Texts between Two Cultures: Challenges of Cross-Cultural Translation in the Arabic Versions of *Jane Eyre* and *Frankenstein*

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Dedication

To my family…

Abstract

The purpose of undertaking this research is to identify the cross-cultural translation challenges that Arab translators often encounter while translating nineteenth-century English novels. This has been done by examining translations of two well-known texts of the period, *Jane Eyre* by Charlotte Bronte and *Frankenstein* by Mary Shelley as case studies. The selection of the two texts emerges from the observation of the parallels between the values and conservatism of nineteenth-century English society and contemporary Arabic society as well as the underlying similarity between the two novels regarding the Eastern imageries as produced for a Western audience. Upon analysis of three different Arabic translation of each text, it became clear that cultural difficulties are the result of the areas of challenge between Western, particularly British and Arab cultures. The evaluation of the selected translations of *Jane Eyre* and *Frankenstein* is further grounded on postcolonial and feminist literary discourses and theories of literary translation that were explored in order to situate the thesis in the theoretical framework of translation studies. Laurence Venuti's translation theory of domestication and foreignization proves to be the paradigm most relevant to analysis of the case studies. However, neither domestication nor foreignization is advocated in this study. Instead, an eclectic approach that combines both strategies is valued in translating literary texts into Arabic. The combination of the two strategies preserves the source text's cultural context including the historical, religious, cultural, political, and gender-related elements and it also respects the sensibility of the Arabic reader. The cross-cultural translation challenges as demonstrated in the two novels and their translations are then categorized and addressed, aiming to generate a unified list of challenges that are applicable to other nineteenth-century novels in Arabic translations. The study results in acknowledging that Arabic translation is lagging

behind other countries in quality and quantity. Spreading awareness of this fact and unifying the efforts of translators, publishers, organizations and governments involved in translation processes or practices is considered necessary to overcome the cultural, religious, gender-related and political challenges facing literary translators of English texts. For this purpose, a list of recommendations has been developed to be sent to concerned translators, translation projects and organizations devoted to translation in the Arab world.

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INTRODUCTION

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1. This Project

As its title implies, this study classifies and investigates cross-cultural translation challenges encountered in translating two nineteenth-century novels from English into Arabic, *Jane Eyre* and *Frankenstein*. The timeframe of the thesis covers the date of first and last publication of the selected versions in the case studies, the first version of *Jane Eyre* in 1986 by Helmi Murad and Nora Abdullah's last translation of *Frankenstein* in 2012. The study also distinguishes which of the identified challenges are the most pervasive for translators as detected in the selected works in light of cultural differences between the two worlds. The decision to work on this topic was partly motivated by the desire to enable Arab readers to evaluate the existing translations, to develop general guidelines when selecting any translated classic novels for reading, and to examine the cultural issues as they appear in existing translations. While the immediate aim of generating a classification of cross-cultural translation challenges is mainly concerned with typology and terminology, it ultimately offers a guide to the translation process and the reception of translated texts in general. This study intends to shed some light on the broad nature of the cultural challenges translators might encounter and demonstrates possible ways to address and overcome these challenges.

2. Background and Overview

This thesis focuses on the way that translation is assessed and the criteria of quality; in other words, what makes a good translation? The idea of researching in the

area of translation problems started and crystallized during my years as a Masters student at Kansas State University. I was exposed for the first time to reading novels in their original language, English, which I had already read in Arabic translation as an adolescent. I was surprised at the amount of inaccuracy and misunderstanding I had experienced when reading these novels in translation, and I started to question everything related to my previous readings. I decided to go back to some of my favourite classics I had read in Arabic and reread them in English. Only then did I find myself face-to-face with an alarming situation as a result of comparing the quality of Arabic translations of classic novels with the original English texts. Consequently, I began to think of a set of objectives and standard criteria for the measurability of translation accuracy. This led me to face the fact that translation could be a complex task and that there are many challenges involved in the translation process. I started to categorise these challenges, some of which were logical considering the cultural differences between the two worlds, but many others were motivated by religious and political factors. I began to investigate some of my favourite books and to my surprise, I found more than ten different Arabic translations of *Jane Eyre* alone. Other texts also have multiple translated versions such as *Wuthering Heights*, *Pride and Prejudice*, *Frankenstein*, and *A Passage to India*. I decided to focus on one translation of *Jane Eyre* in my Masters project with the intention of enlarging the scope to combine other translations of the same work and to include another work for my PhD dissertation. This is the basis for the focus of this thesis on *Jane Eyre* and *Frankenstein*.

