


## Stylistic Features in the Translation of George Eliot's The Lifted Veil into Arabic

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### Abstract

**Objectives:** This study aims at examining the translatability of George Eliot's employed in The Lifted Veil. Thus, major stylistic features that pose problems in the translation process are discussed along with examples extracted from the source text and the target text. These stylistic features consist of idioms, figurative language and code-switching. The researcher suggests, as well, strategies and approaches to overcome these problems with the aim of delivering, closest possible, the contextual meaning of the aforementioned stylistic features while maintaining their natural flow.

**Methods:** a number of strategies listed by Baker (1992), Newmark (2001), Pierini (2007), Chesterman (1997), and Venuti (1995) are adopted. The researcher also employs Nida's (1964) dynamic and formal equivalence approaches.

**Results:** The results of the study show that the stylistic difficulties stem from several reasons: cultural differences with regard to the use of metaphors and similes, allusive reference that may not function properly if it is not recognized by the target audience, and lastly, the researcher's lack of comprehensive background of the Latin and French languages used in the novella.

**Conclusions:** It is found that rendering Eliot's style into Arabic, while preserving its contextual purpose and natural flow is possible through the utilization of suitable strategies and approaches.

**Keywords:** Translation; stylistic features; George Eliot; The Lifted Veil.

### ترجمة الرواية القصيرة الحجاب الذي رفع لجورج إليوت إلى اللغة العربية من حيث الخصائص الأسلوبية الأساسية

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#### ملخص

الأهداف: تهدف هذه الدراسة إلى ترجمة الرواية القصيرة الحجاب المرفوع لجورج إليوت إلى اللغة العربية لغرض دراسة قابلية ترجمة أسلوب إليوت المؤلف في هذه الرواية. بعد الانتهاء من ترجمة الرواية، تناقش الباحثة الخصائص الأسلوبية الرئيسية التي أثارَت مشاكلًا أثناء عملية الترجمة إلى جانب أمثلة مُستخرجة من النص المصدر والنص المستهدف. تتألف هذه الخصائص الأسلوبية من أسلوب الصياغة، وتعدد الدلالات، والجمل الطويلة، والتفكير، واللغة المجازية، والتبديل اللغوي. وتقتصر الباحثة كذلك إستراتيجيات ونهج التغلب على هذه المشكلات بهدف تقديم، بأقرب ما يمكن، المعنى السياقي للخصائص الأسلوبية السالفة الذكر مع الحفاظ على انسجامها الطبيعي.

المنهجية: تُبنى عدد من الإستراتيجيات المدرجة من قبل بيكر (1992)، ونيومارك (2001)، وبيريني (2007)، وتشسترمان (1997)، وديكنز وهيرفي وهيجنز (2002)، وفينوتي (1995) كما تُوظف الباحثة نهج التكافؤ الديناميكي والشكلي الموضوعين من قبل نايدا (1964).

النتائج: تُظهر نتائج الدراسة أن الصعوبات الأسلوبية الرئيسية قد نبعت من عدة أسباب، وهي: الاختلافات الثقافية فيما يخص استخدام الاستعارة والتشبيهات، والإشارة التلميحية التي قد لا تؤدي وظيفتها ما لم يتعرف عليها الجمهور المستهدف، والكلمات متعددة الدلالات التي تخلق غموضاً، والجمل والفقرات الطويلة التي قد تؤثر على إمكانية فهم النص المستهدف من ناحية حشو العديد من الأفكار في جملة أو فقرة واحدة، وأخيراً، افتقار الباحثة إلى خلفية شاملة عن اللغتين اللاتينية والفرنسية المستخدمتين في الرواية.

الخلاصة: وُجد أن ترجمة أسلوب إليوت إلى اللغة العربية، مع الحفاظ على غرضه السياقي وانسجامه الطبيعي، هو أمر ممكن من خلال استخدام الإستراتيجيات والنهج المذكورة أعلاه.

