Translating Diana Abu Jaber's "*Arabian Jazz*" from English into Arabic with Reference to Major Stylistic Features

by

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ملاحظة : ان هذا البحث من انجاز الأستاذين الفاضلين Abdullah Shunnaq and Rasha Ahmad...
و لقد نشر في عدد السابق باسم الأستاذ الدكتور عبد الله الشناق المحترم ..
و ادراكا للخطأ و تبعا للتقاليد العلمية الأصيلة نعيد طبعه مرة ثانية باسم الباحثين... مع الاعتذار

Introduction

Arab American literature has been in existence in the U.S. for over a century. Nevertheless, it has only recently begun to be recognized as a part of the ethnic landscape of literary America (Majaj: 2008). As a matter of fact, the last two decades have witnessed a dramatic increase in publication by Arab American writers. Ludescher (2006:93) views Arab American literature as a mirror of the patterns of Arab American history, which scholars have traditionally divided into three phases, based on the three distinct waves of Arab immigrants who came to the US. The first one extended from 1885 to 1945, the second from 1945 to 1967, and the third from 1967 to the present.

Diana Abu Jaber was born on the fifth of November 1960, in New York. Her father Ghassan Abu-Jaber is an immigrant, whose father was a descendant of a Bedouin family in Jordan and whose mother came originally from Bethlehm. Diana's mother is Patricia Abu Jaber, an American citizen. Diana Abu Jaber often writes about issues of culture and identity. Being herself a daughter of an Arab father and American mother creates a kind of struggle with regard to her hybrid life and identity, and this obviously affects her literary style and the themes she addressed.

Arabian Jazz is Abu Jaber's first novel published in 1993. It is basically based on the continuous clash between the past and the present, between dream and reality, and between the ways of 'the old country' and the lifestyle of the new. *Arabian Jazz* presents a humorous, lyrical and balanced depiction of lives in the Arab American community (http://www.enotes.com/arabian-jazz-salem/arabian-jazz). It tackles the conflict between the traditions of the Arab culture and the modern American culture. Through the various comic characters of the novel, Abu Jaber was able to highlight the confused identity that Arab-American families' experience.

Arabian Jazz is considered by many as the first mainstream Arab American novel. In this context, Alice Evans points out that *Arabian Jazz* is "thought to be the first novel about the Arab American experience." Evans (1996:39). It won the Oregon Book Award (1994) and was finalist in PEN/ Hemingway Award (1994).

The novel focuses on Matusseum's daughters' struggle with their identity after the death of their American

mother in typhus during a visit to Jordan. Melvina and Jemorah are in continuous conflict between following the old country traditions in one hand, or the modern life style of the American society on the other hand. Both Matusseum and his sister, Fatima desire the two girls to follow the traditions of their motherland, rather than the western cultural values. Fatima is disgraced that her nieces are not married yet; she makes it her sacred task to find suitable suitors for them. Jemorah, the eldest daughter, has not found a satisfying career for herself. She struggles throughout the novel with her cultural background; she is also uncertain about her role and identity. She appears to be stuck in between: not quite Arabian, not quite American. She could neither merge in the American traditions, nor find the Arabic traditions comfortable and satisfying for her cultural void. Meanwhile, Melvina, her younger sister, successfully commits herself to her job as a nurse. While the plot centers on the life of the transplanted family, it also looks at their community as a whole and how a small town in New York treats Arab Americans. Hence, Abu Jaber, in *Arabian Jazz*, examines the concept of identity developed by the secondgeneration of Arab-Americans, who feel being outcast and disregarded in the American society because of their hybrid cultural backgrounds

Translation is a creative activity that rooted itself at a very early period of time in both the East and the West. Its significance has grown rapidly and constantly in communicative studies; it has become a branch of science in linguistics, and it is also used as a technique in teaching foreign languages. Additionally, it has gained an outstanding role as an inevitable means of international

communication. Consequently, there have been a lot of translators and a very large number of translated books appeared in the world's various languages.

Scholars as Wilss (1982:4) perceive translation as a mysterious process which "lacks a comprehensive theory that can explain what it is and how it happens." However, throughout the history of translation, it has been approached from different perspectives, many theories have been formulated, and the role of the translator has been thoroughly illustrated.