Reading translated literature provides a diversity of experiences and exposures to a variety of cultures, styles, and modes of thinking and writing. Therefore, translation is not just a cross-linguistic endeavour, but also a form of cross-cultural

communication. Novels often inspire various interpretation since their meanings are open to being determined by new readers and writers, which make them more approachable in translation. Moreover, novels' translators can to a certain extent focus on the content as well as the form while translating, unlike poetry, for instance. Translating poetry requires attention to specific semantic and aesthetic elements such as the poet's choice of words, figurative language, rhythm, rhyme, metre, and other specific structures. Dramatic texts, on the other hand, depend more on the relationship between the texts and their potential performance, which complicates the process of translation further. Bethany Wiggin argues that the popularity of the novel stems from its reflection on religious, cultural, and political issues as she declares that "the novel appealed to and created a broad readership eager for news and accounts of the new and cosmopolitan world, a readership whose members extended well beyond the exclusive preview of the 'literati', the learned men to whom we now turn" (Wiggin 14). Hence, novels have proven to be the most compliant of literary genres for translators and translated novels often reach a wider audiences who are eager to experience authentic places, characters, civilizations, and cultures portrayed in the original language of the novel.

On the other hand, the use of translated classic texts for educational purposes is a common practice of many educators and learners who consider translation to be a method for foreign language learning. In this regard, translation may be an effective tool in learning new terminology and facilitates the learning process in such basic areas as grammar, vocabulary, and spelling. In the Arab world, many readers value English novels not only for acquainting them with the culture that produced these texts, but also for encouraging them to learn the language of the original text. This demand is met by presenting the English original opposite the Arabic translation in a

form of back translation where the translated text is interpreted back into the original language by the same or a different translator. Hence, due to eagerness to learn the language and enthusiasm to be acquainted with the culture, an interest in translating classic English novels has emerged to satisfy the growing curiosity of younger generations. However, instead of attempting to translate novels accurately or to convey the culture that produced the texts faithfully, Arab translators often simplify the language and modify these texts to make them easier to read and more acceptable to the Arabic system of values. As a result, many texts have lost their accuracy, cultural authenticity, and artistic beauty. Charlotte Brontë's novel *Jane Eyre* (1847) and Mary Shelley's *Frankenstein* (1818) are two texts that have been subjected to the most significant changes in meaning and that have experienced a considerable loss of cultural specificity in Arabic translation. In this thesis, I aim to examine those changes in meaning with reference to three Arabic translations of both *Jane Eyre* and *Frankenstein.*

3. Research Problem

Jane Eyre and *Frankenstein* have been translated and re-translated into Arabic several times in many Arab countries by a variety of translators. However, most translators tend to include what serves the interests of their intended audience and ignore what does not. Ahmad Majdoubah, a Jordanian professor and critic, discusses in his article "Teaching Foreign Literature in the Arab World: A Moral Dimension" the difficulties of teaching Western literature to Arab students because, as he asserts, "some of the Western authors we read, teach, and glorify are dismissive, prejudiced, and hostile toward us" (3). In the case of *Jane Eyre* and *Frankenstein,* this difficulty arises in Brontë's and Shelley's pervasive Eastern allusions, or what Edward Said

labels Orientalism. According to Said, Orientalism is a "Western style for dominating,

restructuring, and having authority over the Orient" (3). Said asserts that the

"civilised" West associates every uncivilised attribute and characteristic with the

Orient, transforming all Oriental figures into stereotypes. Oriental culture has been

explained to Western audiences through a European lens, while those in the Orient

have little knowledge of their existing image in the Western world. Said also believes

that:

> a very large mass of writers, among whom are poets, novelists,
> philosophers, political theorists, economists, and imperial
> administrators, have accepted the basic distinction between East and
> West as the starting point for elaborate theories, epics, novels, social
> descriptions and political accounts concerning the Orient, its people,
> customs, 'mind,' destiny, and so on. (2-3)

Critics of *Jane Eyre* and *Frankenstein* testify to Brontë's and Shelley's use of

Orientalist discourse. Discussing the two works' Eastern allusions from feminist and

postcolonial perspectives, critics argue that Orientalism is closely associated with the

feminist conventions in Western culture that form the concept of "feminist

Orientalism". Brontë and Shelley both employ Orientalist imagery in order to

encourage social reform in England to end female oppression.

Arguably, there is an underlying similarity between the two novels regarding

Oriental imagery as produced for a Western audience. This similarity is further

demonstrated by the postcolonial feminist readings of the two texts by Gayatri Spivak

and Joyce Zonana. In fact, postcolonial feminist readings of *Jane Eyre* and

Frankenstein will enrich my discussion of the cultural challenges that face Arab

translators. However, both Shelley and Brontë allude to Eastern culture and their

Oriental images, and these allusions will be discussed in detail in the second and the

third chapters of this study. These references form the gender-based challenge that

faces Arab translators of *Jane Eyre* and *Frankenstein* because they often have feminist implications. These include the suppression of the Eastern harem that is referred to in *Jane Eyre,* for example, in Jane's argument with Rochester in the marriage preparation scene, and in the account of Safi and her mother in *Frankenstein*.

In addition to the gender issues that could affect the translation process in relation to these two texts, translators have to be aware of religious concerns. For example, representing the concept of creating and giving life to a "creature" in *Frankenstein* suggests interfering with divine laws of creation in ways that could be blasphemous according to Islamic doctrine. Such issues are extremely critical in Arabic culture, which is predominantly Islamic, and its affiliation to Islam must have caused Muslim translators or translators addressing Muslim audiences to modify Shelley's text to make it more acceptable to their values and culture.

There may be other limitations to the translation process for Arab translators as well. For instance, they have to consider the rules of publication stated by the governments of their countries, their publishers' marketing purposes, and their own cultural and literary criteria and values in approaching translation, as well as their moral sensitivity towards their own culture. The study acknowledges that translation is a complicated task and translators are often governed by many constraints. However, because of the lack of space and time to investigate such issues and because of the limitations of length, the study will assume, in most cases, that most translators are independent agents who enjoy the privilege of making decisions and that they are not entirely bound by the demands of the marketplace or the authoritative control of censorship. Hence, the focus will be on the cultural challenges of translation that

oblige translators to introduce changes into the target texts and the aim will be to discuss the effects of these changes.

This assumption is made because key arguments about translation will be made in the limited space of this thesis, and hence the agency of translators can only be investigated in general, collective terms. Another assumption made for similar reasons, is that of norms across cultures and historical periods, such as the equivalencies between Victorian culture and contemporary Arabic society and the different historical periods of the nineteenth century and the present day, in the discussion about the proliferation of Arabic translations on pages 69 to 70. The study acknowledges the risk of simplifying the connections between the two cultures, which it does in order to evaluate the depiction of certain themes. Its main purpose in making a connection between the social and cultural contexts of two nineteenth-century British canonical texts and contemporary Arabic society is to provide a framework of comparability in addressing the challenges to Arab translators of the selected texts. One sign of this is that *Jane Eyre* and *Frankenstein* are not as controversial in the West nowadays as they were originally, yet, the changes made in their Arabic versions suggest that they are controversial in the Arab World and these controversies are notably similar to those that arose in response to the original publication of these books.

