
Lingua-Aesthetic Features of the Translation of Aslan's *Nile Sparrows*: A Cognitive Stylistics Approach

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Abstract

Literary works present a full prism of potential dimensions that need to be taken into heed in the nexuses of translation. The present paper seeks to employ a lingua-cognitive, stylistic approach to analyze Aslan's novel *Aşafir al-Nil* (2005) and its English translation by El-Ghobashy *Nile Sparrows* (2008) using Leech and Short (2007) lingua-stylistic approach in the light of Boase-Beier's (2004, 2014) cognitive stylistics approach. Ghazala's (2008) proposed translation methods are applied to the analysis of the translational choices. Aslan's source text (ST) exhibits aesthetic, artistic shades displayed in the simple, prolific opus of lexical, rhetorical and grammatical canvas. El-Ghobashy's target text (TT) proves to convey a rather similar literary ingenuity, by employing various translation methods that reflect the lingua-stylistics nuances of Aslan's cognitive, stylistic milieu. With very few exceptions, El-Ghobashy succeeds in retaining the ST lexical ingenuity, its cultural aspects, its idiomatic expressions, metaphors and figures of speech. She also succeeds in modulating the grammatical stylistic structure of the ST to conform to the target language. She also retains the cohesive and contextual devices in the ST to be consistently reflected in the TT. All such translational choices help recreate the ST aesthetic elegance, delineate its locale and retain its cognitive reality by either keeping Aslan's lingua-stylistic features in some instances or manipulating them in others. This, to a great extent, allows the TT to have an ingenious impact on the target reader (TR) close to the one the ST has on the source reader (SR).

Keywords:

Cognitive stylistics, lingua-stylistic peculiarities, literary translation, culture specific items, aesthetic value.

1. Introduction

Literary works are considered a quintessence of their writers' personal, artistic and linguistic creation. Therefore, they exhibit multilayered experiences with hybrid cultural, aesthetic, social and linguistic contrivance. The literary work is supposedly an artistic fingerprint of its original author, implying turbulent emotions, discreet ideas, and multifaceted implications. Accordingly, the translation of any literary work involves a complete prism of translational manipulation and sometimes rewriting to keep such individual authorial uniqueness. It brings out potential dimensions more than mere semantic or syntactic equivalences between the source text (ST) and the target text (TT).

Venuti (2000) believes that, literary translation is not mere retention of linguistic, narrative threads, but an elucidation that is shared as an eternal afterlife among the coming generations of both original or foreign readers as a “stage of continued life” (p. 16). Hence, to retain such inherited ST originality, the translator has to mingle the scope of the original author and to undergo, in some instances, a process of rewriting infusing the source culture (SC) and the target culture (TC) in a new, intercultural, literary manifestation that encompasses both translational faithfulness and a translational adjustment that “covers a variety of aspects of the source literary piece; basically cultural and artistic” (Marabout, 2010, p. 20). Therefore, the task of transmitting a literary experience with its stylistics, aesthetics and ambiguities could prolong “the artistic value of the literary works in different time and space” (Wangyue, p. 21, 2013).

1.1 Objective of Study

The present paper aims to adopt a lingua-cognitive approach used to analyze the translation of the intuitive stylistic features of literariness embedded in the ST Aslan's novel *Aşafir al-Nil* (2005) in the foreign realm of its TT English translation by El-Ghobashy *Nile Sparrows* (2008). Aslan's ST is a prolific opus of rhetorical, lexical and syntactic canvas that displays a wide range of artistic shades that need to be outlined in the TT. The proposed lingua-cognitive stylistic approach is aimed to relate the ST uniqueness within the source language (SL) literary world to the stylistic features adopted in the TT conforming to the norms and stipulations of the target language (TL). In order to realize this, a model of lingua-cognitive aspects is applied to the ST to help tracing how these stylistic features are actualized in the TT through El-Ghobashy's translational decisions to recreate cognitive, aesthetic and rather inventive TT manifestations. Besides, the

investigation of the translational segments of the TT aims to reveal the literary translation methods opted for by El-Ghobashy which supposedly help recreate Aslan's state of mind, his stylistic features and above all the aesthetic value exhibited in the novel under study.

1.2 Research Questions

In order to inspect the previously mentioned evaluative, translational objectives, the present paper attempts to answer the following questions:

- 1) What are the lingua-cognitive, aesthetic features of Aslan's (2005) ST that, according to the categories proposed in Leech and Short's (2007) model, form an evaluative basis for analyzing the translational choices opted for by El-Ghobashy?
- 2) In the light of the retained or recreated ST features and the opted for stylistic translational choices in the TT, what is the type of literary translation actualized in El-Ghobashy's (2008) TT, according to the translation methods proposed by Ghazala (2008)?
- 3) With regard to Boase-Beier's (2004, 2014) cognitive stylistics approach, to what extent does the application of such literary translation methods do justice to Aslan's cognitive state of mind, his intended meanings, his ambiguous textual gaps, his stylistic features and thus his ST aesthetic value?
- 4) To what extent does the TT have an impact on the target reader (TR) close to the one the ST has on the source reader (SR)?

1.3 Research Methodology

The present study is a qualitative, content-based analytical study, in which particular ST segments are scrutinized in the TT to detect the decoding, assimilation, encoding and creation manifested in the translation process. The main approach adopted in the present paper is that of Boase-Beier (2004, 2014) of cognitive stylistics, which embodies cognitive, cultural and social features alongside the linguistic ones. Such an approach depends on the idea that, the distinctive stylistic features of the ST manifested in the style clues, choices and decisions reflect the literary, socio-cultural and thus aesthetic structure of the ST and reveal its author's state of mind and its artistic tones that need to be reflected in the TT.

In order to analyze such features exhibited in the ST and to trace their recreated manifestations in the TT, a lingua-stylistic model of analysis is applied within the light of cognitive stylistic aspects of translation. The selected ST

segments and their TT renderings are followed by comments on the lexical, grammatical, pragmatic, rhetorical, phonological and socio-cultural translational choices. Finally, an overall commentary on the stylistic manifestations, the cognitive contrivances and the translational methods adopted in the produced literary work is attempted, in the aim of finding to what extent the aesthetic literariness and cognitive contrivance of the original work of Aslan are retained in El-Ghobashy's TT.

1.4 Framework of Study

Boase-Beier's approach (2004, 2014) of cognitive stylistics depends on the idea that, "literary translators would need close awareness and understanding of stylistic patterns and issues in their source texts, in order to consider the stylistic effects they wish to (re)create in their target texts" (Lin, 2014, p. 575). Stylistics thus, as Boase-Beier indicates (2011), "explores key issues of how a text means, how it is made, what choices are implemented, and how these choices affect reading, also provides an important critical tool for the examination of such creative processes in the writing of translations" (p. 13).

Boase-Beier's approach (2004, 2014) provides cognitive, socio-cultural dimensions to the literary work. However, it is of a certain importance that "the overall stylistic method is to be scrupulously systematic and explicit and therefore transparent and retrievable, so that other people can understand how an interpretation or conclusion has been reached" (Wales, 2014, p. 30). Therefore, a rather systematic, categorized model is needed to provide an objective, functional basis for explaining the lingua-aesthetic, stylistic features of Aslan's ST, and hence helps trace the translational choices opted for by El-Ghobashy echoing the author's stylistic nuances and conveying his mind state to the TR.