According to Nida and Taber (1982:12) translation is "reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style." Newmark (1988:5) states that translation, often, though not by any means always "is rendering the meaning of a text into another language in the way the author intended the text." In fact, the task of the translator is not easy at all, since he is required not only to render the message of the source language text (SLT) into the target language text (TLT) but also to create the same effect to its receivers. Almost all of the translation theories invite translators not to spare an effort in finding suitable equivalences between the source language (SL) and the target language (TL) at all levels. Venuti (1995:1-2) focuses upon what he calls the 'invisibility' of the translator. He believes that a translator should have an 'invisible' role in which the reader should never notice the presence of him while reading the translation. Depending on this view, a translator should follow strictly all the original text norms without any change, and he should impose no style but to reflect the writer's view.

Equivalence is a key concept in the process of translation. Actually, it is considered the corner stone upon which all the theories of translation are built. It is noticed that linguists in their definitions of translation have focused upon the notion of finding equivalence between the SL and the TL.

Farghal and Shunnaq (1999:5-6) divide equivalence into (1) formal equivalence which seeks to capture the form of the source language expression; (2) Functional equivalence which seeks to capture the function of the SL expression independently of the image utilized by translating it into a TL expression that performs the same function; and finally (3) Ideational equivalence which aims to convey the communicative sense of the SL expression independently of function and form.

In translating *Arabian Jazz*, the researchers tried their best to achieve appropriate equivalence between the SLT and the TLT in line with creating a natural text in the TL and following its norms. Particularly, this study is dedicated to investigating the translation of the novel's major stylistic features; namely, lexical choice, parallelism, level of formality, and figurative language.

Statement of the Problem

To the researchers' best knowledge, no studies have been conducted on the translation of Arab American literature in general and Diana Abu Jaber's works in particular. Translating such works from English into Arabic provides the Arab readers with an opportunity to discover virgin areas of important issues to them. It helps the Arab community to know more about how these writers view the life of the Arab both inside and outside

the American society, and how they depict the image and traditions of Arabs. Furthermore, studies on the translation of style are worth conducting because of the scarcity in studies that deal with this important aspect in translation. It is hoped that this study may help in filling these gaps in literature, and that it may add to the literature which investigates this novel and the style of its author.

Purpose of the study

This study aimed at translating the first four chapters of Diana Abu Jaber'snovel,*Arabian Jazz* (1993), from English into Arabic. It also aimed at investigating the translation of Abu Jaber's style in this novel and discussing its major stylistic features. These features are: lexical choice, parallelism, level of formality, and figurative language. Since style has a priority in reflecting the author's personality, thoughts, intentions, and world view, the study focuses on the possibility of achieving stylistic equivalence between the SL and the TL. Consequently, the study hopefully sheds some light on how translators can effectively render the style of the original into the target language, and it pinpoints the difficulties that a translator may face in rendering it.

Significance of the study

This study is one of the few studies that have dealt with a significant topic in literary translation i.e. the translation of style in one of the Arab American works i.e. *Arabian jazz*. What distinguishes the current study is the fact that it is based on both the practical and theoretical aspects of translation. So, the significance of

this study emerges firstly from the fact that the researchers translated parts of the novel, *Arabian Jazz*. Secondly, it attempted to identify the major stylistic devices Abu Jaber usedin *Arabian Jazz*. Thirdly, it highlighted and discussed the problems that the researchers faced in the process of translating the novel and in the reproduction of the author's style in the TL. The researchers hope that the discussion of these problems would help in suggesting strategies that other translators may follow in translating literary texts, particularly novels.

Research questions

The current study tried to answer the following questions:

1. How challenging the translation of Abu Jaber's style in *Arabian Jazz* from English into Arabic?
2. What are the major stylistic features that might pose a problem to the researcher?
3. Why are these features problematic?
4. How can the fact that the author's style reflects her personality and ideology pose a problem in the process of translation?

Method

After reading and comprehending the novel, the text was stylistically analyzed to highlight its major stylistic features. After that, the four chapters of the novel were translated. Then, to achieve the purpose of the study, the researchers discussed the translation of the text's major stylistic features by identifying which features posed a problem in the translation process. Discoursal features

such as lexical choice, parallelism, level of formality, and figurative language along with examples to illustrate each were noted and analyzed. It goes without saying that the process of translation was accomplished passing by different phases that include reading, comprehending, highlighting stylistic features, draft translation, translating, and editing, which itself was performed many times. Different dictionaries, both bilingual and monolingual, were used in the translation process.