الكلمات الدالة: ترجمة، جورج إليوت، الخصائص الأسلوبية، الحجاب الذي رفع.



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## 1. Introduction

In this era of globalization, it is impossible to deny the importance of translation. This importance stems from the fact that translators are mediators who can convey the messages of the source text to the audience (i.e., target readers) in a different language. It is stated in Steiner's *After Babel* (1998) preface to the second edition that "translation is formally and pragmatically implicit in every act of communication, in the emission and reception of each and every mode of meaning" (p. xii). Therefore, translation has a great role in intercultural communication.

Many scholars attempt to define translation. Newmark (1988) views translation as "rendering the meaning of a text into another language in the way that the author intended the text" (p. 5). This statement explains that translators should do their best to render the intended purpose of the source text into the target language.

The current study deals with the problem of transferring the stylistic features employed in a literary text (i.e., *The Lifted Veil*) into Arabic. Ghazala (2004) states that "stylistic translation stresses the overlapping between message and style. To render the former as correctly as possible into the target language (TL) we need to choose the proper style to accommodate to it" (p. 283). This statement indicates that stylistic features are part and parcel of meaning and any change of them can affect the intended message of the source text.

Stylistic problems include, but are not limited to, diction, and figurative language. Thus, style in literature is the element that describes the author's unique way of writing. Ghazala (2008) views style as "the different choices made by writers from the languages stock in regard to layout (or shape), grammar, vocabulary (or words) and phonology (or sounds)" (p. 223). This definition demonstrates that style is about choices a writer makes when deciding how to write his piece of work.

### 1.1 George Eliot

As stated by the *Online British Library*, George Eliot (22 November 1819 - 22 December 1880) was the pen name of the English Victorian novelist Mary Ann Evans. She grew up in Warwickshire. However, in 1841 she moved with her father to Coventry where she joined a circle of free-thinking intellectuals and renounced her Christian faith. When Eliot's father died in 1849, she travelled abroad before settling in London where she worked as a critic at *Westminster Review* and met George Henry Lewes.

### 1.2 *The Lifted Veil*

*The Lifted Veil* is an 1859 horror fiction since part of its themes explores life after death and clairvoyance. The first-person narrator and the main character of the novella is Latimer who believes that he is cursed with extrasensory perception that gives him the ability to see into the future and to be privy to the thoughts of other people. His extraordinary abilities seem to stem from a severe illness he suffers from in Geneva. However, because the thoughts of others disgust him and because knowing what will happen in the future makes him lose interest in the present, Latimer deems his clairvoyance to be a curse.

The only person's thoughts that are unfathomable to Latimer are that of Bertha who is his brother's fiancé. Latimer becomes fascinated with Bertha and he marries after his brother's death. However, after marriage, Latimer and Bertha develop a deep hatred for each other because Latimer is finally able to read Bertha's mind and he is shocked to know that she hates him. On the other hand, because she no longer is the object of Latimer's devotion, Bertha starts despising him.

When Latimer's childhood friend, Charles Meuniers, performs a blood transfusion from himself to Mrs. Archer (i.e., Bertha's recently dead maid), she is resurrected momentarily and accuses Bertha of plotting to poison Latimer. Thus, Bertha flees and Latimer dies on September 20<sup>th</sup>, 1850 as he foretells at the beginning of the story.

### 1.3 *The Lifted Veil* Style

Eliot, in her work *The Lifted Veil*, employs different stylistic features that are not easy to translate and convey to the Arab culture. These stylistic features are identified by the researcher and they include idioms, figurative language (i.e., metaphor, simile, allusion) and code-switching. In the following pages, the researcher discusses briefly the aforementioned features.