Leech and Short (2007) believe that stylistics as "the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language" and thus literary stylistics is "implicitly or explicitly, the goal of explaining the relation between language and artistic function" (p. 11). Therefore, their methodical model of analysis can provide a systematic base for the selection of the translational segments from the Arabic ST and their equivalents in the English TT. Their heuristic checklist of lingua-stylistic features proposes four levels for analyzing the ST linguistic choices including:

Lexical categories [*types of vocabulary* (simple or complex, formal or colloquial, denotative or connotative, descriptive or evaluative, general or

specific, idiomatic or collocated, general, everyday language or specialized, rare vocabulary), *types of nouns* (abstract, concrete, proper or collective), *types of adjectives* (frequent, restrictive, nonrestrictive, gradable, non-gradable, etc.), *types of verbs* (stative, dynamic, transitive, intransitive, linking, etc.) as well as *types of adverbs* (manner, place, direction, time, degree, etc.)].

Grammatical categories [*sentence types* (statements, interrogatives, imperatives, exclamations, etc.), *sentence complexity* (simple or complex), *clause types* (dependent or independent, relative or adverbial, etc.), *clause structure* (frequency, construction and ordering of grammatical elements), *phrase types* (simple or complex, verb or noun phrases, prepositional, adverbial or adjectival), *word classes* (prepositions, conjunctions, pronouns, determiners, etc.) and *grammatical constructions* (comparative or superlative, coordinative or listing, appended or interpolated structures, etc.)].

Figures of speech [*schemes* (grammatical or lexical schemes (structural repetition, anaphora, parallelism, etc.), phonological schemes (rhyme, alliteration, assonance, salient rhythmical patterns, etc.), *tropes* (violations or departures from the linguistic code, paradox, irony, metaphors (personifying, animising, similes, etc.)].

Context and cohesion [*context* (directness of addressing readers, voice of narrative, authorial attitude, direct remarks or comments, changing of style, etc.), *cohesion* (links between sentences by coordinating conjunctions, linking adverbials, implicit connections of meaning, cross-referencing by (pronouns, substitute forms ellipsis or other forms of elegant variation), reinforcement of meaning by connectives, repeated words or words from the same semantic field)], adapted from Leech and Short (2007, pp. 61-64).

Such linguistic features are analyzed in the light of cognitive stylistics. The lingua stylistic features of the text are examined within socio-cultural, cognitive and aesthetic hues of meaning. Besides, the stylistic translational options in the TT are categorized according to the translational methods proposed by Ghazala (2008). He states that a translation method reveals the way the text is translated “literally or freely, the words or the meaning, the form or the content, the letter or the spirit, the manner or the matter, the form or the message, the direct meaning or the implied meaning” among other things (p. 3). Accordingly, he proposes some methods for translation based on the previous types suggested by writers on translation like Newmark (1988) who proposes that a text is translated either

“literally or freely” (p. 45). Ghazala (2008) thus hopes that, by discussing the shades of these two dichotomies, he “may understand the main lines of argument about translation methods from a new angle” (p. 4). He identifies the types or methods as:

Literal Translation; translating meticulously, focusing solely on the SL ignoring the TL: [(a) *Word-for-word, Literal Translation*: (rather mechanical transference of language equivalences), (b) *One-to-one Literal Translation* (providing TL word corresponding to the SL word with the same number, grammatical class, order and type within the same context) and (c) *Literal Translation of Meaning: Direct Translation* (fully, closely and accurately translating the SL meaning in context; considering the TL grammar, word order and metaphorical or special uses of language yet the literal meaning is transferred either metaphorically or non-metaphorically).

Free Translation; translating the message, the spirit and the state behind words: [(a) *Bound Free Translation* (translating the context directly, even by collocation, idioms, exaggeration, expressivity, and effective, rhetorical or formal language), (b) *Loose Free Translation* (translating the meaning beyond direct, restricted context to inferences, interpretations and conclusions about the ST author intentions, state of mind beyond what is stated, trying to do the reading for the TR)], adapted from (Ghazala, 2008, pp. 3-16).

1.5 Corpus of Study

The ST is Aslan's second novel and the culmination of his literary creativity. It is an archive of the lives of some persons exhibited in intricate convolutions of backward and forward vignettes, in pathetic contrast between the profound depiction of simple ordinary characters and cryptic narrative of unpretentious everyday regular events. Kratka sees that the novel "chronicles the daily life of a family of rural migrants in Cairo, examining their mutual relationships on individual and generational levels as well as their relations to the external world. *Nile Sparrows* can be truly considered the author's masterpiece" (2006, para. 6). The language of the novel intersperses simple, warm Modern standard Arabic (MSA) with vivid colloquial Egyptian Arabic employed in interpersonal, spoken dialogues, creating a rather gaudy text. The ST reflects what Ramadan (2012) says about the sixties generation of writers in Egypt to whom Aslan belongs, as moving “away from the realist techniques of their predecessors, displaying new innovations in their work, in an ongoing struggle to convey their

changing experience of reality" (abstract). Such innovation is exhibited in Aslan's lingua-stylistic features, finding splendor in the mundane and grandeur in simplicity. Aslan "takes a minimalist approach to his writing, with his careful and sparing use of words and focus on surface description" (Reynolds, 2015, p. 3). Taking this exterior, detaching stance, he allows the reader to assume an interactive role of interpretation and thus involvement.

Aslan's literary style "is a precious, wondrous creation. He has the poet's ear for language, the painter's feel for texture, the composer's sense of movement, the layperson's love of humour, and the photographer's knack for finding the magic in the mundane" (Baheyya, 2010). Therefore, the aesthetic literariness of Aslan's style lies in unassuming beauty, tiny details and realistic niceties. Such singular uncomplicatedness is unveiled within the folds of the linguistic fabric of the novel under study. It is set in a rather special urban space; in Al Warraq quarter by Nile bank; where Aslan lived for years. The novel is narrated in the form of remotely related fluctuating oscillations of events and characters over the period of nearly 50 years. This down-to-earth ST saga employs an indulgent style, void of any ostentatious complications. Its artistic ingenuity springs from the richness of the thoroughly depicted characters, the untraditional socio-temporal space of the Egyptian alley and the seamless details.

The novel opens with the loss of the very old grandmother Hanem, reported to her grandsons by their uncle's wife Dalal; her daughter-in-law. Then in a retrospect of disrupted flashbacks the novel unfolds the history of Abdalla; the elder grandson, who is required to embark on a journey to the family home village to look for the lost grandma Hanem, the mother of both his compassionate, pleasant mum Nargis and his eccentric, unsophisticated uncle Abdel Reheem, and the mother in law of his heartrending, nostalgic father Al-Bahey Uthman.

2. Review of the Literature

2.1 Cognitive Stylistics

According to Ghazala (2018), style is a linguistic choice "made on the basis of options available in language. It is the total options available in the syntactic, semantic, phonological and pragmatic systems" of any language (p. 37). Moreover, As-Safi (2011) believes that literary works in general "is a dynamic texture of vivid stylistic variations" (p. 33). They should be free of dreariness and bleakness. Therefore, he believes that the criteria for a creative translated literary work is "to arouse the receptors' suspense, please them and/or invite their interest.

To this end, it employs a foregrounded structure, highly elevated style and literary diction" (As-Safi, 2006, p. 10). Such lingua-stylistic features of any literary work accentuate the process of its translational analysis.