Review of Related Literature

Süskind (cited in Reiss, 2000:17) states that translators of literary works must themselves be talented creative writers. He explains that the difference between the translator of practical works and the translator of literary works is due to the nature of language: the translator's language in non-literary works serves to convey information, while the literary translator's language is a tool of artistic creativity

Translators of literature face lots of problems due to various differences between languages that include syntactic, semantic, morphological, phonological, cultural, and stylistic differences. Literary translators should try their best to reflect all aspects of the source text. Consequently, they would sometimes find themselves in a tension between rendering an accurate version and being faithful to the original text in form and content i.e. achieving formal equivalence or rendering a naturally accepted version in the target language i.e. achieving functional equivalence. Baker (2011:60) states it clear "it's a difficult choice between what is typical and what is accurate." In fact, literary translators should themselves be both bilingual and bicultural at the same

time. They should spare no effort to bridge the linguistic and cultural gaps wherever they occur between the SL and the TL.

In general, literary translation can be considered the most difficult and complex among all the other types of translation. Dealing with literary texts requires extra effort from literary translators in order to capture the meaning and the emotive element of the SLT, besides, the author's thoughts, intentions, ideology and style and convey them into a natural literary TL, and to create the same effect on its readers as that of the SLT.

Translation of Style

It is unarguable that each writer has his own literary style that is reflected in his writing. Actually, among theorists and translators, there are still many who consider the original literary style untranslatable, although many think that it should be reproduced and that it is possible and necessary to reproduce it. Since then, the question of the translation of style is worth discussing.

Xiaoshu and Dongming (2003) believe that reproducing the original style might be a difficult task due to the differences in the structures and cultural features of the languages. Yet they state that it is by no means impossible to reproduce it due to the fundamental semantic similarities between languages because of the core human experience that insures the feasibility of interlingual communication.

Catford (1965:90-1) states that the translatability of the SL style depends on the existence of an equivalent style in the TL. For example, in English, the stylistic markers tend to be dispersed over a number of levels of the

language, including lexis and phonology. However, in many languages, the translation equivalents of particular English styles may be more rigidly built into grammar and lexis.

Actually, this study recommends the reproduction of the original style in the TL, since style, in all its aspects, is not only an ornament that adds to the aesthetic form of the text, but it is also an important factor to its meaning and content. It is style that gives a certain text its spirit and flavor. So, translators should abide by the style of original author in their rendition, since even if the themes of two works are similar, the differences in the authors' styles can make the experience of reading the two works distinct. And if a translator changes the style of the SLT, he might cause a total change in the message that the SL author tries to deliver.

The current study concentrates mainly on the stylistic problems that encounter the researchers during translating Abu Jaber's*Arabian Jazz* from English into Arabic. It is important here to state that style and content (meaning) are inseparable. It is through style that an author conveys the meaning and function of his text. Furthermore, it is style that embodies the writer's attitudes, voice, cultural background, beliefs, identity, and race. This makes the translation of style more demanding, and translators should make extra effort to retain the author's style in their translation.

Indeed, the reproduction of style is a thorny task to which the translator should pay extra attention. It is, even though, a possible and necessary demand in the process of translation in order to correctly reflect the message of the original text, beside the author's intentions and beliefs

in the TLT. As a result, translators should exert more effort in translating every stylistic choice a writer makes in order to bring to the surface the motivations behind that choice and render it equivalently in the TL.

Discussion

Various types of problems in translating *Arabian jazz* were encountered. Some of these problems are related to the semantics, syntax, and style of both English and Arabic. Others related to cultural issues such as the cultural background, beliefs, and ideology of the author. However, this study mainly focuses upon the translation of major stylistic features found in the novel i.e. lexical choice, parallelism, level of formality, and figurative language.

Throughout the process of translating, the researchers find out that Abu Jaber's style in *Arabian Jazz* is a major tool in conveying the meaning of the novel and the personality of its author. In other words, Abu Jaber's choice of stylistic features not only reflects the meaning of the novel but also reveals a lot about her individuality as an Arab American.

The one who reads the novel for the first time feels so attached to the author's skill in reflecting her environment as an Arab American individual. Her style is lyrical, humorous, smooth, and loaded with meanings. At the same time, Abu Jaber has been able to introduce the image and status of Arab Americans by successfully depicting the life of an Arab American family that lives in Euclid, Syracuse. She also successfully explores the otherness of Arab in the American society and the

stereotypical attitudes both white and Arab characters possess. Abu Jaber points out:

[W]hile I do start with a kernel of "real life" (i.e. characters who initially have similarities to people I've known) the stories always take on a life apart as I write. I knew I wanted to write about growing up in a very Arab-centric household in New York and I wanted to deal with the inevitable cultural collisions that will take place with that sort of displacement. Issues around politics, gender roles, and more domestic or artistic concerns like food and music, all become the sorts of signifiers or nexus points that then flag the internal struggles (Salaita, 2001: 433-4).

Abu Jaber uses her own experience as a daughter of an Arab immigrant, her memories, social relations, and ideologies as recourses to describe the life of Arab Americans. She uses all these elements to serve her vision and put it into words.