#### 1.3.1 Idioms

According to Baker (1992), idioms are "frozen patterns of languages which allow little or no variation in form and... often carry meanings which cannot be deduced from their individual components" (p. 63). Thus, the meaning of an idiom cannot be understood if deduced to its individual components. For instance, the literal translation of the idiom "piece of cake" in the

sentence “the exam was a piece of cake” is: “كان الاختبار قطعة من الكعك”. This translation, in which literal meaning of individual words is considered, is senseless. However, if the idiom is translated and dealt with as a single unit, the translation produced will be: “كان الاختبار سهلاً للغاية”. This translation flows naturally and makes sense.

### 1.3.2 Figurative Language

Figurative language is the language use that departs from the standard meaning of words or the standard construction of words in order to achieve a special meaning or impact (Abrams, 1999, p. 96). Thus, a figure of speech is a group of words that is employed to express something in a non-ordinary way, departing from the literal meaning of the constitute words, to produce another meaning.

The style of George Eliot in *The Lifted Veil* is rich in its use of figurative language. The figures of speech that are discussed in the following pages are: metaphor, simile and allusion.

#### 1.3.2.1 Metaphor

In *Longman New Universal Dictionary* (1982), metaphor is defined as “a figure of speech in which a word or a phrase literally denoting one kind of object or idea is applied to another to suggest a likeness or analogy between them” (p. 619). Therefore, a metaphor is an expression employed in order to draw a comparison between two entities to express one thing in terms of another different thing.

“The soldiers were lions in the battlefield” is an example of metaphor where two distinct entities (i.e., soldiers and lions) are compared. The similarity between them lies in that they are both courageous.

#### 1.3.2.2 Simile

Abrams (1999), in his book *A Glossary of Literary Terms*, discusses simile as a figure of speech that involves the comparison between two different things and is introduced by the words “like” or “as” (p.97).

From the previous statement, it can be said that a simile compares directly between two things. Moreover, a simile is easy to identify because it includes comparison markers. “The soldiers were like lions in the battlefield” is an example of simile.

#### 1.3.2.3 Allusion

*The Concise Oxford Dictionary of Literary Terms* (2001) describes an allusion as “an indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned” (p.7). It is clear that this definition points out that an allusion is a covert reference to another work, a person, event, object or place. Besides, this interpretation explains that allusions belong to shared knowledge. Thus, allusions may not function properly if they are not recognized by the target audience. “This man is another Hitler” is an example of a sentence that includes a reference to a person (i.e., Hitler).

### 1.3.3 Code-Switching

Nwoye (2009) notes that code-switching is often defined as “the use of more than one language or variety of language in the course of a single discourse” (p.365). It can be concluded that code-switching is a term used to describe the process of alternating between two or more languages, dialects or linguistic varieties in one communicative episode. The following is an example of code-switching taken from *The Lifted Veil*:

“Pierre came with a look of alarm in his face.

“Monsieur ne se trouve pas bien?” he said anxiously.

“I’m tired of waiting, Pierre,” I said, as distinctly and emphatically as I could.”

### 1.4 Translation Strategies

Translation strategies are procedures or methods applied by translators to overcome problems that encounter them while translating. Lorsch (1991) defines translation strategy as “a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it” (p. 8). As it is stated in this definition, a translator being conscious of what he is doing is significant element in deciding which strategy to use while translating.

In her book, *In Other Words: A Coursebook on Translation*, Baker (1992) suggests four strategies to overcome challenges that face translators while translating idioms. Two of these strategies are used by the researcher while translating a number of idioms in *The Lifted Veil*. These are:

1. using an idiom of similar function but consists of different lexical items. This strategy involves translating a source text idiom using a target text idiom which conveys the same meaning but has a different form. The following is an illustrative example of this case:

like father, like son. من شابه أباه ما ظلم.

2. translating by paraphrase. This strategy involves giving a brief explanation of the meaning of the idiomatic expression used in the source text. Paraphrasing is commonly used when a match cannot be found in the target language or when it is inconvenient to use idiomatic language in the target text. The following is an example of paraphrasing:

English idiom: jump on the bandwagon.