However, focusing solely on such linguistic devices is insufficient to render full interpretation of the literary text's meaning, function and impact. Therefore, the present study adopts together with Leech and Short's (2007) linguistic analytical approach a cognitive stylistics one. It is proposed by Boase-Beier (2014) as a type of stylistics that is not founded on the linguistic manifestation of the text solely, but also on its context in the broader sense of the word, having a direct impact on how the translator interprets the ST as a reader and then later mediates it as a creator.

The notion of cognitive stylistics has brought together the pragmatic concern of what is beyond language relations and the notion of the author's state of mind. "The style of the source-text author, perceived as a reflection of her/his choices and mental state, will thus provide a set of constraints upon the stylistic choices made by the translator as an attempt to recreate this mental state" (Boase-Beier, 2014, p. 54). Therefore, the process of translation entails cognitive awareness of the sociocultural, ideological, ethnical, gender, intertextual and mental givens of the ST to be all echoed in the TT translation. "In this sense, literary translation is like the administering of a regenerative injection. In this sense, it is naturally a vehicle for the forces of proliferation and centrifugality" (Scott, p. ix, 2014).

According to this cognitive approach unified with the purely linguistic one, a translated text is thus considered hybrid, being a mirror of the original work and a manifestation of the created translation. It is "hybrid in the sense that it involves two literary traditions and linguistic systems, as well as incongruities in opposition to both" (Aksoy, p. 160, 2017). Thus, the translator has a dual responsibility towards keeping the stylistic features of the ST author and to keep the TR in mind so as "to carry what he/she understands from the source text into the target text socio-culturally, ideologically and/or cognitively" (Ghazala, p. 6, 2018). However, the balance between the two responsibilities is of prime importance, as Boase-Beier (2004) puts it "to both preserve the same possible range of interpretations of the cognitive state expressed in the text as were implicated by the original and to keep the same potential range of poetic effect as the original" (p. 280). A successful literary TT should "capture grace, beauty, color, and flavor in order to be understood by its new audience and make sense on every level" (Al-

Ajrani & Al-Muhiesan, 2018, p. 1075). Both criteria can be regarded as gauging benchmarks for literary translation.

2.2 Lingua-Aesthetic Value of Literary Translation

The cognitive stylistic approach, which asserts the retaining of the stylistic tinges of the ST, inheritably admits the necessity of creativity in the process of translation, especially in occasions in which literal transmission yields awkward, dim results. Consequently, keeping the aesthetic values of the literary works fulfils an affective function, aims “at creating and motivating emotive and imaginative responses in a multi-facetious setting” and thus gives the TT its literary quality (Aksoy, p. 161, 2017). However, the idea of aesthetics needs to be better elucidated. It comes from the ancient Greek word *aisthanesthai* which means (perceive), referring to “the sensory perception of things like nature or art; the feelings aroused by these perceptual experiences; the character (or design) of the experienced things themselves; and the acuity of subjective judgment associated with perceiving these things” (Lopes, abstract, 2015). Therefore, in order to attend to the ST cognitive milieu, literary translators “are expected to have acquired extensive artistic skills along with efficient language abilities” (Hussain, p. 76, 2017).

Preserving the literary ST aesthetic value is not a feasible task that readily goes within the folds of the translation process. Nonetheless, the translator has to exert effort to identify the stylistics ST peculiarities and to decide which nuances s/he wishes to preserve in the TT and to highlight which authorial, cognitive aspects and state of mind. Therefore, it is of certain importance to identify the stylistics ST peculiarities before starting the process of translation.

2.3 Previous Studies

Many previous studies have attempted to probe the concept of stylistics in translation, in the aim of analyzing which stylistic features are retained, ignored or changed within the manifold of the translation process and why. Almanna (2013) has a paper utilizing a style-based approach to translating literary texts. The paper aims to apply an approach which combines “four major stylistic approaches, namely linguistic stylistics, literary stylistics, affective stylistics and cognitive stylistics “(p. 5) to the translation of an Arabic novel and its English translation. He concludes that, adopting a style-based approach combining the four stylistic approaches renders translators, as text readers, more readily understanding and appreciative of the literary texts. Although, his analytical

research proves that the translator has failed to activate all the typological, socio-cultural experiences and demands of the text, it also concludes that, “stylistics as an approach is objective in terms of drawing evidence from the text to support the argument for the important stylistic features and their functions” (p. 25).

Almanna and Farghal (2014) conduct another research which also applies the previously four stylistic approaches, linguistic, literary, affective and cognitive to translated literary texts from Arabic into English and vice versa. Through their analysis of the translated data, they reveal that in most of the examples, translators need to take further heed of different stylistic variations. They believe that, adopting a comprehensive style-based approach provides translators with a more thorough understanding and appreciation of texts. Besides, they propose that literary translators should have the analytical competence to evaluate stylistic features which need to be prioritized.

Huang (2011) has a thesis that applies stylistics as an evaluative, analytical tool for assessing literary translation, with special reference to literary texts translated between English and Chinese. The research illustrates the importance of applying stylistics in literary translation by using corpus linguistics to analyze the extent to which the translator is able to keep the author's original style in the translated work – in terms of techniques, linguistic features and their correspondent functions – and to assess the style of the translator by quantitative data derived from analyses. Examples of stylistic features are extracted from the English literary works translated into Chinese and the Chinese translations of English short stories to scrutinize the translators' stylistic patterns revealed by corpus tools. The study concludes that, literary texts are quite unique with an added value of their distinctive lexical, grammatical, and pragmatic features, which must be reproduced in the translated TT. The study also pinpoints corpus methods as a means of detecting prominent stylistic features in the ST and of tracing their equivalent features in the TT/s.

Dorst (2017) conducts a research on an English novel and its Dutch translation using stylistics frameworks. She thinks that, micro-level choices in stylistics like transitivity, modality or lexical choices for instance undergo certain functions in the literary text and affect the readers' perception. She utilizes Leech and Short's (2007) checklist of stylistic categories together with an automated lexical analysis software analysis, like WordSmith to probe and classify the stylistic micro-level choices in the ST and to relate such linguistic choices to achieving realism and influencing the readers' response. She inspects how these

linguistic choices are rendered in the Dutch translation, to probe to what extent the TR is likely to have a reading experience similar to that of the original novel SR. Her translational stylistic analysis has revealed that, some stylistic areas need more focus, like sentence rhythm, lexical patterns and poetic devices to highlight themes and achieve symbolism.

The present paper aims to probe the translation of Aslan's ST stylistic features within the light of both cognitive and linguistic approaches. How translational methods are employed to actualize aesthetic literariness, state of mind and artistic spirit is the focal point of the present study.

3. Analysis and Discussion

The following section is an analysis conducted upon the ST segments categorized according to Leech and Short's (2007) heuristic checklist and their TT equivalent segments. Ghazala's (2008) methods of literary translation are employed as translational bench marks within the light of Boase-Beier's approach (2004, 2014) of cognitive stylistics.

3.1 Lexical Categories

Lexical categories, especially cultural vocabulary, may entail some kind of creative manipulation. It is thus important that, the produced TT "must reflect cultural differences while drawing parallels that make it accessible" (Al-Ajrami & Al-Muhiesen, 2018, p. 1075).

Antonini (2007) provides a detailed definition of culture-specific types of vocabulary as "connoting different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes" (p. 154). This type of culture-based vocabulary is rather abundant in Aslan's milieu ST (a rather poor neighbourhood that reflects the typical Egyptian reality). It thus may impose some hindrance in the TT acceptability, as being unfamiliar to the cognitive experience of the TRs.