In the following parts of, the study brings to the fore the main stylistic features of *Arabian Jazz*. These features were challenging in the process of translating. The reasons behind the difficulties encountered are explained. The discussion clarifies the stylistic, linguistic, and cultural obstacles faced when rendering Abu Jaber's style in *Arabian Jazz* into Arabic.

Lexical choice

In the field of semantics words play a major role in conveying the intended sense. A word usually has a plenty of connotations in addition to its basic 'dictionary' meaning. And it is known that words in languages have

synonyms. So, the choice of words that a writer makes is usually deliberate and intended to convey the desired meaning.

Lexical choice is a prominent feature of Abu Jaber's style in *Arabian Jazz*; it contributes to reflecting her view of the Arab American life in the American society. In fact, Lexical choice has an important role in understanding literary texts. It can reflect cultural aspects, ideology, religious beliefs, and personal feelings and experiences. A writer does not make his lexical choices haphazardly. He intentionally prefers one item over many others to reflect a certain idea.

In this part, the study discusses Abu Jaber's lexical choices in *Arabian Jazz* and how challenging the researchers find rendering them from English into Arabic. It is acknowledged that the difficulty in rendering lexical choices is in findingtheir equivalents in the TL by determining which word in the TL language provides the exact or nearest meaning to that of the SL.

One who reads *Arabian Jazz* notices that the use of imported Arabic words is among the novel's prominent stylistic features. The following is the opening paragraph of her novel on page 1:

1) When MatussemRamoud opened his eyes each morning, his wife would still not be there. He was amazed by this. By six o'clock, the floors of his house vibrated with drumming and music. "Naima."

This extract is translated as:

1) حينما يستيقظ معتصم رامود من نومه كلَّ صباح ولا يجد زوجته بجانبه يكاد يُصعق بذلك. ومع دقة الساعة السادسة صباحاً تهتز طوابق بيته من قرع الطبول وعزف الموسيقى. "نعيمة".

The use of the Arabic proper name "Matussem" and the name of the musical piece "Naima" in the SL text is challenging to the translator. At the semantic level, it couldstated that rendering them is not problematic at all, since they are originally Arabic words. However, it could be argued that the use of such names is laden with meanings that do not appear at the surface of the structure. To clarify this, let us think of the ways in which the audience would receive both texts in the SL and the TL. Undoubtedly, the effect of using such names would be variously different on the English and Arabic readers. To the SL readership, these nouns are unfamiliar since even they use English transliteration; their content is still opaque to them. By using such names, the author paves the way to create the general atmosphere of the novel in which alien elements are introduced to convey a major theme of the novel which is the presence of linguistic and cultural otherness within the novel.

It is clear that rendering them into Arabic linguistically might be equivalent and easy. However, the translation misses creating the effect on the TL readership and the implications intended by the author. So, we could say that the translation captures the form and loses some parts of the content. In this vein, Naous (2009:61) points out that the authors of *The Empire Writes Back* argue that a writer "leaves some words untranslated in the text [as a]...device for conveying the sense of cultural distinctiveness ... [It is] a clear signifier of the fact that the language which actually informs the novel is an/Other language".

Similarly, the author uses the names of Matussem's daughters to reflect the same implications by assigning

an Arabic name to the elder daughter, Jemorah, which means "live coal", and the younger sister, Melvina, which is a name of Irish origin. These names are derived from their parents' cultural backgrounds: Arab and Irish American. This difference in choice manifests the difference in the daughters' characters and their perceptions of their lives as Arab Americans. Rendering these names does not cause a loss in meaning and effect since a contrast already exists between the two names being derived from two different origins. And this reflects the difference that the author wants to convey.

On the other facet of the coin, Abu Jaber's lexical choice reveals her beliefs, ideology and world view. Through the choices she made, she presents stereotypical portrayals of the Arabs.

2) He had become increasingly bemused over the years, wandering into abstraction, traveling in and out of conversations like a visitor to foreign places. Only at his drums did he seem to focus, concentrate with the purpose of remembering, steering rhythms into line, coaxing a steady—in his word, *peripatetic*— pulse out of air (p.1).