Arabic paraphrased equivalent: ينضم إلى الفريق الرابع.

In translating some similes found in *The Lifted Veil*, the researcher employs Newmark's (2001) strategy of replacing a source language image with a standard target language image. This procedure can be employed when there is no target language image that depicts the exact source language image; consequently, a translator replaces the source language image with another image that does not clash with target culture. Consider the example of the metaphor "do not carry coals to Newcastle". This metaphor can be replaced with another standard target language metaphor which is: "لا تنع الماء في حارة السقاين";

Dealing with similes, the researchers adopts Pierini's (2007) literal translation technique. Larson (1984) agrees that when simile is understood by receptors; literal translation can be applied (p. 280).

Venuti (1998) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it" (p. 240). Thus, in his book *The Translator's Invisibility: A History of Translation* (1995), he terms domestication and foreignization translation strategies. He defines the former as "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home," while he defines the latter as "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (p. 20). Generally speaking, domestication is used to make a translation read as familiar to the target audience as possible; thus, the text is brought to the reader (i.e., without any traces to unfamiliar source text expressions). On the other hand, foreignization is a translation approach in which foreign cultural and structural aspects of the source text are kept in the translated text, making the reader feel that the text is foreign.

Chesterman (1997) proposes a number of pragmatic translation strategies which he defines as the strategies that "have to do with the selection of information in the target text, a selection that is governed by the translator's knowledge of the prospective readership of the translation" (p. 107). This definition points out that pragmatic strategies involve the translator's choice concerning the selection of information in the translated text that is governed by his knowledge of the target readership.

The researcher employs one of Chesterman's pragmatic strategies which is visibility change. This strategy increases the presence of either the author of the source text or the translator (e.g., translator's footnotes and bracketed comments) (p. 108). In the translation of *The Lifted Veil*, the researcher adds one footnote to the target text. This is done in order to explain to the target readers who is Tasso that is mentioned in the following context:

"I need never take the trouble of invention in order to deceive you, my small Tasso"—(that was the mocking name she usually gave me). "The easiest way to deceive a poet is to tell him the truth."

### 1.5 Nida's Dynamic and Formal Equivalence Approaches

In 1964, Eugene Nida published his famous book, *Toward a Science of Translating*, in which he introduces two different types of equivalence: formal and dynamic.

Nida (1964) defines formal equivalence as follows:

Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine the standards of accuracy and correctness. (p.159)

This definition shows that formal equivalence is a means of providing some insight into the lexical choice and structural

form of the source language. Thus, formal equivalence is original language oriented. According to Nida (1964) a translation that exhibits formal equivalence “is basically source-oriented” (p. 165).

Nevertheless, formal equivalence differs from literal translation. Whereas literal translation tends to maintain the formal features of a text with little or no regard to its contextual meaning, a formal translation is almost contextually motivated. Thus, formal features are maintained if they are part and parcel of the overall meaning of a text (Hatim & Munday, 2004, p. 41).

In his opinion regarding dynamic equivalence, Nida (1964) states that:

In such a translation one is not so concerned with matching the receptor language message with the source language message, but with the dynamic relationship, that the relationship between receptor and language should be substantially the same as that which existed between the original receptors and the message. (p. 159)

Hence, this type of equivalence entails producing the same impact on the translated text readers that is produced on the source text readers rendering a more natural translation and resulting in less literal accuracy.

In his study of equivalence in translation, Al-Darraj (2015) lists a number of English expressions which can be illogical if conveyed to Arabic using formal equivalence. The following are some of these expressions along with their Arabic formal and dynamic equivalences:

1. the news warmed my heart.

Formal equivalence: أدفأت الأخبار صدري.

Dynamic equivalence: أثلجت الأخبار صدري.