Venuti (2000) sees that translation is not about alienating the ST from its originality. On the contrary, the translator should bring the TR to the realm of the SC respecting its otherness (p. 306). Hence, El-Ghobashy, opts for retaining Aslan's Egyptian originality, reserving his otherness using many translational choices.

In the following examples, Aslan's usage of lexical items so much related to the Egyptian Cairene culture is notable. El-Ghobashy meticulously follows his

steps. She chooses to transport such nouns into the TL in a borrowed, transliterated form, like in: كركديه، فول، جلابية، *gallabiyah, Fuul, Karkadeh*. This is in spite the fact that, two of them, namely فول and كركديه, have TL equivalents (*fava beans* and *hibiscus*) which can aptly transfer the exact SL denotative meanings.

The following instances are proper nouns with vocatives:

محمد أفندي، معلم صبحي، حاج محمود، أبو أمل، أم عصام، عمك مجاهد

Muhammad Effendi, Ma'allim Sobhi, Hagg Mahmoud, Abu Amal, Umm Essam, Old man M'gahed

They represent the authentic Egyptian socio-linguistic tradition of calling people by their parenting titles *Abu* (father of), *Om* (mother of), *Hagg* (for those who fulfilled pilgrimage), *Ma'allim* (for a craftsman or someone who has business of his own). The translator keeps this tradition through borrowed, transliterated vocatives. Such hues drag the TT towards the SC in general and the author's cognitive individual world in particular. Moreover, the salutation expressions are no exception from this borrowing technique, like in translating سلام عليكم as *salaamu aleikum*. In these examples, the translation method is strictly literal to the extent of retaining the same phonemic form of the word. El-Ghobashy states the reason of transliterating such items in the paratext as wishing to keep the novel's "Egyptian spirit" (translator's note, viii). Yet, in the example of عمك مجاهد, which is translated as *Old man M'gahed*, El-Ghobashy opts for what Ghazala (2008) calls loose free translation (p. 13), interpreting the nominal group عمك as a vocative for a dear elderly.

In other instances, Aslan does not only keep the Cairene spirit in his ST, but also explicates some items specific to the Egyptian countryside as well through using concrete nouns. In order to transfer such spirit in a rather assimilative manner, loose free translation method is opted for by El-Ghobashy. She transfers both the denotative and connotative meanings of the nominal items with additional, modifying nominal or adjectival groups to describe the shape, form, function, taste and flavor of these lexical items. Such explanatory, expressive method clarifies Aslan's tiny cultural details and elucidates his down-to-earth style, like in:

قلة، مزمار، الزير، المسبحة القديمة، كفن، خشبة، طبلية، إيجار قديم، كارو، بلاص المش الصغير،

جنبنة قریش

Earthenware drinking jug, woodwind instruments, clay water-storage urn, the old prayer beads, burial shroud, panel of wood, round eating table, rent controlled, donkey-driven car, earthenware jar of spicy, aged homemade cheese, homemade cheese

As for Egyptian marriage customs, El-Ghobashy employs the same loose free translation by interpreting the meaning so as to be understood by the TR. She designates modifiers to describe the purpose of each of these customs: like noun modifiers as in (*marriage contact* كَتَبَ الْكِتَابَ) and modifying phrases as in (*customary gifts of gold from her fiancé* شِبْكَةَ مَهْرٍ, dowry gift). She does the same with jobs related to Egyptian culture, describing them with modifiers- either nouns or adjectives labelling the function they undergo, like in:

بتاع الفحم، معددة، الشيخ مصطفى الصفتي المعروف، العربي، الفحم، مغسل

The cool man, female mourner, the mover, the cool dealer, a ritual washer man

El-Ghobashy chooses to add an expressive modifying adjective *the stentorian-voiced* for *Shaykh Mustafa al-Safti*, and expressively explains the nominal profession *الصييت* as *Quran reciter* to elucidate both the profession and the reason of fame. Similarly, the female accessories linked to the Egyptian culture like: *حلق مخرطة*, *كردان*, *خلخال* are described by full-fledged modifiers of shape as *ankle bracelet*, *filigreed necklace* and *heavy door-knocker earrings*.

Furthermore, the nominal groups which describe the Egyptian managerial hierarchy and the fabric of governmental procedures are used by Aslan to depict the features of his Egyptian socio-cultural milieu. El-Ghobashy translates them interpretively also by loose free translation method. She translates the meaning as she infers by paraphrasing the nominal groups in a transcultural, summarized manner. She opts to transport them as provisional established equivalents, closer to the cognitive mindset of the TR and his TC, and quite expressive for the conceptual connotative meaning of the terms. Terms of entities and bodies attain both translational faithfulness and acceptability, like:

الاتحاد الاشتراكي، شركة بيع المصنوعات، مصلحة البريد، مستشفى الموظفين، جزاء واحد، دفتر

الحضور والانصراف

Arab Socialist Union, Established Textile Company, Postal Service, Civil service hospital, a single probation or disciplinary action, time sheets

Loose free translation can, in some instances, result in erroneous interpretation, like the term *بدل طبيعة عمل* which is rather misunderstood in the ST in the first place and thus is not meticulously translated in the TT. Supposedly, it means an additional financial bonus to the monthly salary; a compensation for the difficult, exhaustive nature of certain jobs. However, El-Ghobashy translates it as *Unemployment compensation* which means a remuneration of unemployment.

El-Ghobashy keeps this loose free translation method in transferring lexical categories with religious, social, historical and cultural hues delineating Aslan's

cognitive world and appositely demarcating the peculiarities of his unpretentious style. She adds extra lexical items to elucidate such hues, like in:

لكن عقله راح ناحية الملكين.

His thoughts turned to the two angles who counted up good deeds and sins.

قبل قيام الثورة

Before the 1952 Revolution

إذا مات جمال عبد الناصر، فكلكم جمال عبد الناصر.

"If Abd al-Nasser dies, then all of you are Gamal Abd al-Nasser!" It was the 1954 assassination attempt in Alexandria.

النهارده الجمعة.

Today is Friday, there's no school.

سمعها تقول بين الكلام والغناء: "والله زمان يا سلاحي".

He heard her saying in singsong the famous wartime tune, "How long it's been, my shield".

ضربت نرجس بيدها على صدرها وهي تجلس على حافة الكنبه الأخرى. وأمسكت بذقنها.

Nargis thumped her chest with one hand as she sat on the edge of the other sofa, cupping her chin with the other hand as a gesture of perplexity.

Religious background is expounded when the translator adds an explanatory relative clause *who counted up good deeds and sins* to the SL dual noun *الملكين* so as to familiarize the TR with the religious concept of the two angles, whose theological duty is to monitor and record one's good and bad deeds according to the Islamic doctrine.

Examples with historical background are also explicated. The numerical modifier *1952-the year in which the revolution against monarchism erupted in Egypt-* is added to the adverbial compliments to inform the TR about a pivotal event in the SC and to pinpoint which revolution is exactly meant within the cognitive context of the ST. Similarly, a marked theme independent clause *It was the 1954 assassination attempt in Alexandria* is added to the TT segment to explain the historical background of the assassination attempt that took place in the mid-fifties of the last century aiming the late Egyptian president Gamal Abd al-Nasser.

The socio-cultural background apparent in the last three ST segments is elucidated by loose free translation method also. For instance, a descriptive, informational independent clause *there's no school* is added to familiarize the TR with the setting of the ST. It indicates that, Friday is the weekend day-off in most Muslim countries; being the prayer day. Similarly, the popular song *والله زمان يا سلاحي* is an artistic heritage, clarified by adding an explicative modified nominal group *the famous wartime tune* to acquaint the TR with the famous song which used to be the Egyptian national anthem in the fifties and sixties of the last century. The words of the song are translated directly to convey the literal semantic meaning intended in Aslan's ST, with the tiny alteration of using *shield* instead of weapon to retain the musical artistic tone.

