2 have produced different translation impacts, accuracy and precision of the CSRs and the controversies relating to the four foci of the research study (sexuality, class, dialect, and gender) can vary. For TT1, it seems that the translator, in several representative instances, lacks using appropriate collocations to better convey the ST messages couched in connotations. Elsewhere across the 55 samples, TT1 also lacks using the mot juste. In three instances, TT1 misses the polysemic meaning, while slipping into translating the most common meaning, leaving the intended subtle nuances unnoticed. Lack of transitional and linking connectors glaringly mark the TT1 flow. Lack of textual cohesion also influences the contextual coherence that is expected to help the translator to produce a seamless flow at the linguistic level and the ideational level.

Although TT2 uses more fitting collocations vis-à-vis TT1, the TT2 translator does so in the extreme in several instances cited from the 55 samples; TT2 tends to use a higher level of rhetoric to impress the TT2 readership, overshadowing the ST messages. This produces a flowery yet stilted style that obscures the ST's key messages, and this is notable

in several words and sentences. The notoriously marked omissions that TT2 makes glaringly contribute to nipping the ST message in the bud, so to speak.

Section (8.2) and Section (8.3) will discuss the findings revealed about the translation strategies, methods, techniques and approaches used by TT1 and TT2 separately. Section (8.2) will provide a macroscopic discussion of the findings, both descriptively and visually through pie charts and bar graphs, to better understand the translation of the CSRs relating to sexuality, class, dialect, and gender.

The nexus to connect the findings revealed by the research study and the theoretical frameworks adopted by the researcher is multi-layered. The two translations showed an ambivalence of Venuti's translator's visibility and invisibility on many occasions; Abboud's translation is more visible than that of Akkawi. Neither translator adopted one single translation approach, which resulted in inconsistency and inaccuracy. Venuti's two-pathway dichotomy could have best suited the two translations if only they had stuck to just one. The two translators departed from Venuti's translator's visibility and invisibility at different times. As such, for Abboud and Akkawi, Venuti's two-pathway dichotomy of translator's visibility and invisibility was brushed aside; they departed from the approach inconsistently.

For Akkawi and Abboud, Ivir's seven translation strategies were evidently relevant; they drew heavily on selected translation strategies. Such dependence was not consistent. One glaringly marked translation strategy adopted by Akkawi was omission, which include entire textual segments. Amazingly enough, such text as was removed could have been easily translated with no difficulty. Addition into the Arabic context was observed by Abboud when it came to certain honorific titles, such as [Sir] vis-à-vis [Mr.], which are two words that do not have the same sociocultural and socio-political connotations in English. Arabic still does not accommodate such honorific titles. Abboud, therefore, maintained the same addition into the Arabic context.

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Both translators produced their target texts with less dependence on Newmark's cultural transposition strategies, except for paraphrasing. With Newmark's 15 cultural transposition strategies made available to both translators, few of these were of great relevance to their translations. Combined together, the researcher can connect the findings to the theoretical frameworks adopted into one strongly established fact: the two translators were not well-grounded in translation approaches, strategies, methods, and techniques. With many relevant translation approaches, strategies, methods, and techniques departed from unknowingly and unwittingly, the two translations produced caused revision and retranslation to come into play. In other words, with many translation approaches, strategies, methods, and techniques being ignored too many times when needed, or slightly brushed aside when they were critically relevant, the translation of the novel into the Arabic context will draw much on such translation approaches.

8.2 TT1 Translation Strategies

For the translation of sexuality-related controversies '27 out of 55 samples', the research findings show that TT1 adopts literal translation in 20 samples, communicative translation in three samples, substitution in two samples, explanation in one sample, and definition in one sample, as shown in Figure (9):
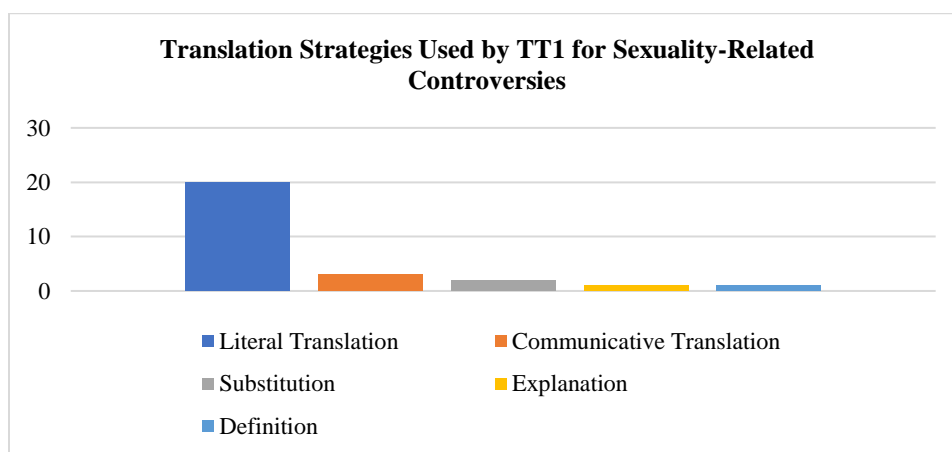

Figure (9)

Translation Strategies Used by TT1 for Sexuality-Related Controversies

TT1 adopts literal translation in nine samples and slightly communicative translation in one sample for the translation of the class-related controversies, as shown by the findings at the word-level and the sentence-level. However, it should be noted that although TT1 adopts Newmark's literal translation, most of the ST messages are conveyed to the TL readership, albeit a little awkwardly in several particular instances. Figure 10 shows Newmark's literal translation versus communicative translation displayed by TT1 in translating the class-related controversies:

Literal Translation vs Communicative Translation by TT1 for Class-Related Controversies

■ Literal Translation   ■ Communicative Translation
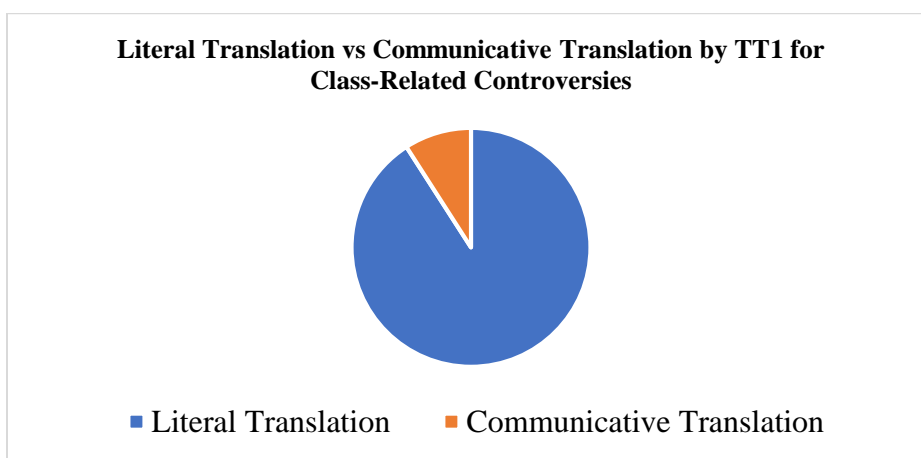
Figure (10)

Translation Strategies Used by TT1 for Class-Related Controversies

For the translation of dialect-related controversies, TT1 adopts omission four times, communicative translation one time, borrowing three times and literal translation two times. Figure (11) shows the different translation strategies adopted by TT1 when translating dialect-related controversies:

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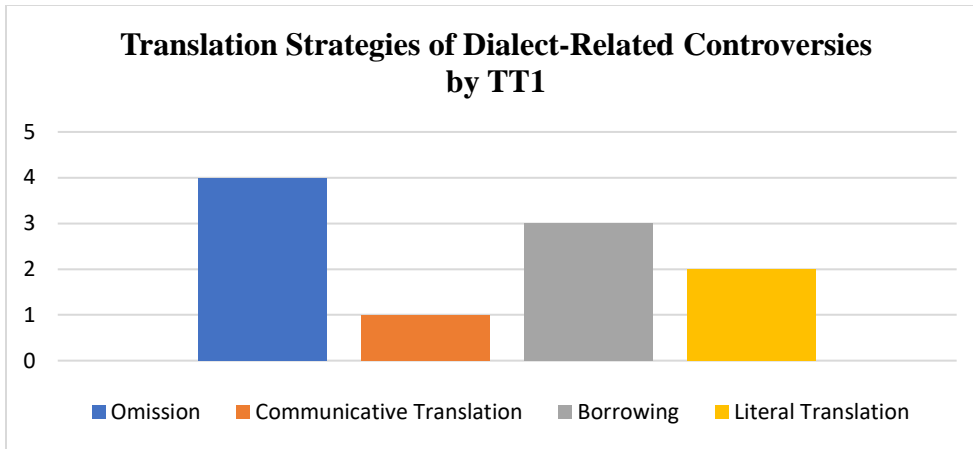
Figure (11)

Translation Strategies of Dialect-Related controversies by TT1

TT1 adopts literal translation in nine samples and adopts borrowing in two samples for the translation of the gender-related controversies, as shown by the findings at the word-level and the sentence-level. However, it should be noted that although TT1 mostly adopts Newmark's literal translation, most of the ST messages are conveyed to the TL readership. Figure 12 shows the translation strategies used by TT1 in translating gender-related controversies:
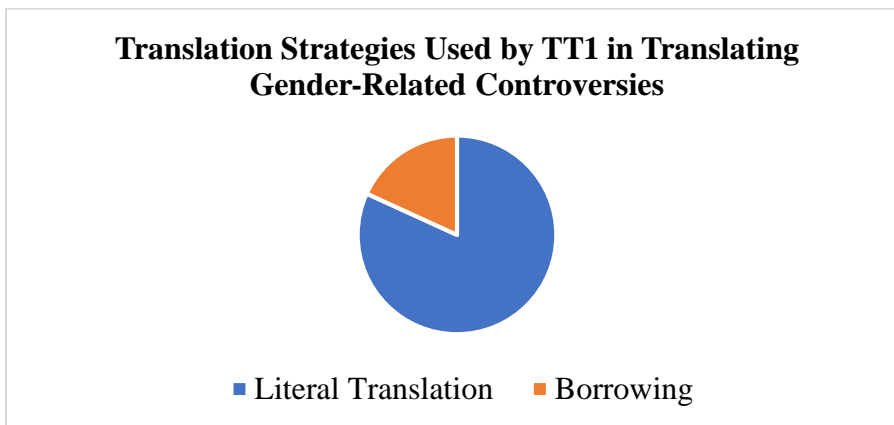
Figure (12)

Translation Strategies Used by TT1 in Translating Gender-Related Controversies

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Based on the above discussion based on the findings revealed, TT1 draws heavily on literal translation throughout the 55 samples, with occasional uses of omissions, communicative translation, substitution, borrowing and definition. Surprisingly, some examples cited from the 55 samples show that TT1 relatively conveys the ST message to the TL readership, albeit drawing on literal translation more than any other translation strategies, methods, approaches and techniques.

Omissions followed by borrowings are much adopted in translating dialect-related controversies. When translating gender-related controversies, TT1 conveys the ST messages, albeit it adopts literal translation with a couple of borrowings, الليدي and السير, for Lady and Sir respectively. Equally importantly, TT1 uses more translation strategies when translating sexuality-related controversies than class-related controversies, dialect-related controversies and gender-related controversies. This may have different implications and grounds, which may be a possible research question to investigate in the future. Possible reasons, albeit not focal to the current research study, can be that the TL, along with the TL readership, may still be too tied down by sociocultural conventions and would hardly accommodate such obscene and licentious language, at least in written form; nevertheless, verbally lascivious language may be tolerant among some communities.

If need be, sexual language may be cagily expressed in informal language – preferably orally – which the Arabic language has not yet accommodated in publications for various reasons. First, many conservative Arabic linguists oppose using informal or slang Arabic in written form because they claim that such practice may cause informal spellings, expressions and semantic usage to be conventionalised over time; what is syntactically, semantically and morphologically incorrect may be unwittingly tolerated and accepted even by native speakers of Arabic. This would cause new learners of Arabic to be unaware of what is correct and what is not because many of the Arabic language rules could possibly become lost. Second, using informal and slang forms gives rise to the

demise of standard Arabic العربية الفصحى, that has been enshrined in the Holy Quran for over 1400 years. Third, many native speakers feel that it is not customary, hence not conventional, to provide informal or slang Arabic in novels, plays, or books, where standard Arabic can be equally valid and learners and speakers of standard Arabic have no problem, using it as it is. Fourth, given the conservative nature of many Arab communities in terms of language, archaic and obsolete or old-fashioned Arabic is much less used in their daily lives and publications. Therefore, publishers and authors have no valid excuse to use slang and informal Arabic in their publications to make reading more engaging for their readership. Fifth, informal and slang Arabic has different forms in terms of word-choice, spelling, pronunciation, grammar and other core linguistic factors that make it critically challenging for Arab readers to come to a common understanding of what is being written and published across the several Arab countries. Instead, formal Arabic is clearly understood by all Arab speakers. Simply put, speakers of Arabic come to understand each other through formal Arabic despite their different dialects, accents and regional language differences. Sixth, when formal Arabic is provided in publication, non-native learners of Arabic can readily and easily understand it; while, if slang and informal Arabic is used in publications, non-native learners can become confused given the various dialects and accents common across the Arab countries. Even within one Arab country, there are regional language differences. Seventh, using slang and informal Arabic in publications can impact ethics, etiquette, manners and morals in that such publications can slip into the hands of teenagers, who will most likely pick words of which their parents disapprove. Therefore, limiting slang and informal Arabic to oral use in conversation can be more manageable. Eighth, if slang and informal Arabic is used in publications, it will definitely collide with the standard Arabic used in school curricula. In a similar vein, the multitudes of native speakers of Arabic take patriotic pride in their language as it does not tolerate obscene language and wards off offensive terms, at least in officially circulated publications. Very much as with culture, language establishes its own borders in terms of formal, informal, colloquial and slang and vernacular dialects across the regions of one

country, and they barely overlap with one another, especially in written form, as each is neatly governed by register and genre.

The findings revealed also show that TT1 mostly adopts literal translation in rendering the 55 randomly selected samples regarding the four thematic foci (controversies relating to sexuality, class, dialect, and gender) from TT1 as shown in Figure 13:
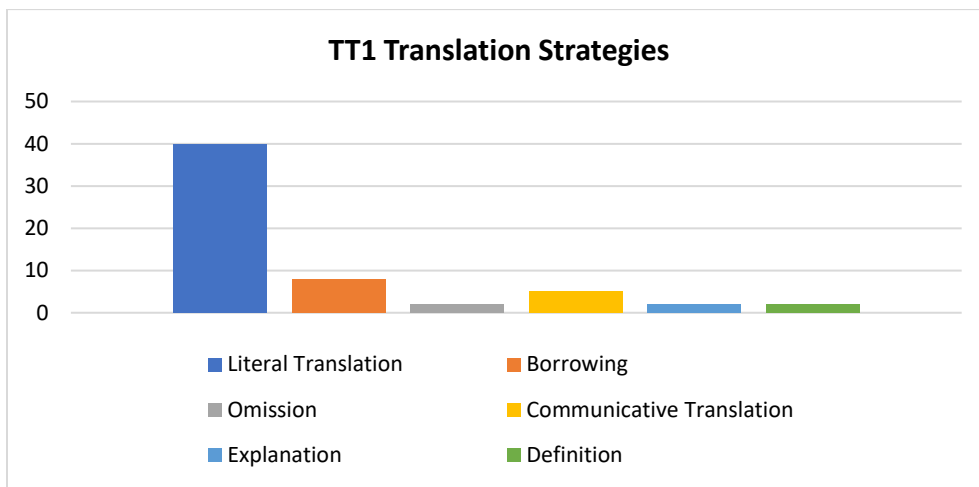

Figure (13)

TT1 Translation Strategies

Drawing on the findings revealed, TT1 mostly adopts literal translation, whereas it adopts definition, substitution, omission, borrowing, free translation and other translation strategies least when translating CSRs relating to controversies about sexuality, class, dialect and gender. Using Venuti's dichotomy of translation of foreignisation vs domestication to weigh TT1 on the scale based on the 55 samples, it seems that TT1 shows more foreignisation, although some ST messages are conveyed with fewer problems arising in the TL and the TC for the TT1 readership. It should be equally highlighted that D.H. Lawrence's narrative style does not draw on using connotations and word-choice only to convey his message; rather, D.H. Lawrence depends on building up his dramatic suspension, particularly in sexual, politicised gendered issues and class-triggered enmity in a gradually progressive manner to lure his readers in, thus they can become immersed

in indescribably sensual imagination, for example. TT1 does not provide such a translational flavour as a medium or vehicle to his readers.