As can be observed, formal equivalence provides a weak translation for Arab readers. Al-Darraj (2015) explains that this is because of the environmental differences between the source culture and the target culture (i.e., Arabs, unlike English people, live in hot regions). The expression “warmed my heart” refers to hearing good news that cause hearers to feel happiness. Thus, if “warmed my heart” is translated into “أدفأ صدري”, this may lead the target readers to misunderstand the intended meaning.

## **2. Methodology**

The methodology part describes research methods adopted in conducting the present study. Thus, it provides information on the data collection and the data analysis.

### **2.1 Data Collection**

The researcher chooses to stylistically analyze Eliot’s novella *The Lifted Veil*.

### **2.2 Data Analysis**

After reading and examining the novella, the researcher analyzes the text with the aim of highlighting its major stylistic features that pose problems while translating. She finds that these problematic features consist of: idioms, figurative language (i.e., metaphor, simile, allusion) and code-switching. After that, the researcher translates the novella and she employs a number of strategies and approaches while translating since every problem that is encountered requires choosing the most appropriate approach in rendering a text. These strategies and approaches are chosen with the intention of maintaining, closest possible, the contextual meaning and the natural flow of the aforementioned stylistic features. Thus, a number strategies listed by Baker (1992), Newmark (2001), Pierini (2007), Chesterman (1997), and Venuti (1995) are adopted. Furthermore, Nida’s (1964) dynamic and formal equivalence approaches are employed. Moreover, the researcher discusses the aforementioned stylistic features and she draws attention to some source text extracts that pose difficulties during the translation process.

## **3. Analysis and Discussion**

In the following pages, the researcher brings to the fore the main stylistic features in *The Lifted Veil* and clarifies reasons that make translating these features a challenging task. Moreover, the researcher identifies a number of strategies and approaches that help to deliver, closest possible, the contextual meaning of these stylistic features while maintaining their natural flow.

### **3.1 Idioms**

Due to cultural differences between the source text and the target text, literal translation of idiomatic expressions, mentioned in the novella, distorts the author’s intended messages, creates incoherent translation and leads to misunderstanding of the text by target readers except for one expression which is “learned by rote”. Translating this expression literally as “تعلمناه صمًا” conveys

to Arab readers the intended meaning. However, as an attempt to create a more natural translation, the researcher adopts Nida's dynamic equivalence approach and Baker's second strategy of translating using an idiom of similar function but consists of different lexical items. Thus, to produce the same effect on the target text receptors that is produced on the source text receptors rendering a more natural translation and less literal accuracy, the researcher employs the Arabic equivalent of "learned by rote" which is "حفظناه عن ظهر قلب" in the target text. Below is the context in which the idiomatic expression is mentioned:

1. "and when he paused an instant after the second word, my impatience and jealousy impelled me to continue the speech for him, as if it were something we had both learned by rote."

1. وعندما توقف للحظة بعد الكلمة الثانية، دفعني نفاد صبري وغیرتی إلى إكمال حديثه كما لو أنه شيء حفظناه عن ظهر قلب.

The following is another example in which the researcher conveys the idiomatic expression using an equivalent idiomatic expression in Arabic. To do so, Nida's dynamic equivalence approach and Baker's strategy of employing a target idiom of similar function but consists of different lexical items are adopted.

2. "My mother had been his second wife, and he was five-and-forty when he married her. He was a firm, unbending, intensely orderly man, in root and stem a banker."

2. كانت أمي زوجته الثانية، وعندما تزوجها كان يبلغ الخامسة والأربعين. كان رجلاً حازماً وعنيداً ومنظماً جداً، كما كان مصرفياً حتى النخاع.

Here, the researcher renders the idiom "in root and stem" as "حتى النخاع". Thus, in translating this idiom, literal translation is not employed because it produces an odd translation that can lead to the misunderstanding of target readers. To illustrate this point, consider the literal translation:

كانت أمي زوجته الثانية، وعندما تزوجها كان يبلغ الخامسة والأربعين كان رجلاً حازماً وعنيداً ومنظماً جداً، كما كان مصرفياً في الجذر والساق.