Bodily gestures and movements are translated by El-Ghobashy using the same loose free translation method that gives the TR the most prominent translational focus. Being rather translationally problematic, as socio-cultural items, interpretive lexical TT items are added to overtly explain the purpose behind such gestures in the SC, dragging the TR to the Aslan's cognitive gestalt. The two infinite verbs *thumping* one's chest and *cupping* one's chin are verbs visualizing the exact physical, body gestures. Both are indicators of bafflement, bewilderment and exclamation. The additional complimentary phrase *as a gesture of perplexity* aptly conveys the meaning. The adverbial complement *in shock* compensates the pragmatic meaning of the physical cultural gesture of slapping one's bosom or chest, implying puzzlement and shock.

In general, Aslan's stylistic choice of lexical items is quite simple, clear and straight forward. His verbal groups are unsophisticated, yet quite expressive within the contextual background. The verbs vary between stative and dynamic according to the intended meaning and state of mind he wishes to convey. In the following instances, El-Ghobashy opts for what Ghazala (2008) calls bound free method of translation (p. 12), in which she retains Aslan's stylistic choice of certain verbs by framing them with a flavor of particular aestheticism. She keeps the stative or dynamic meanings of the verbs, yet adds some particular, extra semantic hues, like in:

but that feeling waxed and waned إلا أن هذا الشعور كان يزيد أو يقل

wigging a mouthful of water أخذ شربة ماء

stashed them both in the closet وركنهما في الدولاب

ضحك خاله عبدالعزيز أبو شنب *snickered* Uncle Abd al-Aziz

يصيح في العتمة *he'd slur*

Sprinkling some salt and drizzling oil over بوضع قليل من الملح و الزيت على الفول *the fuul*

Her style not conducive to bantering لا يساعد على الأخذ و الرد

Afaf juggled the kids, Murtagi, and the shop عفاف المشغولة ما بين أولادها و الحاج مرتجى و الدكان

The two verbs *waxed and waned* semantically mean gradual change of size, more than mere increasing and decreasing. The infinite gerund *wigging* denotes galloping of water more than just drinking and *stashed* meticulously holds more semantic load than *hid* for instance, indicating resentment and bitterness. Besides, *snickered* summarizes the whole contextual situation in which Abdel Reheem's uncle scornfully smiles at what he believes to be mere lies from his nephew's part. Likewise, *bantering* adequately exhibit the ST contextual narrative scene, as it replaces the two identified nominal groups *الأخذ و الرد* of having a witty conversation. This indicates Nargis' dissatisfaction with the discouraging, punitive conversation manner of Soaad-her brother Abdelreheem's second wife, who leaves no space for congenial, earnest talk. The finite, negated verb *لا يساعد* is translated as a negated adjectival modifier *not conducive*, which is more expressive and particular than the more general negated finite verb *doesn't help* for example. Besides, by using the two infinite verbs *sprinkling* and *drizzling*, the translator meticulously describes the process of fixing the typical Egyptian breakfast of fava beans, through which grains of salts are actually speckled and oil is truly oozed as a thin thread. The SL modifying adjective *المشغولة* is translated as *juggled*, which means tossing a number of objects in the air and trying to keep them whirling. This aptly delineates the idea of Afaf's (Soad's sister) struggle to keep her home, work, kids and senile dad all intact. Thus, this translational option does not only convey the denotative meaning of the ST segment, but also outlines a whole social, cognitive gestalt of a single mum's sufferance. This schema is culminated by the infinite verb *to man* which expresses the social role assumed by Afaf in: *الوقوف بنفسها في الدكان to man the shop*.

كيف كانت تعرف، لترسل ضحكاتها الفاجرة تهدر هكذا في عز الصمت؟ تختار أوقاتا يكون فيها الكرب قد سكن واحدة من حجرات البيت أو أكثر وتطلقها، قارحة، تزرى بالمصائب، وتشحن الخلق، بالهيجان والبهجة؟

*How did she know to let her laughter, peal out like that in the utter silence?
To choose a time when grief settled in one or two of the house's rooms and then
let it out, brash, spurning misfortune, and filling the world with excitement and
joy?*

The translator employs the same bound free method of translation in this ST segment, achieving both translational faithfulness and contextual aestheticism. Aslan's ST segment context implies beauty, velvetiness, allure, desire, disappointment, sarcasm, misfortune and gaudiness, exemplified in Basima; Abd Al Reheem's ex-girlfriend and his sister's neighbour. The SL verb *تهدر* is aptly translated into the finite phrasal verb *peal out* denoting loud voice, without spiteful echoes. Besides, El-Ghobashy opts for a wise decision of not retaining the literal meaning of debauchery which the SL adjective *الفاجرة* implies, as Aslan probably never means to imply Basima's immorality or dissipation. Thus, she translates the ST noun *الهيجان* to the mitigated TT noun *excitement* with no sexual hues. However, this does not exactly convey Aslan's intention of benign sexual desire that steers ecstasy, as Basima is the figure of vigor and splendor which brightens the rather miserable lives of Fadlallah Uthman inhabitants. However, the translator makes up for this by using the modifying adjective *brash* which indicatively replaces the SL modifier *قارحة* to imply noisiness, imperiousness and self-assertiveness, and the infinite verb *spurning* replacing the finite verb *تترى* to convey Fadlallah Uthman inhabitants' rebuff, derision and contempt to adversities.

Iconicity or sound symbolism, another feature attributed to lexical categories, is considered by Boase-Beier (2014) as a cognitive stylistic feature that reflects the author's artistic hues. However, in such instances El-Ghobashy favors faithfulness over aestheticism. She opts for what Ghazala (2008) calls direct literal translation method (p. 9), by which meaning is accurately, literally and contextually transferred in the TT. Nonetheless, the phonological and rhythmical dimensions are not reflected in this type of directly translated segments, like in:

العربية بقت على الزنط. اسمه الجنط مش الزنط

The truck's on the flaps. It is called the rim, not the flaps

This ST segment is rather phonologically problematic. It represents Al Bahy Uthman's confusion between the word *الجنط* (a metal circle on which the rubber of the wheel spins) with the cap which he used to wear while he was in service *الزنط*. Such mishap is essential in exhibiting Al Bahy's emotional

doddering, being obliged to leave his lifelong job, due to pension rules. The two nouns are semantically translated, giving no heed to the phonological level to attain the least level of faithfulness. However, this dims the ST gloomy sarcastic atmosphere Aslan wishes to convey and turns down the dramatic effect of Al Bahy's distress.

وجاءته الترنيمة من عمق الدار: "نادى المنادى وسمعته بودانى، من مات شقيقه ما يعوضوش
تانى"

The tune came to him from the depths of the house: The caller called out and I heard him with my own ear, he who loses his brother can never make up for him

Similarly, in this ST segment, the phonological scheme with salient rhythmical pattern is apparent. It is a part of a popular old ballad or tune, used to describe the tragic loss Abdel Reheem experiences by the death of his sister Nargis. The direct literal translation method actualized by replacing the SL lexical items with TL ones does not retain the same musical effect of phonological rendering.