Overall, across the 55 samples culled from the translation of TT1, it can be seen that TT1 provides the meaning, in several examples, through literal translation as a bi-lingual vehicle. However, it falls short of communicating bi-cultural messages; hence, it lacks a whole host of translational competencies more at the sentence-level than at the word-level. Drawing on Venuti's dichotomy of foreignisation and domestication, the TT1 translator's visibility is more marked and observed than not. This is due to the adoption of literal translation, a lack of smooth transition, and a lack of contextual coherence and textual cohesion. Furthermore, there are the borrowed words which are not yet conventionalised and several other words being transliterated verbatim. When reading TT1, the TL readers feel that they read much of D.H. Lawrence and they are being transported to the SC and the SL and have to adapt to the foreign elements both in language and culture. Thus, the TL and TC of the TT1 readership become overshadowed by, and silhouetted against, the SL and SC. In this regard, a possible reason is that the TT1 translator may not have read the whole ST before embarking on translation. Another possibility is that the TT1 translator may not have been fully comprehended with the SC and the ST messages implicitly and explicitly expressed by D.H. Lawrence. Thus, he may have rushed into translating the whole ST, while being unwittingly unaware of such critical background information that contributes to successfully producing flawless translation. In a similar vein, the purpose of translating the ST plays a vital role, whether it is for commercial reasons or to gain fame across the community; many are propelled into fame through translating literary works albeit desultorily and perfunctorily. This also gives rise to retranslation and opens up yet more questions to be researched and investigated by other researchers in translation studies.

8.3 TT2 Translation Strategies
Section 8.3 will provide separate discussions of the translation strategies used in translating the four types of controversies relating to sexuality, class, dialect and gender.

The findings revealed show that in translating sexuality-related controversies (27 out of 55 samples), TT2 unequally adopts six translation strategies and approaches. TT2 adopts free translation 11 times, explanation six times, additions eight times, omission nine times, substitution 10 times, and total omission 11 times, as shown in Figure (14). Omission, addition and substitution are adopted at the sentence-level more than at the word-level:
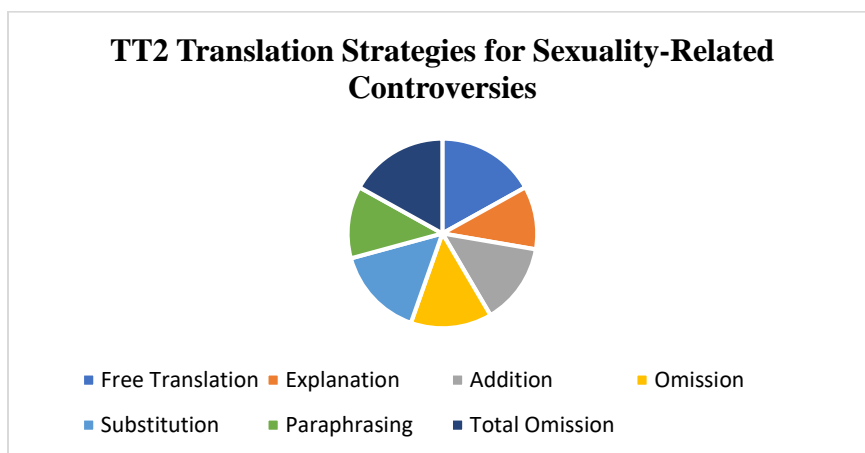
TT2 Translation Strategies for Sexuality-Related Controversies

Free Translation ■ Explanation ■ Addition ■ Omission
Substitution ■ Paraphrasing ■ Total Omission

Figure (14)

TT2 Translation Strategies for Class-Related Controversies

It should be highlighted that, given the fact that TT2 reshuffles the whole ST in several samples, the use of omission, addition, and explanation overlaps greatly in TT2, and there is almost a thin line that differentiates where each translation strategy ends and the other one starts. The TT2 translator's improvisation, which is used to rewrite much of the ST to make it more domesticated with a smooth and seamlessly flowing TT for the TL readership, causes such translation strategies to heavily interweave. Equally, importantly, total omission is heavily used by TT2: 11 total omissions out of 27 samples are glaringly noted when translating sexuality-related controversies. This, among other criticisms, marks the TT2 translators' unfaithfulness to the ST, which in turn shakes his readers' trust.

When translating Class-Related controversies, TT2 also adopts a wide range of translation strategies: addition five times, paraphrasing seven times, explanation four times

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and omission six times, as shown in Figure (15). It should also be noted that a mix of several translation strategies is also common in TT2, which results in producing improvised TT in several telling instances:
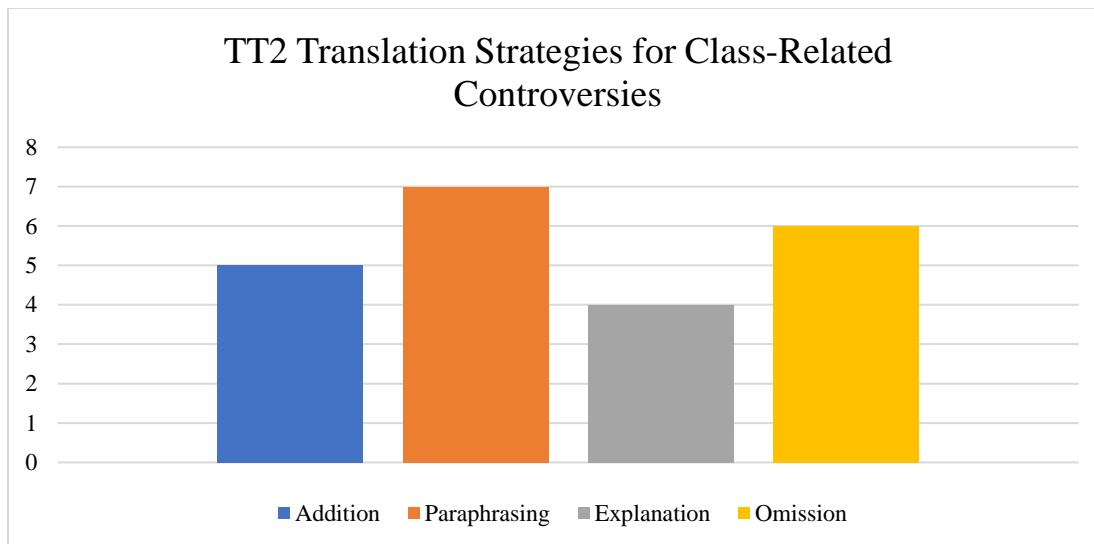

Figure (15)

TT2 Translation Strategies for Class-Related Controversies

Overall, omission and paraphrasing seem to be the two most common translation strategies the TT2 translator adopts when translating class-related controversies. Equally importantly, omission and paraphrasing affect both the word-level and sentence-level translation, with improvisation slipping into TT2 and coming into playing.