Regarding the following example, the researcher encounters the difficulty of finding an equivalent idiomatic expression in the target language. Using Nida's dynamic equivalence and Baker's third strategy of translating by paraphrase, she is able to render the intended meaning by the author. The following is an illustrating example:

3. "he became in a few weeks an object of intense hatred to me; and when he entered the room, still more when he spoke, it was as if a sensation of grating metal had set my teeth on edge."

3. أصبح في غضون بضعة أسابيع محلاً لكرهي الشديد، وعندما يدخل الغرفة بل وعندما يتحدث، يملكني شعور بأن هناك قرع إناء معدني على مسمعي يثير حنقي.

Literal translation of this idiomatic expression distorts the author's intended messages and creates an odd translation. The following is the literal translation of the idiom "had set my teeth on edge":

أصبح في غضون بضعة أسابيع محلاً لكرهي الشديد، وعندما يدخل الغرفة بل وعندما يتحدث، يملكني شعور بأن هناك قرع إناء معدني على مسمعي يضع أسناني على الحافة.

### 3.2 Figurative Language

The style of George Eliot in *The Lifted Veil* is rich in its use of figurative language. Dealing with problematic figures of speech, the researcher opts for a number of strategies in order to produce a translation that delivers, closest possible, the contextual meaning of the figures of speech while maintaining their natural flow. Metaphor, simile and allusion are the figures discussed in the following pages.

#### 3.2.1 Metaphor

Translating most of metaphors by employing Nida's formal equivalence approach is applicable, for example:

1. "She was my oasis of mystery in the dreary desert of knowledge."

1. لقد كانت لي واحة من غموض في صحراء المعرفة الموحشة.

On the other hand, translating some of the metaphorical expressions using formal equivalence may seem unnatural in the target language due to cultural differences between the source text and the target text. To illustrate, the researcher lists the following metaphorical expressions and she clarifies the strategies employed in translating them:

2. "So absolute is our soul's need of something hidden and uncertain for the maintenance of that doubt and hope and effort which are the breath of its life."

2. لا حدود لحاجة أرواحنا لأشياء خفية وغير متوقعة، للحفاظ على ذلك الشك والأمل والطاقة، وهم إكسير الحياة.

It can be observed that the researcher attempts to render the meaning of the metaphorical expression by employing

Newmark's second metaphor translation strategy of replacing source language image with a standard target language image and Nida's dynamic equivalence approach, in which a translation is less concerned with providing an exact English word for each word of the original text as it is with communicating the meaning of that text. This is because this metaphor may seem odd and unnatural if it is translated literally as:

لا حدود لحاجة أرواحنا لأشياء خفية وغير متوقعة، للحفاظ على ذلك الشك والأمل والطاقة، وهم نفس حياة الروح.

3. "The effect of his presence on me was so benignant, especially in those renewals of our old tête-à-tête wanderings, when he poured forth to me wonderful narratives of his professional experience."

3. كان لحضوره أثر طيب جداً علي، وخاصة عندما جددنا نزواتنا القديمة وما تخللها من حديث خاص، حيث أمطرنني بحكايات رائعة عن خبرته المهنية.

Rendering the aforementioned metaphorical expression literally may reproduce an odd translation and can lead to the misunderstanding of target readers. Therefore, the researcher uses Nida's dynamic equivalence approach and Newmark's second metaphor translation strategy of replacing source language image with a standard target language image. Instead of translating "poured fourth" literally as "سكب", the researcher gives the intentional meaning of the metaphorical expression of the source text.

The following is the literal translation of the aforementioned extract:

كان لحضوره أثر طيب جداً علي، وخاصة عندما جددنا نزواتنا القديمة وما تخللها من حديث خاص، حيث سكب لي فيها بحكايات رائعة عن خبرته المهنية.