Aslan's cognitive reality is simple, unassuming yet opulent with details, prolific with realistic everyday aestheticism. Therefore, he employs idioms and proverbs as a stylistic feature of cultural, linguistic distinctiveness. El-Ghobashy assumes such meek beauty, attempting to retain the idiomatic expressions that exhaustively help portray the author's cognitive locale. This necessitates the usage of various translation methods. In the following examples, she uses bound free translation method to keep the idiomatic, stylistic flavor of the ST, like in:

Umm Hanafy was a little under the weather أم حنفى بعافية شوية

Apple of my eye يا عين أمك

It is just a few blocks away المشوار؟ خطوتين

It took the wind out of him وقاطع النفس

The distance? A stone throw away دول خطوتين

By substituting the two ST idioms *under the weather* and *took the wind out of him* with two TL equivalent idioms, the translator conveys the connotative hues of meaning and keeps the register of informal language mediated in the ST. Moreover, the choice of retaining idiomatic expressions achieves familiarity, like in: *يا عين أمك Apple of my eye* which happens to be so semantically and structurally

close to the ST idiom. Furthermore, the SL dual noun *خطوتين* which conveys the concept of short distance between two places, is once translated as *A stone throw away*, and in another segment as *a few blocks away*. Meaning in both instances is opted for according to the ST phrasal context meticulously hitting on a close TL connotation. *A stone throw away* implies short distance, while *a few blocks away* describes neighbouring, nearby houses of Fadlallah Uthman street. Therefore, this TL oriented, bound free translational method brings the TR closer to the cognitive ecosphere of the Aslan's ST, by retaining both meaning and form and reflecting the spirit of the ST, keeping the TR aware of the narrative, cultural and literary flow.

In other idiomatic instances, El-Ghobashy resorts to direct literal translation method as in the following instances:

You can piss on my grave if they get back together هيء: أبقي تعالى شيخ على قبري

This cynical rather vernacular phrase of skepticism is literarily rendered maybe to keep the contemptuous air Al Bahey Uthman wants to invoke proving the truthfulness of his point of view about the failure of Abdel Reheem's first marriage. El-Ghobashy leans towards the ST atmospheric context and spirit, in spite the fact that the TT idiom may seem awkward and unfamiliar to the TR, who may not be able to relate urinating on graves to resentment and incredulity. Besides, there are other TL idioms that can deftly denote the meaning like *not in a thousand years* or *when hell freezes*, for instance.

Similarly, the translator refrains from complying with the norms of target-oriented substitution, sometimes unjustifiably resorting to direct literal translation, like in:

the boss was a thief حاميها حرامي

Like a grain of salt in water فص ملح وداب

This can be understandable in case of having no alternative in the TL, or if the idiom is quite characteristic to the SC, so keeping it would preserve its hue. Nonetheless, the first idiom has an alternative in the TT like in: *a fox guarding the henhouse* for instance, and the other can be either paraphrased or rendered by using an exaggerating expression of disappearance, like: *disappear into thin air* or she can simply use the verb *vanish*.

In the following instances, idiomatic expressions are translated using loose free translation method:

سامية تقول: "قال يا روح ما بعدك روح". وهو يقول: "الله! إذا جالك الطوفان، ارمي ولدك تحت رجايبك"

Samia expressed surprise and he said, "Come on, don't you know the saying "When flood comes in, throw your kid beneath you?"

بكرة تعقل لما تدخل دنيا
مستورة
was taken care of

In the first and second examples, the loose free translation method implies faulty meanings, rather remote from the one intended by the ST author. The proverb *قال يا روح ما بعدك روح* is substituted by a verb phrase *expressed surprise*, a structure that does not denote favoring one's own good over other's especially at time of danger. The additional exclamatory interrogative *don't you know* is added may be to elucidate that preferring your own safety is something well known and thus justifiable. This is intensified by the nominal group *the saying* so as to inform the TR that this is a famous saying. In the second example, the idiomatic, rather colloquial segment which connotatively means getting married is translated as *goes out into the world* which means to have further practical experience in life and this is not the intended ST meaning which idiomatically refers to getting married. Similarly, the idiomatic adjective *مستورة*, which means quite well off or having an ample sum of money is changed lexically and structurally with rather different focal, cognitive category to *was taken care of*- a passive phrasal verbal group that does not exactly convey the connotation of richness, but implies dependency on others; a meaning not implied in the ST.

منورين، ياسيدي
It's so bright in here

In this example, on the contrary to the previous three, loose free translational method yields implicit, pragmatic interpretations from the part of the translator. The one word idiom *منورين* denotes a compliment which means that, your presence brings brightness, bliss and glare. At this point in the ST narrative, the power is off and when Abdel Reheem enters his sister's house he finds her and her husband lightening a kerosene lamp, so he utters this compliment word. The ST compliment is translated as *it's so bright in here!* – a TT assertive, independent clause which conveys the intended meaning of being cynical of the partial darkness.

3.2 Grammatical Categories

Retaining aesthetic, stylistic artistry of literary works sometimes stipulates inflections of grammatical structures, especially when both languages are quite variant and belong to different origins. Therefore, "syntactic or semantic elements

are subject to constant reformulation and modification in accord with the TL rules and the gestalt image with TL schemata" (Jiang, 2008, p. 861). The following instances exhibit the different constellations of grammatical choices formulated to accomplish artistic worth by employing mainly loose free translational method, like in:

حتى أطلقوا عليها "بسيمة الموضة" و اتهموها بالمشى البطال.

So they called her "Basima a la Mode" and accused her of being a tramp.

The structural fabric of the ST segment is altered to another focal point of cognitive category in the TT, to convey a certain pragmatic meaning within the course of events. Thus, the modified ST noun المشى البطال is translated as a participial phrase *being a tramp*, which changes the cognitive focal category from the immoral behavior to Basima herself, who is overtly described as being a tramp (an accusation that proves later to be totally fallacious). Such translational change lays somehow an emphasis on this character. Besides, the French borrowed adjective *a la Mode*, as a TT equivalent for the title the people of Fadallah Uthman give to Basima, is quite indicative of her as a coquette.

ظلت تفعل ذلك رغم كل الكلام.

She never changed her ways even with all the tongue-wagging.

The translator opts for changing the grammatical structure to intensify the semantic meaning. The ST affirmative clause ظلت تفعل is changed into the finite TT negated verb *never changed*. This exaggerates the idea of persistence from Basima's part to go on with her spontaneity, glamour and impulsiveness giving no heed to bitter gossips. The translator also substitutes the semantically general single noun الكلام with the compound noun *tongue-wagging*, which is more specific at expressing false blathering which tarnished the wronged Basima's reputation.

يتناول الملف الذي تضخم و ذبلت أوراقه.

Then picking up the enlarged folder with its dog-eared papers.

The substitution of the ST finite verb ذبلت with a compound, modifying adjective *dog-eared* actualizes visual and semantic vividness of emaciated papers, worn out by time and despair. It also indicates the abortive attempts of Al-Bahey Uthman to extend his pension time yet with no avail; a disappointment that eventually ended his life.

ثمّنها سترهم بين الناس.

the money they brought kept their heads high.

The TT segment exhibits both faithfulness and aesthetic acceptability. The clause سترهم بين الناس is translated idiomatically as *kept their heads high*, changing the whole syntactic structure to highlight the pragmatic connotation.

وراح ينثر محتوياتها على عبد الرحيم وهو فى القماش المحكم.

And sprayed its contents over Abd al-Raheem in his snug swaddle until the place filled with the scent of soap and lemon cologne.