When translating dialect-related controversies in seven out of 55 samples, TT2 adopts a range of translation strategies: total omission six times, omission two times, paraphrasing two times and explanation once, as shown in Figure (16). Clearly enough, the six total omissions displayed by the TT2 translator make him much less reliable, trustworthy and faithful. In particular, translating dialect-related controversies is not as critically controversial and sensitive as translating sexual-related controversies for the TL readership:

TT2 Translation Strategies for Dialect-Related Controversies

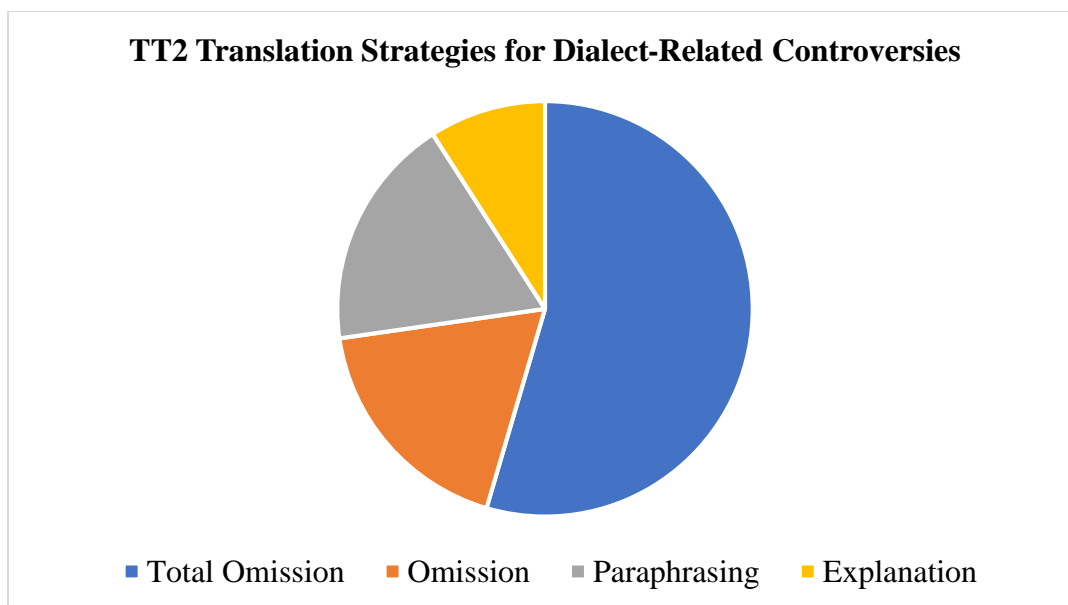Legend: ■ Total Omission ■ Omission ■ Paraphrasing ■ Explanation

Figure (16)

TT2 Translation Strategies for Dialect-Related Controversies

It can be seen that total omission is clearly displayed in the translation of dialect-related controversies by TT2. We cannot tell whether the TL cannot accommodate for such dialect nor can we tell whether it is because the TT2 translator is unable to convey such dialectal controversies for his TT2 readership. In either case, such an action marks the TT2 translator's unfaithfulness to the ST and erodes his readers' trust.

Translating gender-related controversies by TT2 is notoriously marked with total omission six times, omission four times, addition three times, paraphrasing three times, literal translation once and communicative translation once, as shown in Figure (17). Again, the translation strategies of omission, addition, and paraphrasing render TT2 in a more improvised manner, which masks the ST, making it more like a silhouetted ST:

TT2 Translation Strategies for Gender-Related Controversies

■ Total Omission   ■ Omission   ■ Addition
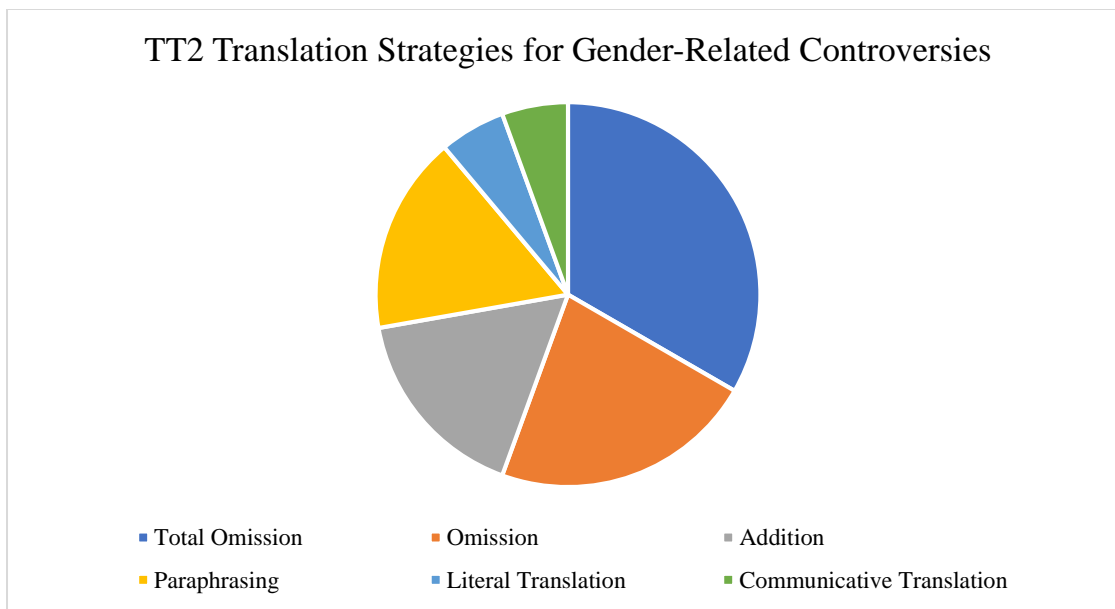■ Paraphrasing   ■ Literal Translation   ■ Communicative Translation

Figure (17)

TT2 Translation Strategies of Gender-Related Controversies

Partial omissions and full omissions erode the TT2 translator's readers' trust and flag up his unfaithfulness to the ST. Again, translating gender-related controversies is not as critically controversial and sensitive as translating sexual-related controversies for the TL readership. Nevertheless, the number of total or partial omissions is more than those noted in translating sexuality-related controversies. The possible grounds for the omissions displayed by TT2 could be a good research question for future investigation, which the current research study cannot address.

Overall, it is glaringly obvious that TT2 heavily adopts omission as a translation strategy followed by paraphrasing and addition. In several examples, TT2 conveys the ST messages in that it adheres to Venuti's domestication and Newmark's free translation, albeit being infamously riddled with too much omission and paraphrasing. Furthermore, the text is much improvised through the TT2 translator's words. From a translational point of view, the production of TT2 invites bitter criticism for being extremely unfaithful to the ST, shaking the readers' trust in the translator.

Through adopting Venuti's domestication and Newmark's free translation, TT2 possibly aims to convey the gradual yet rhythmical progression of D.H. Lawrence's messages. These messages are not always couched in connotations and inferential sentences; they are conveyed in such a narrative manner that builds up progressively to lure the readers and cause them to become more engrossed, spellbound and enthralled, hence reading becomes irresistible; domestication and free translation give the TT2 translator more freedom and translation room to produce a TT that sounds smoother and flows better. This is noted in the transitional devices and linking connectors used, together with the appropriate collocations and word-choice which is, albeit, sometimes flowery, stilted and more formal. In the samples culled from the TT2, where the TT2 translator provides translation, his invisibility is marked due to the free translation he adopts.

The many partial and total omissions, along with paraphrasing and addition, which TT2 makes also marks the TT2 translator's translation approach inconsistently, reducing it into being a co-authored production. Perhaps, retranslation may be an option, given the many scathing and trenchant criticisms voiced by the TT2 readers vis-à-vis readers of other translators, such as Abdel-Maqsoud Abdel-Karim (1993).

Although many attempts are made by the TT2 translator to make the TT2 flow more smoothly and appear more domesticated, the TT2 is riddled with several partial and total omissions, resulting in it falling short of conveying the ST messages. It goes to great lengths to reproduce a TT that reads as originally as the ST, yet this proves unfeasible given the many ST messages relating to controversies of sexuality, class, gender and dialect being unjustifiably omitted and hidden. Overall, looking into the TT2 more meticulously causes us to realise that the TT2 translator might have rushed into producing the TT2 in a couple of weeks or so, or perhaps the whole translation was aimed at achieving more gain and fame overnight. In either way, whether commercialised or to be propelled into fame, retranslation of TT2 may be considered, and more valid questions may comprise a good basis for researchers to investigate in translation and interdisciplinary studies.