Through the representation of Matussem in these lines, the author confirms the stereotyped image of Arab life as unsettled and nomadic. Her lexical choices reveal her view and ideology by using the underlined words: wandering, traveling, and peripatetic which all manifest this nature of Arabs. It is obvious that the author's use of such lexical items is not accidental. Her choice reveals how she confirms the stereotyped image of the Arab. The researchers render the above extract as follows:

2) ازداد ذهول معتصم أكثر فأكثر مع مرور السنوات, فأخذ يسرح بخياله مسافراً إلى عهدٍ كانت فيه محادثاته مع زوجته يرتحلُ فيها داخلاً

خارجاً كزائر لأماكن غريبة. ويبدو أنّه فقد التركيز في كل شيء حوله إلّا في قرعِ الطبول, فيستجمع تركيزه فيه حتى يعود بذاكرته إلى أيامه الغابرة, فيحرك الأنغام وينظمها ليتذبذب الهواء بها — يتجول كما يصف هو ذلك— وينسجم مع مشاعره.

The translation attempts to render these items equivalently in the TL without any attempt to hide this stereotyped image by simply omitting such words or replacing them by more neutral ones in a try to please the TL readership or not to offend them.

Another example of the stereotyped image of the Arab is found in the following extract:

3) By June, the relatives started to descend and Family Function Season officially began, thick with upstate humidity and sweating relatives who thought somehow that this was preferable to the desert (p.4).

3) وبحلول شهر حزيران, يبدأ الأقارب بالتوافد إليهم وبذلك يكون "موسم الوظائف العائلي" قد بدأ رسمياً, مليئاً بأجواء الرطوبة العالية في الولايات، ومليئاً بالأقارب المتعرّقين الذين يعتقدون أن هذه الأجواء إلى حد ما أفضل من أجواء الصحراء التي يعيشونها.

The choice of the word 'desert' enhances the stereotyped portrayal of the Arab's image as Bedouin, living in the desert. In translating this extract, the word 'desert' is rendered into its Arabic equivalent 'صحراء'. Desert and Sahra'a share the same denotations in both languages, but their connotationsare different. Desert is generally associated with backwardness and primitiveness to the western reader. As a result, the Arabic rendition misses the notion of stereotyped images of Arabs, and how the author represents them to the American society. So, the

author's mentality and her vision of the world are not captured in the translation.

In the following extract, the author also represents another aspect of the stereotyped image of Arab's life as a place of *jinnis* and supernatural creatures.

4) Rather than remind his sister of what she already well knew – that one might as easily put a jinni into a bottle as put Melvina into something she didn't want to wear, he said, "your wish, my command. Good-bye, O great big sister of mine." (p. 4)

This is rendered as:

4) وبدلا من أن يُذكّر أخته بما تعرفه هي جيداً – أن من السهل على المرء أن يضع جنيّاً في قارورة على أن يُقنع ملفينا أن ترتدي شيئاً هي لا تريده, قال:" رغباتكْ أوامرْ أختي. مع السلامة يا أختي الكبيرة."

Again a semantic translation is possible here. However, the cultural effect on the SL readers and the stereotyped image might not be captured. In other words, the translation captures the form while parts of the content are lost.

The author's view of the world and ideology clearly manifests itself in the following extract:

5) "Just stick with me," Melvie said. "And remember the bedouin saying: 'In the book of life, every page has two sides.' "(p.6)

This is rendered as:

5) فقالت ميلفي:" التزمي بما أقوله فقط, وتذكري القول البدوي المأثور: لكل صفحة في كتاب الحياة وجهان."

Actually the two sides here represent the author's view of the world. A world has multiple sets of two sides: two languages, two cultures, and two identities i.e. the Self and the Other. So, the translation captures only the linguistic form, but not the author's view.

At the end of this part, we can argue that Abu Jaber's lexical choices are the product of her view of the world, her beliefs, and her ideology. They are selected in a way that confirms the stereotypical portrayal of the Arabs and their life. The effect that these choices create on the readers is different when compared between the SL and TL, and this is what makes rendering them into Arabic a challenging task and causes a loss in content when they are rendered into the TL.

4.2. Parallelism

Parallelism is another stylistic feature that distinguishes literary style in both prose and poetry.

It is noticeable that Abu Jaber uses parallel structures frequently in *Arabian Jazz*. Such a stylistic feature should not be ignored since it adds to the lyrical nature of the novel along with the functions it conveys as in the following example:

6) So when his sister Fatima, who lived in Syracuse, heard that the Syrian Orthodox Church was throwing a welcoming party for an archbishop from Jordan, she got on the phone and called her brother.

"We need loud, we need big name, we need free," she said, stabbing at the keys of her terminal. "You fit to all three, perfect!" (p.2)

Parallel structures evidently appear in the above extract. They occur due to repeating similar grammatical structures containing similar words. Due to differences between language systems in English and Arabic, literal rendition of the parallel structures is inappropriate. The translation below attempts to be functional following the

structure rules in Arabic, and at the same time creating the style of the origin and its lyrical effect.