Aslan's ST is full of visual and physical details. The scene of Abdel Reheem pre-burial wash is fully envisioned in the ST, and thus needs to be equally envisaged by the TR. The translator adds a whole dependent clause in the TT to describe the spoor of soap and lemon-a typical odor of the Egyptian pre-burial ritual, indulging the TR in the SC religious ritual.

Good God! testify to the oness of God وحده

The exclamation sentence *Good God!* is added to the imperative clause *testify to the oness of God* which substitutes the Arabic imperative verbal phrase وحده to clarify to the TR that such religious expression is employed during funerals or burials to express sorrow and grief, yet with acceptance of God's will.

3.3 Figures of Speech

Figures of speech are stylistic devices that add to the aesthetic value of the literary work and help delineate an outline for the cognitive world built by the author. Metaphor for instance, according to Hussain (2017), "has been regarded as a unique design that completely relies on the cultural familiarity with a particular culture to take full effect" (p. 78). Therefore, it needs cultural expertise and stylistic awareness to understand the pragmatic, aesthetic and connotative hues of a certain figure of speech. El-Ghobashy attempts to create a cultural familiarity for the unsophisticated figures of speech depicted by Aslan by using bound free translation method, like in:

Ihsan's Kids are little devils ولاد إحسان شياطين

Sprightly as a monkey آهه زى القردة

The two ST figures of speech in these two instances are rhetorically retained. The metaphor of little naughty children as devils is familiar to the TR; a

frequently used one within the TC cognitive representation. Thus, it is transferred per se, yet amplified with a modifying adjective *little* conveying a sense of endearment and affection for the grandsons, whose naughtiness is not authentically reviled. However, the ST simile of describing someone as healthy and vigorous as a monkey is not exactly familiar in the TC. The idea is more associated with being playful or mischievous. For instance, a more familiar one to physical fitness may be *fit as a fiddle*. Nonetheless, to render the artistic value of the image more acceptable, the translator foregrounds an additional modifying adjective *Sprightly*, which describes the energetic and vigorous shades of the simile.

However, in some TT segments, El-Ghobashy resorts to free loose translation method by adding some the rhetorical, figurative detail herself to visualize Aslan's cognitive schema, like in:

وأغلقوا الباب على أنفسهم.

Closed their door to keep out praying eyes.

The translator adds the infinitive phrase of purpose *to keep out praying eyes*, with the animising adjective *praying* modifying the noun *eyes* to intensify the sense of the intervention of curious neighbors in other people's affairs among the lower middle class, portrayed in Aslan's spatial setting.

3.4 Context and Cohesion

The context of Aslan's cognitive world is depicted in some instances through induced schemata, of literary nature, exhibiting artistic development of rhythmic, tonal and lexical structures. Such authorial attitude is smoothly recreated in the TT in a visual, impeccable manner, imparting the same degree of contextual beauty. Moreover, El-Ghobashy keeps Aslan's directness of addressing the readers revealed in narrative, commentary remarks.

In the following instances, El-Ghobashy applies bound free translation method to attain cohesion and retain the ST context, like in:

فضل الله عثمان من هنا، مساحة طافية من الظل و النور. اللمبات هالات محمرة متباعدة على المحال القلبية المقفولة، وفي قلب كل هالة، لم يكن في وسع الأستاذ أن يميز شيئاً، ولكن في أطرافها، حيث يخف النور، أو تشف العتمة، كان يميز أحياناً ضلفة شباك، أو باباً، أو مسحة من جدار.

From here, Fadlallah Uthman is a billowy space of shadow and light. The lamps are red halos hanging over the few closed shops. Mr. Abdallah can't see what is at the center of each halo, but at its edges, when light fades and the darkness turns diaphanous, he can sometimes make out a window shutter, or a door, or a trace of a wall.

The deictic expression *هنا* is directly translated as *here* to attain cohesion of place related to the pivotal ST spacious context *Fadlallah Uthman*. Besides, cohesion is also attained by using words from the same semantic field. This is apparent in the detailed suave description, using the modified nominal structures: *billowy space of shadow and light* and *red halos hanging* which aesthetically mediate the contextual uniqueness of the street, its houses and walls. The combination of colors, light and tone dexterously attain cohesion of structure and context like in: *when light fades and the darkness turns diaphanous*, where the translator changes the finite verb *تشف* to finite verb *turns* indicating gradual change modified by the adjective *diaphanous* denoting idea of plodding radiance.

Furthermore, El-Ghobashy resorts to a cohesive device of elegant variation when she translates *الأستاذ* explicitly as *Mr. Abdallah* to keep the TR in the light, relating this referent to the character referred to in previous parts of the narrative.

أسرع البهي إلى فضل الله عثمان وهو يمسك ذيل الجلباب، بينما خطفت نرجس الملاء ووضعت البرقع على وجهها واندفعت.

Bahey ran out to Fadlallah Uthman, hitching up his gallabiyah, Nargis quickly put on her face veil and black wrap and followed suit.

In the previous instance, El-Ghobashy seeks to achieve cohesion by adding elliptical elements as the pronouns *his* and *her*. She also relates the TT lexical items through gerund phrases like *hitching up* and adverbs like *quickly*. The choice of translating the ST noun *الملاء* as the interpretive modified noun *black wrap* (to be rightly understood by the TR) and the ST finite verb *اندفعت* as the idiomatic verb *followed suit* (to cohesively relate Nargis' action to her husband's) achieves some kind of scene visualization and connectedness.

وأفاق على الهياج الذي صنعه مرافقو المرشح الذي دخل محمولا من طريق النيل.

He awoke from his reverie to the clamor made by the entourage of the candidate, who came from the Nile road.

In this instance, to achieve cohesion, El-Ghobashy opts for adding the TT explicit nominal group *his reverie* with the elliptical possessive pronoun *his*, to relate the idea of musing imagination to Al-Bahey Uthman. While the relative clause *who came*, as a cohesive device, further elucidates the meaning of the TT segment.

تتابع خيب الخيل التي يقودها الرجال النائمون في ضباب الصباح. تسمع رنين الأجراس النحيلة وهي تتأرجح. تشيعها وهي تخبو وتغيب، واحدة تلو الأخرى عند انحناء النهر.

She follows the horses 'trots as they're steered by sleeping men in the morning fog, listening to the rolling of the thin, swinging bells, following them as they trail off in the distance and die out one by one at the bend of the river.

Aslan's style is artistically expressive of the kinetic flow of the whole setting of the serene dawn scene describing Grandma Hanem's loss and wandering in the streets. El-Ghobashy achieves cohesion through using successive participial phrases linked with punctuation marks mainly commas. She changes Aslan's abrupt and short style into flowing sequence of one independent clause, participial dependent phrases and a final dependent clause to draw a unified visual schema of simplicity, placidity and nebulousness. In spite of this slight change, the TT flow moves in a quiet, discreet, subtle, literary rhythm; very close to the style of the ST.

4. Conclusion

The previous analysis exhibits that, the lingua-cognitive, stylistic approach used to analyze the translation of the literary stylistic features of Aslan's novel *Aşafir al-Nil* (2005) and its TT English translation by El-Ghobashy *Nile Sparrows* (2008) proves to be both pertinent and prolific. Leech and Short (2007) lingua-stylistic approach allows a systematic selection of the lingua-aesthetic, stylistic features of Aslan's ST. Ghazala's (2008) proposed translation methods are expedient in analyzing the translational choices which El-Ghobashy opted for in translating the ST lingua-stylistic features. Boase-Beier's (2004, 2014) cognitive stylistics approach, as a basis of the whole translational choices, reveals the socio-cultural aspects, state of mind and cognitive schemas underlying them.