8.4 Comparative Analysis of TT1 and TT2 Findings

Juxtaposing TT1 and TT2 based on the findings revealed can provide a better understanding of which translation strategies are used by the two translators to address controversies relating to sexuality, class, dialect and gender. Section (7.4) will provide some visual comparative analyses of TT1 vis-à-vis TT2 in terms of Venuti's foreignisation and domestication and Newmark's literal translation vs free translation. This will be helpful and relevant in that it constitutes the theoretical and practical bedrock discussion of the research questions put forward and the hypothesis posited. Overall, the comparative analyses will also create an overview to help understand where the ST controversy-related messages stand in TT1 vis-à-vis TT2.

Drawing on Venuti's translation dichotomy of foreignisation and domestication to see how close or distant TT1 and TT2 are to the TL readership, both in terms of culture and language, looking only at the translated samples (regardless of the total omissions experienced by TT2), we see TT1 adheres more to foreignisation. TT2, meanwhile, uses domestication more: TT1 displays domestication two times and literal translation 53 times. TT2 displays foreignisation once, while domestication can be seen 38 times. The domestication displayed by TT2 is produced by several instances of omission, addition, and paraphrasing. Figure (18) displays the level of domestication and foreignisation within TT1 and TT2:
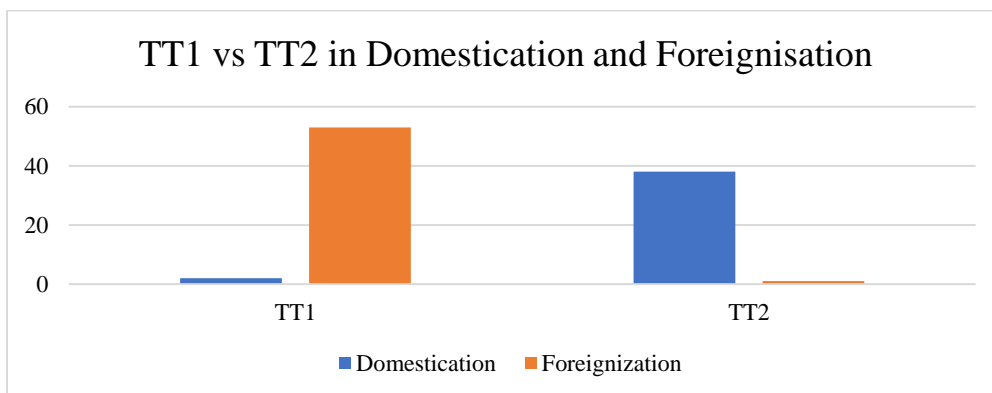

Figure (18)

TT1 vs TT2 in Domestication and Foreignisation

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As seen in Figure (18), the TT1 translator is more visible to the TL readership vis-à-vis the TT2 translator who is mostly invisible. It should be noted that the TT2 translator's visibility is clearly marked when 38 total omissions are noted.

In addition to the level of foreignisation and domestication shown in Figure (18), it is also important to compare the number of partial and total omissions present in TT1 and TT2 to better understand which ST messages relating to controversies are not communicated to the TL readership, as shown in Figure (19). It also helps us to understand how faithful or unfaithful the TT1 and TT2 translators are to the ST:
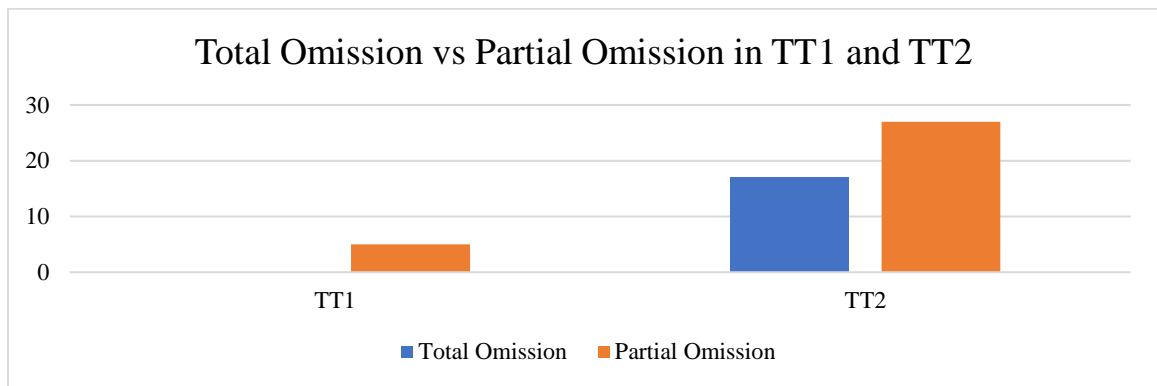

Figure (19)

TT1 vs TT2 in Domestication and Foreignisation

It can be seen that TT1 undergoes no single total omissions, with fewer partial omissions mostly at the word-level. Such partial omission mostly takes place when translating dialect-related controversies. Meanwhile, TT2 is subject to 17 total omissions, mostly in translating controversies relating to dialect, gender, and class. Other partial omissions take place in translating controversies relating to sexuality.

Translating controversies relating to sexuality, dialect, class and gender across two languages and cultures is rife with challenges; domestication or foreignisation can be a translation placebo. As such, context dictates using a mix of translation strategies in most cases to produce a seamless, impeccable and smooth-flowing TT.

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CSRs, whether relating to sexuality, class, dialect or gender, are most often couched in subtle nuances and connotations, and their translation should pay attention to the tone and register, whether it be formally, informally, humorously, derogatorily, offensively, politely, figuratively or otherwise expressed. Simply put, translating controversies of sexuality, class, gender and dialect is not merely about conveying what is said in the ST to the TL; it also includes *how* it is communicated to better convey the same ST impact which the ST readers feel.

Being too tied to the ST, and glaringly foreignised across most of the 55 samples collected, TT1 does not provide adequate translation that considers the flow of the TL either in culture or language. On the other end of Venuti's scale, TT2, where it provides translation to the ST, is more foreignised and aims to produce a TT that flows more smoothly with as little awkwardness as possible.

Through analytical and contrastive juxtaposition of TT1 vis-à-vis TT2, it can be seen that TT1 adopts literal translation with fewer partial omissions, which are mostly at the word-level. TT1 also demonstrates more semantic translation, which causes the ST messages to become blurred and silhouetted, although some are fairly well communicated. We read much of the ST's semantics, whilst the SC's controversies relating to sexuality, class, dialect, and gender appear to have a lower priority, as if they have been backgrounded, whether knowingly or unknowingly. The TL readers are, thus, bulldozed into reading much of the ST foreignness. In stark contrast, TT2 reads very much as a translated work that seems more domesticated for the sake of the TL readership. However, when considering the 18 total omissions, a question mark remains over the TT2 translator's unfaithfulness to the ST. This is laid bare to the TL readership because such readers do not expect the translator to have omitted snippets from the ST that are of great relevance to the core messages that D.H. Lawrence included within his novel – LCL – for readers of the time.

8.5 Discussion of Research Questions

This section will discuss the research questions put forward in light of the findings revealed and will provide answers to each question separately. In the same vein, the (in)validity of the research hypothesis posited will be also checked in light of the analysis, comparison and description conducted and the overall results revealed. Epistemologically, this is critically important and relevant in that it will provide both theoretical and practical bedrock to develop seminal and feasible recommendations that existing and potential researchers can translate into research investigations in translation and interdisciplinary studies. Equally importantly, the discussion will also revisit the challenges encountered and the limitations which arose in the different stages of the research study. The several remaining limitations can be developed into potentially researchable foci. Taken together, the research questions and the hypothesis all aim to create improvement in translation as a profession and put translation strategies, methods, techniques and approaches into action, rather than merely maintaining them on the pages of the books. It is the increasingly widening gap existing between theory and practice in translation that are not keeping pace with the demands of language and culture, as showcased in many translated literary works. Such macroscopic and microscopic observation pushed many translation scholars, researchers and readers to think of retranslation as a remedial solution for several publications already translated from, and into, Arabic and English, particularly now that the censorship laws are not as tough as used to be, for instance, in the 19th or 20th centuries.