### 3.2.2 Simile

In the translating process of the present novella, the researcher encounters difficulties in rendering a number of similes; nevertheless, translating most of similes using Pierini's first translation strategy of translating literally is attainable, for example:

1. "Bertha stood pale at the foot of the bed, quivering and helpless, despairing of devices, like a cunning animal whose hiding-places are surrounded by swift-advancing flame."

1. وقفت بيرثا شاحبة عند نهاية السرير، مرتجفة وعاجزة، ليس ببدها حيلة، مثل حيوان مكر تحيط بمخبئه نار تزحف بسرعة.

Still, the researcher encounters difficulties in translating culture-specific similes. The following examples illustrate this point:

2. "no wonder, then, that an enthusiastic self-distrusting youth should watch and wait before the closed secret of a sarcastic woman's face, as if it were the shrine of the doubtfully benignant deity who ruled his destiny."

2. كما لو كان معبداً لإله يشك في رحمته فلا عجب إذن في أنه يتعين على شاب متوقد لا يثق بنفسه ترقب وانتظار السر المتخفي خلف وجه امرأة ساخرة، ولكنه يتحكم بمصيره.

Here, Latimer uses a simile to describe his lack of knowledge of Bertha's feelings and his state while waiting for her to acknowledge her feelings towards him. Latimer resembles Bertha his god who rules his fate. As can be observed, the researcher opts to convey the simile using Nida's formal equivalence and Pierini's literal translation strategy because the meaning of the simile can be understood by the target readers if it is translated literally.

It is worth noting that, since the aforementioned simile carries religious meanings that may be considered as foreign to Arabs, the researcher has first thought of omitting the simile. This leads to the loss of the intended messages by the original author. Therefore, because the aim of the translation of *The Lifted Veil* is to deliver, closest possible, the contextual meaning of the stylistic features while maintaining their natural flow, the researcher chooses to keep the simile in the translated text.

### 3.2.3 Allusion

Sabah (2016) states that "allusive names and phrases may have sense or carry connotations understood by members of the source culture but which may express nothing to target text readers in whose culture allusions are offered by different texts altogether" (p. 176). It is clear that the possibility that target text readers, who are often unfamiliar with allusions employed by the source text author, because they have grown up in a different culture, poses a problem for translators since they have to decide which translation strategy to use to maintain the impact of allusion in the translation.

One allusion is found in *The Lifted Veil*. The researcher opts to transfer it as it is in the source text with a brief clarification using a footnote. The following is the allusion mentioned in the novella:

1. "I need never take the trouble of invention in order to deceive you, my small Tasso"—(that was the mocking name

she usually gave me). "The easiest way to deceive a poet is to tell him the truth."

1. "لا أحتاج أبداً إلى عناء الاختلاق لأخدعك، يا صغيري تاسو". كان هذا الاسم التهكمي الذي دأبت على مناداتي به. "إن أسهل طريقة لخداع شاعر هي إخباره بالحقيقة".

The researcher believes that Bertha alludes to Torquato Tasso who, as stated in the *Online Encyclopedia Britannica* (2019), is an Italian poet of the 16th century, best known for his poem *Jerusalem Liberated*. She alludes to Tasso, the poet, because Latimer states, repeatedly, that he has a poetic nature within him, as in the following extract:

"No, it was not a dream; was it—the thought was full of tremulous exultation—was it the poet's nature in me, hitherto only a troubled yearning sensibility, now manifesting itself suddenly as spontaneous creation?"

In translating the abovementioned allusion, the researcher employs Chesterman's visibility change translation strategy. This strategy increases the presence of either the author of the source text or the translator (e.g., translator's footnotes). Thus, the researcher adds a footnote to give information about Tasso as follows:

"لا أحتاج أبداً إلى عناء الاختلاق لأخدعك، يا صغيري تاسو". كان هذا الاسم التهكمي الذي دأبت على مناداتي به. "إن أسهل طريقة لخداع شاعر هي إخباره بالحقيقة".