Examining the lingua-cognitive features of Aslan's ST proves that its aesthetic value lies in the smoothness of lexical, structural and rhetorical simplicity it enshrines. He employs unassuming, everyday lexical items that are a mixture of modern standard Arabic and colloquial Cairene Arabic. His lexical reservoir is full of cultural bound items of the Egyptian locality; whether reflecting

the neighborhood of Fadlallah Uthman or bearing traces of the Egyptian countryside. He uses idiomatic expressions in a so inconspicuous manner that the SR would never feel any kind of pretense. Similarly, figures of speech especially metaphors are so naturally interwoven that they seem part of the natural linguistic flow of the narrative.

Probing the TT exhibits that in most of the analyzed translational instances, El-Ghobashy attempts to do justice to Aslan's lingua-cognitive features as well as his aesthetic stylistic nuances. This is achieved by employing more than one translational method. In translating lexical categories, she resorts to direct, phonemic transliteration of some words, vocatives and items to be transferred per se, (a method not explicitly indicated by Ghazala (2008), but employed by El-Ghobashy). This is justified as an attempt to render the Egyptian cognitive spirit within the realistically depicted by Aslan in the ST. Similarly, El-Ghobashy's keenness to reserve the cognitive, authorial state of mind in the TT makes her resort sometimes to direct literal translation. However, this translational method fails to preserve the sound symbolism or the rhythmic uniqueness of ST instances with phonological representation.

El-Ghobashy's eagerness to keep the change that may take place through the nexus of translation to the minimum is applied by employing bound free translation method. She identifies Aslan's lexical choices which are intuitively appreciated by the SR and attempts to make them nearly equally appreciated by the TR. She tries to meticulously retain the meaning of the SL lexical items and their contextual hues, by using TL lexical items (especially verbs) with particular semantic connotations, more specific than the ones in the ST to attain more accuracy.

Similarly, in other examples, the translator tries to employ bound free translation to the extent of finding TC substitution for the culture-bound lexical items that have to do with many aspects of the Egyptian society. Nonetheless, her translational, stylistic choices in a few instances deviate from the ST intended meaning. She also inclines towards literariness or paraphrasing with no apparent reason, causing sometimes faulty interpretations and linguistic and stylistic inadequacy.

However, in other instances, she depends on loose free translation resorting to interpretive, paraphrasing, additional lexical items. She uses such items to modify shape, size and function to give the TR a chance to visualize Aslan's cognitive world. She attempts to reveal the author's state of mind and his cognitive

milieu by adding explanatory elements to ST segments that have specific socio-cultural, historical and political dimensions.

As for translating grammatical categories in the novel in general, El-Ghobashy transfers the ST as meticulous as possible while abiding by the rules of the TL. However, retaining stylistic artistry of literary works sometimes stipulates structural, manipulative modulations of grammatical units. Therefore, in some instances the translator resorts to loose free translational method to convey a certain pragmatic meaning or to put emphasis on certain elements. ST clauses, phrases, nominal, verbal and adverbial modifying groups take another structure either by alteration or addition, to render the ST segments more readily grasped, closely envisioned and thus more thoroughly cherished.

Furthermore, figures of speech are aptly rendered by El-Ghobashy. She keeps the rhetorical level of the ST, by portraying the same figurative gestalt in most cases; bringing the TR closer to the ST and retaining its artistic, rhetorical value. She employs mainly bound free translation method, transferring the figures of speech per se, yet with adding some descriptive, rhetorical, figurative details to elucidate Aslan's simple, narrative style. In an instance, she adds the figure of speech herself in the TT to visualize the abstract meaning.

Concerning the last stylistic categories of context and cohesion, they are aptly attained in the TT in general by employing bound free translation method. Few translational segments are selected to show how the translator attempts to depict the authorial attitude and cognitive mind state in some instances through induced schemata, of literary nature, exhibiting artistic development of rhythmic, tonal and lexical structures. She also employs deictic expressions, elegant variation, elliptical elements, relative clauses, connectives and even added items to achieve cohesive unity in the TT as a whole.

Eventually, it can be inferred that El- Ghobashy adopts an analytical, cognitive, style-based approach in translating Aslan's linguistic, stylistic features, his artistic elegance and his literary ingenuity. She attempts to prioritize accurate transference of aesthetic beauty by matching adequate faithfulness with creative ingenuity of lexical items, grammatical constructions, rhetorical contrivance, contextual, cohesive structure and tonal cadence. Through applying variant translation methods, she mostly exhibits Aslan's lingua-cognitive, stylistic nuances as well as his aesthetic originality producing, to a great extent, an effective impact on the TRs closely analogous to the one experienced by the SRs.

5. References

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الميزات الجمالية اللغوية لترجمة عصافير النيل لأصلان: منهج إدراكي اسلوبى

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المستخلص:

تقدم الأعمال الأدبية منظوراً كاملاً للأبعاد المحتملة التي يجب مراعاتها أثناء عملية الترجمة. تهدف هذه الورقة البحثية إلى اتباع منهج ليش و شورت (2007) (اللغوى فى ضوء الإطار المنهجى الإدراكى الذى وضعته جيان بوزيه بيبير (2004, 2014) لترجمة النصوص الأدبية لتحليل رواية عصافير النيل (2005) لإبراهيم أصلان بخصائصها الأسلوبية ونسختها المترجمة التى قامت بترجمتها منى الغباشى (2008) واستخدمت طرق الترجمة التى وضعها غزالة (2008) لتحليل أساليب الترجمة المتبعة فى ترجمة الرواية. تظهر رواية أصلان كعمل أدبى ذو قيمة جمالية، فنية واضحة من خلال نسيج بسيط، غنى بالكلمات المعبرة والبلاغة الواضحة والتركيبات النحوية والدلالية. ويثبت من خلال التحليل أن نص الغباشى المترجم يحمل العديد من الملامح الإبداعية الأدبية المشابهة إلى حد بعيد مع رواية أصلان، من خلال اتباع عدة أساليب فى الترجمة. وعلى الرغم من وجود بعض الاستثناءات القليلة للغاية، نجحت الغباشى إلى حد كبير فى الحفاظ على براعة انتقاء الكلمات والألفاظ، ونقل الجوانب الثقافية للنص، وكذلك نقل التعبيرات الاصطلاحية والاستعارات وغيرها من الصور الجمالية، هذا بالإضافة إلى تعديل البنية الأسلوبية النحوية الخاصة باللغة لتتوافق مع قواعد اللغة المستهدفة من خلال النص المترجم. كما حاولت أيضاً الحفاظ على تماسك النص ووحدة السياق. تساعد كل هذه الخيارات المتبعة فى عملية الترجمة على إعادة بناء جماليات النص الأصلي، وتحديد هويته المحلية والاحتفاظ بواقعه الإدراكى، عن طريق الاحتفاظ بالميزات والخصائص الأسلوبية للغة أصلان الأدبية، مما أتاح للنص المترجم إلى حد كبير، أن يكون له تقريباً ذات التأثير القوى الملحوظ على القارئ المستهدف، مثل ذلك التأثير الذى يتركه النص الأصلي على قارئه.

الكلمات الدالة: الأسلوبية الإدراكية، الخصائص الأسلوبية اللغوية، الترجمة الأدبية، العناصر الثقافية الخاصة، القيمة الجمالية.