1. Discussion of Research Question (1)

Did the translation strategies chosen by TT1 and TT2 contribute to transferring the linguistic quality of the ST into the TT1?

In reply to Research Question (1), the findings revealed show that the TT1's literal translation provided much of the semantic quality. In several instances, however, it

experiences lack of appropriate collocations, transitional devices and linking connectors, impacting the textual cohesion and the contextual coherence, which all help to better convey accurately the controversies relating to sexuality, class, dialect, and gender. In certain instances, TT1 also lacks using the mot juste to better create a seamless, natural and smooth-flowing TT.

The findings revealed also show that TT2 chooses free translation to make the TT more naturally domesticated. It uses good appropriate collocations, good word-choice, and linking connectors and transitional devices to better convey the ST semantic quality to the TT2 readership. However, TT2 on several occasions features stilted, flowery and bombastic use of words and tautologies.

2. Discussion of Research Question (2)

Did the translation strategies chosen by TT1 and TT2 contribute to transferring the SC appropriately into the TC?

Given the fact that TT1 adopts literal translation, and considering that literal translation is not a translational panacea or a one-size-fits-all approach, several SC messages remained obscured and not communicated. For the samples translated by the translator of TT2, several messages were so communicated, albeit heavily reshuffled and paraphrased. However, inasmuch as TT2 features 18 total omissions, many SC messages are thus scythed and omitted. Therefore, the translation strategies chosen by TT2 did not contribute to transferring the SC appropriately into the TC.

The TT1 translator did not produce the same impact felt in the ST for the TL readership as he mostly adopted literal translation. The TT2 translator did not produce the same impact as felt in the ST for the TL readership; he adopted mostly literal translation in that 18 total omissions were noted. As for the samples translated by the TT2 translator, the impact left is better than that rendered by the TT1 translator. This is due to the fact that it

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is not too tied to the ST and free translation has been adopted by the TT2 translator, which helps to induce a better impact on the TL readership.

3. Discussion of Research Question (3)

Did TT1 and TT2 convey the sexuality-related controversies into the TL?

TT1 and TT2 conveyed several, but not all, sexuality-related controversies into the TL in that TT1 adopts more literal translation; TT2, meanwhile, undergoes certain partial omissions with some total omissions. Therefore, TT1 and TT2 did not convey the sexuality-related controversies into the TL as they are in the ST.

4. Discussion of Research Question (4)

Did TT1 and TT2 convey the class-related controversies into the TL?

Given the fact TT1 adopts mostly literal translation and TT2 undergoes both total and partial omissions, TT1 and TT2 conveyed several, but not all, of the class-related controversies into the TL and TC. Therefore, TT1 and TT2 did not convey the class-related controversies into the TL and the TC.

5. Discussion of Research Question (5)

Did TT1 and TT2 convey the dialect-related controversies into the TL?

Inasmuch as TT1 adopts mostly literal translation and TT2 undergoes both total and partial omissions, TT1 and TT2 conveyed some, but not all, of the dialect-related controversies into the TL and TC. With this in mind, TT1 and TT2 did not convey the class-related controversies into the TL and the TC.

6. Discussion of Research Question (6)

Did TT1 and TT2 convey the gender-related controversies into the TL?

As TT1 adopts mostly literal translation and TT2 undergoes several total and partial omissions, TT1 and TT2 conveyed some, but not all, class-related controversies into the TL and TC. As such, TT1 and TT2 did not convey the gender-related controversies into the TL and the TC.

7. Discussion of Research Question (7)

Were the TT1 and the TT2 translators visible or invisible both culturally and linguistically?

Given the fact that literal translation was mostly adopted, the TT1 translator was visible both culturally and linguistically to the TL readership. Inasmuch as 18 total omissions were noted in the TT2, the TT2 translator was glaringly visible. However, for the heavily paraphrased translation provided for the rest of the samples, he was invisible. Nevertheless, when the TT2 is juxtaposed vis-à-vis the ST, the TT2 translator is rendered visible.

As for the four research hypotheses posited, the first hypothesis proved to be true in that comparative analysis of the ST and the TT is helpful to understand how successfully or unsuccessfully the two translators managed to impart the loaded messages in the SL and the SC. This helped the researcher discover whether controversies relating to sexuality, class, dialect and gender and CSRs are well communicated, partially communicated or omitted and obscured. The second hypothesis also proves true in that the degree of comprehensiveness of each model in covering various strategies and procedures helps translators to produce a better TT. The lack of the two translators' understanding of the translation approaches resulted in the failure of TT1 and TT2 to render the controversies of the four foci appropriately. The third hypothesis proves untrue because the TT1 and TT2 translators synthesised a more comprehensive model that applies to translation of

potentially controversial works of literature from English to Arabic, but neither of them successfully conveyed the ST messages because they were overdependent on one approach more than necessary. The fourth hypothesis proves true in that the TT1 and TT2 translators lacked the degree of comprehensibility and transferability of culturally sensitive and controversial elements needed across the SL, SC, TL and TC, all of which resulted in their failure to convey the ST messages couched in D.H. Lawrence's LCL.

8.7 How TT1 and TT2 Apply Three Selected Translation Strategies

Through a meticulous comparison, description and analysis of TT1 and TT2 vis-à-vis the ST, the three selected translation strategies, approaches and methods are not used the same way by the TT1 and TT2 translators, nor are they used equally and consistently. Through the samples selected, the researcher finds that the two translators did not have a clear methodology that flows harmoniously throughout the whole of either TT1 or TT2 for two reasons. First, the two translators do not seem to be conversant with the translation theories, strategies, approaches and techniques in that they keep switching through different yet inconsistent methods to produce their TTs. Second, based on the production of TT1 and TT2, the two translators do not seem to clearly understand the different ST messages couched in four types of controversies, in that many controversies relating to sexuality, class, dialect or gender are either omitted, downplayed or perfunctorily communicated leaving only a trace of the original impact on the TL readership. Oddly enough, neither of the translators provides background information about the ST author – D.H. Lawrence – to furnish the readership with at least an idea of the sociocultural vicissitudes at the time and to show how such controversies were hitting hard on his contemporaries. Oddly enough, although TT1 and TT2 apply the three translation strategies by three different scholars, the two TTs do not succeed in conveying the ST controversies in that such strategies are applied in a rather incoherent and fragmented fashion. In the following three subsections, TT1 and TT2 will be assessed separately in terms of the applicability and feasibility of the three selected translation strategies.

8.7.1 Application of Venuti's Translator's (In)Visibility by TT1 and TT2

Throughout the majority of the 55 samples, the TT1 translator is more visible to the TL readership in terms of word-choice and sentence-level coherence and cohesion; the ST messages are fragmented, desultorily translated or lost in between. The TT1 translator seems to be overly determined to leave no single word untranslated, which makes him less invisible; he seldom applies other feasible translation methods, techniques and strategies, clinging rather to Venuti's foreignisation, thus becoming more visible to the TL readership in terms of linguistics. The controversies of the four themes mostly stumble along awkwardly, which gives rise to inaccurate comprehensibility and transferability of the ST controversies to TT1 on the part of the TT1 translator. Because TT1, in most of the 55 samples, is overly foreignised, the four-fold controversies need to be retranslated.

On the other end of the scale, TT2 mostly adopts Venuti's domestication; it is, however, too domesticated. TT2 reads as if rewritten or co-authored in that the TT2 translator overuses his authority to reproduce the ST in a highly domesticated format. Although the TT2 translator is mostly invisible, the numerous omissions pose several question marks over his translation as he omits several controversies, albeit they are translatable. Such actions bring about inconsistency and inaccuracy because translation *per se* is not translating language, it also involves translating culture (Lahlali and Abu Hatab, 2014). When culture comes into play, language becomes a vehicle for translation rather than an end.