6) ولهذا عندما سمعت أخته فاطمة التي تعيش في سيراكيوز بأن كنيسة الأرثوذكس السورية تقيم حفل استقبال لرئيس الأساقفة القادم من الأردن , أخذت الهاتف وكلمت أخاها:

"نريد صوتاً صاخباً, نُريد اسماً مشهوراً, نريده مجاناً," قالت ذلك وهي تضغط على مفاتيح الهاتف أمامها. ثم أضافت: " وأنت مناسب لتلك الثلاثة تماماً!".

Parallel structures are rhetorical and help the reader to get the information intended by the author and grasp the relationships easily between her ideas:

7) None of the relatives in Jordan understood Matussem's life in America; but even those who never left the Old Country for summer vacation knew that after work at the hospital maintenance office, Matussem made money as a drummer. When he played jazz, they heard noise, and when he played Arabic music, they could dance; this was good enough for them. (p.2)

Again the author in this extract tries through the use of parallel structure to create the presence of the Other in the novel and the difference and gap between the Arabic culture and the American one. She contrasts jazz music with Arabic music, comparing how such types of music echo to the Arab community. This indicates that they could neither mingle with the American society nor get used to its traditions. It is clear that the author uses the style of parallelism to convey this idea. As a result, it is required to convey the same style in the translation as follows:

7) لم يفهم أي من الأقارب في الأردن طبيعة حياة معتصم في أمريكا؛ ولكن حتى أولئك الذين لم يغادروا البلد القديم قط لقضاء العطلة الصيفية فيها يعرفون أن معتصم بعد عمله في مكتب الصيانة في المستشفى يجني

الأموال من قرع الطبول. وحينما يعزف معتصم موسيقى الجاز فإنها تكون إزعاجاً لهم, ولكن حينما يعزف موسيقى عربية فإنهم يَطربون لها ويرقصون, وهذا كاف جداً لهم.

Another example of parallelism is in the following extract:

8) Jem had just finished a foot-wide stack of filing; there were a variety of ink blotches on her hands, one heart shaped dot near her nose; her wild hair was gnarled into a bun and speared by a pencil, and her lower lip was caught in her teeth, her expression something close to perpetual surprise. In contrast, Melvie–skin, hair, uniform, even her mind – seemed sleek as stainless steel. (p.5)

Here the author uses parallelism to focus on the characteristics of Jemorah. She is the dreamy daughter who seems to be lost and stuck in between having two identities at the same time. Neither she finds the Arab culture satisfying to her, nor does she find comfort in the American traditions. So, the style of parallelism is used to highlight the contrast in her personality and that of her sister, Melvina, since the latter has successfully adapted herself in her life among the Americans. Since such structures are used to stylistically convey these points, it is suggested to equivalently render the same style of parallelism in the TL as follows:

8) كانت جيم قد أنهت للتو العمل بكومة كبيرة من الإضبارات؛ وبقع كثيرة من الحبر تملأ يديها وبقعة بشكل القلب قرب أنفها؛ وكان شعرها الأشعث معقوداً على شكل كعكة مدوّرة وضعت قلم رصاص في منتصفها, و شفتها السفلى مقبوضة بأسنانها, و تعابير وجهها اقرب إلى أن توحي بدهشة سرمدية. وتختلف عنها ملفينا – ببشرتها وشعرها وزيّها وكذلك في تفكيرها – فشخصيتها مصقولة أكثر, فتبدو ملساء كالستانلس ستيل.

(9

Level of Formality

Linguistics generally distinguishes between formal and informal style. This binary distinction is attributed to almost all languages. In English, Joos (1967) suggests that a schedule of five tones characterizes the English language. These tones are: the frozen, formal, consultative, casual, and intimate style.

In *Arabian Jazz*, we can notice that the speech of the first Arab generation of immigrants in America, represented by Matussem and Fatima, is characterized by the use of heavy dialect in English that includes fragments, ungrammatical structures, and some Arabic imported words. The following example clarifies this point:

9) "No, it not for her. I mean, not officially," Matussem said. "It for my daughters.Someone show Fatima something says women don't get husbands after thirty. These country so much as Old Country. Only there they says eighteen." (p.17)

It is noticeable that Matussem, in this extract and almost all his speech throughout the novel, commits grammatical mistakes (as marked by the underlined parts above), and his language appears as a heavy dialect. This is intentionally used by the author. On the one hand, this style is used to create the atmosphere of humor in the novel as stated by Abu Jaber herself in her interview with Robin E. Field (2006: 214). On the other hand, it is used to complete the image of otherness in it. This style contributes to the stereotyped image of the Arab as inferiors to the Americans. Since such style is functionally used to convey certain meaning and effect,

its rendition should reflect the same effect as that of the SL.