(المصدر: الموسوعة البريطانية الإلكترونية). تاسو: شاعر إيطالي من القرن السادس عشر، مشهور بقصيدته "تحرير أورشليم"

### 3.3 Code-switching

In dealing with code-switching, domesticating or foreignizing strategy can be employed. Choosing one of them depends on the level of foreignness or domestication a translator wishes to convey. Venuti gives definitions to domestication and foreignization strategies.

Because the researcher aims at making the translation of *The Lifted Veil* sound as much natural as possible, expressions in different languages are found in the novella, were translated into Arabic. Thus, the researcher employs Venuti's domestication strategy by minimizing the strangeness of the foreign text for the target language readers. To illustrate this point, consider the following examples of code-switching:

1. "I grasped the bell convulsively, like one trying to free himself from nightmare, and rang it twice. Pierre came with a look of alarm in his face.

"*Monsieur ne se trouve pas bien?*" he said anxiously.

"I'm tired of waiting, Pierre," I said, as distinctly and emphatically as I could, like a man determined to be sober in spite of wine."

The aforementioned underlined sentence is in French. If the translator opts to foreignize the target text, the outcome would be:

1. فقبضت الجرس بتشنج كمن يحاول أن يحرر نفسه من كابوس، وقرعته مرتين. فأتى بيير وقد اعتلت وجهه نظرة ذعر.

"*Monsieur ne se trouve pas bien*" قال بقلق:

"أنا تعب من الانتظار يا بيير"، قلت ذلك بشكل واضح وقاطع قدر استطاعتي كرجل مصمم على أن يكون يقظاً رغم سكره.

It can be observed that the following translation, in which the French sentence "*Monsieur ne se trouve pas bien*" is translated into Arabic, flows more smoothly for Arabic target readers:

فقبضت الجرس بتشنج كمن يحاول أن يحرر نفسه من كابوس، وقرعته مرتين. فأتى بيير وقد اعتلت وجهه نظرة ذعر.

قال بقلق: "هل سيدي بخير؟"

أنا تعب من الانتظار يا بيير"، قلت ذلك بشكل واضح وقاطع قدر استطاعتي كرجل مصمم على

However, due to the fact that the researcher does not understand the French language, the translation process is more challenging. To solve this problem, *Reverso Context Online Dictionary* is consulted to translate the sentence "*Monsieur ne se trouve pas bien*" into Arabic.

It is worth highlighting that the researcher adds footnotes to the Arabic translation of French or Latin expressions emphasizing that the original language of such expressions is not the English language. This is done because the researcher aims at delivering Eliot's stylistic features as close as possible to the target language. The footnote added to the aforementioned extract is:

عبارة "هل سيدي بخير" هي عبارة مكتوبة باللغة الفرنسية في النص الأصلي.



#### 4. Conclusion

The researcher translated *The Lifted Veil* novella into Arabic after reading and examining it with the intention of highlighting its major stylistic features that posed difficulties while translating. It was found that these problematic features consist of: idioms, figurative language (i.e., metaphor, simile, allusion) and code-switching. These features were discussed along with examples extracted from the source text and the target text.

The difficulties in translating the aforementioned stylistic features emerged from several reasons: cultural differences between metaphors and similes of the source language and the target language and the researcher's lack of knowledge of the Latin and French languages which are used in the novella.

While facing these various difficulties, the researcher utilized strategies and approaches. These include a number of strategies listed by Baker (1992), Newmark (2001), Pierini (2007), Chesterman (1997) and Venuti (1995). Furthermore, the researcher employed Nida's (1964) dynamic and formal equivalence approaches. These strategies and approaches made it possible to render Eliot's style to the target audience (i.e., Arab culture) while maintaining the natural flow and the contextual meaning of the novella. Thus, it is hoped that the suggested strategies and approaches may act as helpful guidelines for future literary translators.

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