8.7.2 Application of Ivir's Seven Strategies by TT1 and TT2

TT1 is rarely seen to be using Ivir's seven strategies, although the text could be better reproduced by applying some of Ivir's strategies, such as paraphrasing and substituting. The TT1 translator occasionally uses borrowing and definition unnecessarily, whilst if the translator had used paraphrasing and substitution these controversies would have been translated better.

What is glaringly noticeable about TT2 is the frequent use of partial and full omissions in several samples that are translatable and do not pose any sociocultural or linguistic challenges, hence omitting many controversies. Equally importantly, TT2 also uses paraphrasing coupled with substitution at the word-level and the sentence-level, this is, seemingly, to produce a naturally-flowing TT2 but gives the impression that it has been co-authored or rewritten.

8.7.3 Application of Newmark's Two-Dichotomy Strategy by TT1 and TT2

The discussion of the findings revealed shows that TT1 tends mostly to follow Newmark's literal translation; the TT1 translator seems to be boxed in or tied down by the ST linguistics, so to speak. In other words, TT1 gives too much attention to literal translation of the ST while mostly skimming over several controversies. Being mostly too literal, TT1 renders a loss in translation beyond the sentence-level. Considering sexuality-related controversies, for instance, they are obscured in that TT1 does not develop a syntactic, semantic and lexical rhythm that mirrors the tune of sensual emotions, emanating from the erotic passages, as remarked upon by Leech & Short (1981). In other words, TT1 of Lawrence's LCL does not render accurately the erotic and sexual innuendos, taboos, references and connotations; thus, the rhythmical construction of vehicular syntax that builds up the narrative tension and climax is not well manifested in TT1.

TT2 adheres more to Newmark's free translation, and the TT2 translator provides a type of exegetic translation across several samples. In other words, TT2 seems to be re-created or co-authored in that the TT2 translator truncates and conflates much of his translation through paraphrasing, substitution and, above all, partial and full omissions. Admittedly, TT2 uses more expressive words vis-à-vis TT1, but it departs too much from the ST before returning to it: "Translation fiction is challenging in general since it relies heavily on narration. Each sub-genre of fiction has its linguistic characteristics. Furthermore, the translator has to make a decision regarding being source-language-

oriented or target-language-oriented" Lahlali and Abu Hatab, 2014: 24). This well-established fact in translation is realised by neither translator.

8.8 Research Study Contribution to Translation

The current research study will potentially give added value to the existing and potential literature on translating controversies relating to sexuality, class, dialect, and gender. Other key issues relating to TS to which the research study contributes include how and why TT translators are (in) visible and /or (un)faithful to the ST. This also includes how two languages and cultures that are greatly unrelated can be addressed through adopting different feasible translation strategies, approaches, methods and techniques.

The findings revealed also give rise to possible retranslation of many existing translations of existing literary works. In a similar vein, the findings are also seminal to potential translation scholars and practitioners to help them steer clear of rushing into producing desultorily and perfunctorily translated works. Another contribution the research study makes is that it further highlights that the translators should be well-equipped with theory and should put such theory into practice, rather than rapidly and unwittingly putting the cart before the horse, which brings about inaccuracy. Equally importantly, the research study also emphasises that translated literary works do not necessarily reflect the SL and the SC, as demonstrated in the case of TT1 and TT2. Many controversies relating to the four foci are not conveyed; TT1 and TT2 produce blurred and foggy messages that are not representative of the SL and the SC.

This may give rise to possibly seminal future research studies about retranslation for already translated literary classics, or to adopting better translation strategies based on solid theory and practice by existing and potential translation practitioners from Arabic into English and vice versa. The research study is located within the research area of DTS, which can have such a vital role in shaping the method(s) by which literary works are translated (Toury, 2012). *Skopos Theory* also comes into play in setting the tone for

translated literary works (Snell-Hornby, 2006). Although poly-systemic theory may impart some bi-cultural and, thus, bi-lingual flavour into TT1 and TT2, such mooted issues are not the researcher's foci.

8.9 Limitations of Research Study

The researcher acknowledges and recognises certain limitations across the different research stages; some were overcome, while others remain persistently unsolved. It is hoped that existing and potential researchers can turn such limitations into possible opportunities for research studies. Simply put, the remaining limitations can be a springboard to develop research questions and put forward hypotheses to take steps to better investigate the issues raised. Listed below are the key limitations that can be designed and repurposed into possible research studies:

The researcher could not contact and communicate with the TT1 translator or the TT2 translator. Direct communication with the translators concerned can substantially help the researcher to better conduct in-depth analyses of the study and produce better results of why and how such a translator did so and so.

Given the COVD-19 pandemic and the lockdown put into effect across the world over a long period of time, and the travel ban regarding airports, the researcher could not communicate with translation practitioners, translators, translation students, or the Arab readership to gauge how they feel about TT1 and TT2 through samples given to them, nor could she hold meetings and workshops to discuss several issues relating to CSRs and controversies.

It would be much better to cull or collect as many samples as possible from TT1 and TT2; the higher the samples are, the more representative they are and the more reliable the findings are.

The researcher could have contacted a large number of bi-lingual and bi-cultural readers of D.H. Lawrence's LCL or similar works to gauge the impact of the

translation produced by the TT1 and TT2 translators. This would also have helped to check their (in) visibility to the TL readership along with their (un)faithfulness to the ST and the SC.

The current research study could not provide possibly good suggestions where necessary for the literal translation mostly evident in TT1 and the total or partial omissions evident in TT1 and TT2. This requires more effort and time than was available and is not of high relevance to the thesis.

8.10 Recommendations

Based on the comparative and contrastive analyses and description conducted, the detailed discussion of findings provided for TT1 and TT2, and the findings revealed about the translation of controversies relating to sexuality, class, dialect and gender, the researcher has developed a set of key recommendations. She hopes these will be of great relevance and significance to the existing and potential research in TSs and interdisciplinary studies, and to publishing houses, translation scholars, practitioners and other entities concerned. Equally importantly, these recommendations can be part of the translation curricula and courses taught to translation students at both Arab and non-Arab universities and can be publicised free for any works to be translated. This aims to help translation practitioners to have a basis to begin work from, and not to have to start translating nor to start translating any literary or non-literary works without being fully equipped with, and aware of, how theory is to be put into action with practice. Furthermore, these show how such recommendations come into play when other translator's mistakes and errors become the standard by which translation is judged, giving confidence to translators. Listed below are the key recommendations developed by the researcher:

Before embarking on translating any literary works, the translator should have in-depth knowledge of bi-cultural and bi-lingual issues, relating to controversies of sexuality, class, gender and dialect.

The translator should not adopt one translation strategy because no one single translation strategy can serve as a remedial panacea to translating all CSRs; no single strategy can be applicable to every situation.

Before embarking on translating any literary works, the translator should entirely read the ST to be translated; this helps the translator to better understand the development of the storyline and what the translator needs to do stave off any undesirable consequences.

Before announcing the translation is over, the TT should be peer-reviewed, cross-matched with the ST, edited, and professionally NOT perfunctorily revised by professional translation scholars and practitioners. This recommendation puts the TT back again on the scale of theory and practice before it gets published and distributed to the TL readership.

Translated literary works should be reviewed to check if they possible need to be retranslated based on the quality of the translation.

Randomly selected samples should be culled from any ongoing translation to check how appropriate they sound before the work is made available to the public.

Translators should be requested to provide, in a form of explanatory attachment, WHY and HOW they translated the literary work. They should provide a full account of any omission, addition, paraphrasing, borrowing or similar.

It is highly recommended that there should a higher authority responsible for the production and publication of translation, by virtue of which translators can be held responsible for their work and can be accountable for poor or inappropriate translation or mistranslation.

Pilot copies of a translated literary work should be used to test the waters and learn about the impact created and the TL readers' reaction to the messages couched and translated; this helps to avoid rushing into publishing inaccurate translations.

When mistranslations, poor or inappropriate translations are noted, the publishing house or the translator concerned should be requested to make the corrections within a limited period of time, and a new edition of the translated book should be reproduced which includes all the amendments required.