قال معتصم:" لا, ليس لها, اعني ليس رسمياً لها, انه لابنتيّ, فشيء ما اقنع فاطمة أنّ النساء لا يتزوّجن بعد الثلاثين. هذا البلد يشبه كثيراً البلد القديم, ولكنهم هناك يقولون هذا عن عمر لثمانية عشر."

Actually such a translation misses the original style. The ungrammaticality is ignored, the humor is lost, and the intended meaning is not fully conveyed. In order to reflect the same style of the SL, it is suggested to use colloquial Arabic to render it which itself involves ungrammaticality, since it does not follow the formal rules of grammar in Arabic. So, the suggested translation is:

9) قال معتصم:" لا, مش إلها, مش هيك الوضع, لابنتيّ, فشيءْ ما اقنعْ فاطْمة انّه النسوان ما بتزوجوا بعد الثلاثين. هذا البلد يشبه كثيرْ البلد القديم, ولكنهم هناك يقولونْ هذا بعمرْ الثمانية عشر."

Here the informality in style is rendered, and it conveys the intended effect to the TL readers.

On the other hand, some native American characters in the novel use informal style in some of their speeches as in the following example:

10) When Matussem opened the door, light shot in and struck Larry, turning his face and clothes white and bleaching the color of his eyes.

"Shut it, will ya?" Larry asked, holding up to shield his eyes. "It's a fucking laser beam."(p.18)

Here the informality in style is marked by the use of the contracted forms "ya" and "It's", and the use of the slang impolite word "fucking." The use of such contracted forms and slang words indicates that the character of

Larry is uneducated, vulgar, and unrefined. So, if the above extract is rendered as:

وعندما فتح معتصم الباب, لمع الضوء بوجه لاري وأحاله وملابسه إلى اللون الأبيض وابيضّت معه عيناه.

"أغلقه, أغلقهُ أرجوك؟" طلب منه لاري ذلك وهو يرفع يده ليحمي بها عينيه. ثم أضاف:"فهذا الضّوءُ كشعاعٍ ليزرٍلعين."

It is apparent that such rendition misses the style of the SL. At the same time, the author's image of Larry is falsified as it appears here that Larry is a highly educated and well-mannered person. As a result, the translation should reflect the same level of formality since rendering them by the use of the formal style would misrepresent Lary's character. So the colloquial style is suggested to render it as follows:

10) وعندما فتح معتصم الباب, لمع الضوء بوجه لاري و أحاله وملابسه إلى اللون الأبيض وابيضّت معه عيناه.

"إغلِقْ هالباب, إغلِقهْ؟" طلب منه لاري ذلك وهو يرفع يده ليحمي بها عينيه. ثم أضاف:" هالضوءْ مثلْ شعاعْ الليزر الزفت."

Figurative Language

The last stylistic feature this study focuses on is the use of figurative language. Figurative language is the language that departs from what is taken to be the standard construction, order, and significance of the words in order to achieve special meaning or effect (Abrams, 1957: 36). Figures of speech cannot only be characterized as "ornament" of literal language, since they are entirely integral to the functioning of language (Abrams, 1971: 60). Authors use this type of language to create a special effect.

Katz (1998:21) states that figures of speech pose a problem to translators in identifying that nonliteral sense

are intended. So, translators need to recognize the use of such type of language and be aware when the literal interpretation is not valid.

In translating *Arabian Jazz*, the researchers try to render them as they are in the SL. However, it is found that some of these figures are very challenging to render equivalently due to linguistic factors that have to do with naturalness in language.

11) Melvie called that Monday from her office in critical care upstairs, her voice cool as chrome. "Warning, warning," she said. "It's Family Function Season again." (p.5)

11) اتصلت ميلفي بها ذلك اليوم من مكتبها في العناية الحثيثة في الطابق العلوي وبأعصاب باردة قالت :" تنبيه , تنبيه, بدأ موسم الوظائف العائلي مجدداً."

The underlined part contains a figure of speech i.e. a simile. As noticed above, the researchers opt to render the meaning of this simile and not its form, simply because creating a literal image of the SL simile would not help the TL readers to capture the meaning intended. The author uses this image to show the contradiction on how the two sisters perceive their family's duties. So, the image shows how Milvena in a cool voice and lack of attention talks about something serious to Jemorah. And this appears in the combination of the contrasted words: 'warning' and 'cool'. The TL readers would not perceive this if it is rendered as: وبصوت هادئ كالكروم, simply because this image is unfamiliar and unnatural in Arabic; even though, it reflects the same style of the author.

12) A fierce May wind sang in the windows, rattling them and dashing rain like gravels. The nurses all got quiet, looking at each other then burst into laughter. (p.8)

Here the wind is personified as a person who sings. The researchers could have created the same image in the TL as ;وكانت رياح أيّار العنيفة تغني خارجاً. However, it is not natural in Arabic to use the verb sing with the adjective fierce. So, a more idiomatic translation is suggestedbelow:

وكانت رياح أيّار العاتية تَعولُ خارجاً, والنوافذ تهتز وتصفق, والرياح تدفع المطر نحوها كحبات الحصى. عمّ الهدوء المكان وبدأت كل واحدة من الممرضات تنظر إلى الأخرى وبعدها انفجرن بنوبة ضحك.

13) Every morning since Melvina was old enough to dress herself, she had dragged a great weapon of a brush through her curling blue-hair, forcing the hair down with Vaseline and bobby pins till it shone like lacquer. Her pale olive face was always scrubbed, and her eyes were wet stones. (p.12)

The author here uses a metaphor to describe the eyes of Milvena and compares them to wet stones. The Arabic translation is:

13) ففي كل صباح منذ أن أصبحت ميلفي قادرة على تجهيز نفسها بنفسها, بدأت بتسريح شعرها بتلك الفرشاة الكبيرة, تجرّها في شعرها الأسود المموج وتجبره على أن يستقيم باستخدام الفازلين والدبابيس المسطحة حتى يلمع كالدهان المصقول . وكان وجهها الشاحب صغيراً كحبة زيتون يُشرق بالنظافة دائما وعيناها حجرٌ دامع.

In this extract, the metaphor in the SL is rendered by a metaphor in the target language which produces an approximate image and preserves the author's style.

Finally, it is acknowledged that the use of figurative language is an important aspect of literature. Each author has his own way of using them which distinguishes his style. So, maintaining this language is a way of

maintaining the style of the author and the way he views the world.

Summary, Conclusions and Recommendations

This study is based on the practical and theoretical aspects of translation. The first four chapters of *Arabian Jazz* were translated. Then, the translation of literary style from English into Arabic particularly, in Abu Jaber's novel, *Arabian Jazz*was discussed. Furthermore, the study analyzed four major stylistic features in the novel, namely, lexical choice, parallelism, level of formality, and figurative language.

The discussion of the translation of major stylistic features in *Arabian Jazz* shows that style in this novel is functionally used as a major factor to convey the novel's major themes, which are based on the collision between having two identities and the presence of the traditional distinction between the Other and Self, and to present the author's cultural background, beliefs, world view and ideology.

The analysis shows that the researchers did their best to maintain an equivalent style of the SLT. However, it was not possible, in certain cases, to retain the same effect and flavor of the SL due to first, the linguistic differences between Arabic and English; and second, cultural factors related mainly to the author's cultural background, beliefs and ideology. With regard to lexical choice, for example, it is found that rendering it into Arabic is not equivalent due to the author's skillful choices by using imported Arabic words to pave the way to her major theme that is the presence of otherness in the language and culture in her novel. Because these lexical items are originally

Arabic, the translation suffers a loss on capturing the SL effect. Other lexical choices are deliberately used to confirm the stereotypical portrayals of Arabs in the world, which plays an important role in discovering the author's beliefs and ideology.

The study concludes that translators should pay much attention to style in their translation, since it critically contributes to meaning. At the same time, it concludes that the issue of style is not that easy for translators. It sometimes appears as an obstacle to them. In order to face this problem, the translator should try his/her best to adopt certain strategies that help in rendering style equivalently to preserve meaning in its form, content, and effect. As a matter of fact, style is the writer's choice and strategy; hence, the translator has to grasp the motives behind the writer's choices in order to render them equivalently as they are intended by the original writer.

This study recommends conducting more research on this type of translation studies, in which the discussion is based on the researcher's own translation of a certain text. Such type of research enriches the Arabic library with works translated from and into Arabic. It also helps in training students on the techniques of translation by putting researchers on the spot to practice translation themselves and delve deep in the different aspects of translation which is more beneficial for them.

The study also recommends conducting more research on the translation of style, since it has a critical role to the meaning of a certain text, its flavor, effect, and its writer's personality and beliefs.

Researchers are also recommended to carry out studies on other stylistic features either linguistic or cultural, which face translators when rendering *Arabian Jazz* or Abu Jaber's other works into Arabic.

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