The academic subject-matter professors should directly supervise and assess the translation of the ST before it goes to publication to ensure bi-lingual bi-cultural skills are honoured, observed and fulfilled by the translator.

Based on the findings revealed by the thesis, the researcher has arrived at good relevance of impact on Arabic literary translation. Translating literary works from English into Arabic requires the translator concerned to adopt a clear-cut and consistent translation strategy throughout the entire translation. An explanatory preface or foreword may be a good introduction to guide the readership as how and why the translation has been made. Equally importantly, a given translator may choose to provide endnotes to further explain any strategic decisions of translation made throughout the entire work.

Prior to translating any literary works, the translator concerned should be well-grounded in the translation approaches, strategies, methods, and techniques relevant to the work at hand. This would further facilitate the output. Meanwhile, with the two translations already published, these works appear to have been carried out before the necessary groundwork had been undertaken. Choosing an appropriate translation approach, strategy, method, or technique would help the translator concerned to maintain the literary flavour of the narrative style while translating all the controversies therein only when a translation approach, strategy, method, and technique is singled out and consistently adopted.

When the above-mentioned considerations are observed, much if not all the omission, paraphrasing, awkwardness, and literalness would be smoothed away. In the Arabic context of literary translation, when retranslation, such as that undertaken by

Abboud (1991) of D.H. Lawrence's *Lady Chatterley's Lover,* is followed by a possibly semi-retranslation , such as that by Akkawi (2006) or potential revision of any existing translation, the exercise would have little effect on the overall integrity of the translation as long as the translator concerned makes no use of the existing translation approaches, strategies, methods, and techniques.

As such, this thesis offers a set of translation guidelines for any literary translation that must be carefully considered by the translator (s) concerned:

1. The translator should be aware of any existing translation of any literary work.
2. The translator should be fully aware of the reasons why such a literary work was written.
3. The translator should be entirely knowledgeable of any criticism expressed about the existing translation before starting retranslation.
4. The translator should have a purpose in mind as to why such a literary work needs to be translated, considering the target readership and audience.
5. The translator should adopt the most appropriate translation approaches, strategies, methods, and techniques.
6. The translator may include an explanatory introduction to better guide the readership through the potential target text regarding why and how it has been worded.
7. The translator should have the initial translation revised by a carefully selected body of subject-matter experts for improvement purposes.

Revisiting the two existing translations by Abboud and Akkawi, an experienced translator would feel that both translators rushed into producing the target text segments perfunctorily, which caused an awkward flow, despite the fact that several translation approaches, strategies, methods, and techniques – both at the micro, meso or macro levels – are available. As such, prolific production of literary translation for commercialisation purposes or seeking a short-lived reputation would not be a good option for a translator should the target text be sacrificed. Translation *per se* is a reproduction of an existing

literary work into a totally different sociocultural, socio-political and psychosocial milieu along with the whole gamut of linguistic and metalinguistic flavours that need to be fully observed.

8.11 Conclusion

It is translation that makes language and culture dance to each other's tune in that no single language exists without culture, and vice versa. Aptly expressed by Jose Saramago (1922-2020), "Writers make national literature, while translators make universal literature". As languages differ in communication, so do cultures vary in approaching CSRs and controversies relating to sexuality, class, dialect, and gender. To make language more resilient and adaptable to cultural differences, translation comes into play and translation scholars, thankfully, developed several feasible translation strategies, approaches, methods and techniques. Very much like remedies, no one single translation strategy is appropriate in every case and no one translation approach is a panacea to all controversies and CSRs. TT1 is overly shackled by the ST and almost always adopts literal translation. TT2, meanwhile, being too independent of, and unfaithful to, the ST, undergoes several total and partial omissions and heavily paraphrased segments thus fall short of communicating the ST messages relating to controversies of sexuality, class, dialect and gender.

The link between language and culture through translation was discussed with examples cited to support where the SL and the SC on the one hand and the TL and the TC on the other collide or have a common ground. The fact that language and culture need to have a catalyst to bring them closer together was also discussed in depth, drawing on Ivir's seven translation strategies (1987), Newmark's Literal translation and Free Translation and Venuti's foreignisation and domestication (1998). The three approaches were thoroughly discussed and supported with pertinent examples cited from different sources. The advantages and disadvantages of each translation approach were highlighted.

The two case studies for the translation of D.H. Lawrence's LCL into Arabic – TT1 and TT2 - were also described, analysed, compared and contrasted in terms of whether the TT1 and the TT2 translated the four controversial CSRs relating to sexuality, class, dialect, and gender and, if so, how. This also included their translation approaches, strategies and methods adopted. Another important point that should be highlighted is that both the TT1 and TT2 translators do not appear to have developed an in-depth understanding of the implicit and explicit controversies rife in D.H. Lawrence's LCL because neither translator adopts a clearly defined approach when translating such controversies. Both translators seem to have been engulfed by the dense literary language and style of the novel, thus they were not acting as bi-lingual and bi-cultural mediators.

The findings revealed show that TT1 adopts literal translation, with some other strategies seldom or occasionally used, hence making the translator more visible to the TL readership and also less faithful to the ST. Some ST messages, nevertheless, were fairly conveyed. TT1 was more tightly adherent to the ST and, thus, produced a semantic translation, while cultural messages were somewhat diluted and obscured . Although the TT2 translator makes himself more invisible in the translation of certain samples, when TT2 is juxtaposed vis-à-vis the ST, the TT2 translator then becomes notoriously visible and unfaithful due to the heavily paraphrased translation. With 18 total omissions and other partial omissions, the TT2 translator makes himself more visible and faithful to the TL readership.

Considering all the aforementioned matters, the inappropriate translation strategies selected by the TT1 and TT2 translators cause, whether knowingly or unknowingly, many controversies relating to sexuality, class, dialect and gender to be poorly communicated to the TL readership. As such, in TT1 we read much of D.H. Lawrence's LCL literalness, with the TL readership catapulted into the SL and the SC with scant regard paid to the TL and the TC. On the other end of the scale, with many ST segments omitted, TT2 is more akin to a co-authored publication by the TT2 translator

(Akkawi) and D.H. Lawrence due to the many segments being heavily paraphrased. To summarise, TT1 and TT2 have obscured these issues, hence they did not communicate adequately the controversies relating to sexuality, class, dialect, and gender. The two overarching reasons for this are the overly literal translation displayed by TT1 in several instances, and the frequent omissions glaringly evident in TT2. It should also be noted that the literal translation, on several occasions in TT1, and the many omissions in TT2, were not linguistically or culturally untranslatable or too challenging for the two translators' skills, because, elsewhere, the TT1 and TT2 translators demonstrated their translation-related skills admirably.

Taken together, translation is a set of circular yet gradual processes that should be gone through or else it is highly probable that the TT can impacted by various factors. Relevant translation theories, strategies, approaches, and techniques should be the bedrock or springboard for the TT to be developed. Translation cannot be initiated without theoretical background and feasible methodology as a stepping stone to making the TT seamlessly readable; the translator should decide the pathway to be followed while translation is under process, or else the translator may at any time unwittingly veer off track, causing linguistics to overshadow culture or sacrificing one for the other. One clear reason why TT1 and TT2 could not convey the whole gamut of four-fold controversies is that both TTs seemingly missed meticulous revision, not only linguistically but also culturally. Such post-translation revision should be conducted by bi-lingual and bi-cultural subject-matter specialists rather than being performed desultorily or perfunctorily in a rushed manner by the same translator. In other words, D.H. Lawrence's LCL was approached very much from a linguistic viewpoint by TT1 and TT2, whereas the sociocultural controversies seem to have been of little relevance. The translation of D.H. Lawrence's LCL by TT1 and TT2's authors into Arabic does not seem to mirror the purpose for which the ST was written. This little-known fact should be always foregrounded; any existing or potential translators should always understand – while

translating – why the ST was written lest they should be engulfed by language-oriented focus only, which most often focuses, so to speak, the translator's translation-related balance between bi-cultural and bi-lingual skills. As such, pre-publication translation assessment is no longer a luxury; rather, it is a vital process in that it firmly links the academic or theoretical side with the practical side of translation.

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