Finally, for the purposes of the argument being introduced, and given cultural and personal constraints as well as the restrictions of censorship, and the demands of publishers and the marketplace, certain categories of Arabic readership are assumed, such as young learners of English, including students of English at different educational levels, and members of the public who might read only for entertainment. It is hard to spell out the differences between such readers but the study assumes that

they will have different expectations regarding the target texts, and therefore they will be mentioned in particular contexts of translation in order to further emphasise the differences between their aims in reading these texts and their expectations of such translations. For example, readers with the educational purpose of learning English expect more fidelity to the original whilst those who read for leisure might alternatively look for more care with style and language. Assuming such categories of readership will facilitate the analysis of the challenging areas of translation because it suggests a context of reception that gives credibility to the translators' aims in making their translations. For similar reasons of length and space, the publishing world and its requirements is not treated as the central influence when considering the production processes of transmission and publication, but is only referred to when necessary.

Cross-cultural translation challenges in relation to nineteenth-century classic novels have not been methodically investigated in the case of Arabic translations. Exploring these challenges will eventually assist translators and readers of these versions. Translators will benefit from identifying the areas of challenge and the possible solutions proposed to overcome those challenges. Readers will develop an awareness while reading texts in translation that what they read involves many challenges and struggles with which translators have to engage. They will also be guided by clearer standards in selecting translated texts to read. Moreover, identifying challenges of translation is a first step towards finding effective solutions to the problems that face translators of literary texts in particular. As cross-cultural translation challenges are the core of the investigation in this study, two full sections discuss these in regard to the two selected classic nineteenth-century novels as case studies, *Jane Eyre* and *Frankenstein*, in Chapters Two and Three.

The broad aim of this study, however, is twofold: by investigating cross-cultural challenges in translating literary works from English into Arabic in *Jane Eyre* and *Frankenstein*, the study will involve both the source and the target texts. Professional translators are ethically committed to the source text and its author. They also have an obligation to meet the specificities of the target language and culture. They are also keen on attracting readers; hence, they are cognisant of what readers want. Therefore, they need to be aware of existing challenges and to be prepared to overcome them in order to provide linguistically, stylistically, and culturally acceptable products.

There is an overwhelming need to conduct comparative studies of translated and original texts due to the large number of existing different versions of the same text. *Frankenstein*, for example, has had six translations at the start of this research, and the number is on the rise since a new translation was published in 2016 during the course of this study. Furthermore, in translating between English and Arabic, there is a notable shortage of research on the challenges of cross-cultural translation. Most of the existing studies deal with the linguistic and stylistic problems that face Arab translators of English texts, but comparative studies that compare and evaluate existing translations in order to analyse the translators' techniques and identify cross-cultural issues of translation are very few. Some of the most significant ones include Mohamed I. El-Haddad's book, *An Analytical Study of Some Aspects of Literary Translation: Two Arabic Translations of Hemingway's The Old Man and the Sea* (1999)*;* Reem A. Al Ghussain's study titled, *Areas of Cultural and Linguistic Difficulty in English-Arabic Translation* (2010); Maisaa Tanjour's study, *Bridging Cultural Gaps in English-Arabic Translation Perspectives on the Translation and Reception of D. H. Lawrence's* The Virgin and the Gipsy *in Syria* (2010); and Abeer

AL-Sarrani's study titled: *Challenges of Cross-Cultural Translation of American Literary Works into Arabic: Harriet Beecher Stowe's* Uncle Tom's Cabin *as a Case Study* (2011). These studies are reviewed in the following section.

4. Critical Context

Translation studies as a discipline has only evolved over the last three decades. Before 1990, translation studies tended to follow specific paradigms such as the prescriptive, descriptive, and Skopos or functionalist theories. In the 1990s, translation studies witnessed the "cultural turn" introduced by Susan Bassnett and André Lefèvere in *Translation, History & Culture*. Then the discipline emerged from the exchange of concepts and methodologies of other academic disciplines such as gender studies, post-colonial studies, and cultural studies. Meanwhile, there is currently a limited amount of research in the field, particularly in terms of translating between English and Arabic. There is also a shortage of research in cultural translation issues that may be encountered by Arabic translators of English texts. Furthermore, most of the available studies deal with translation problems from a contrastive linguistics perspective in isolation from other challenges, such as the earlier mentioned study of Mohamed I. El-Haddad.

To the best of my knowledge, this is the first attempt at exploring cross-cultural translation challenges from English into Arabic in regard to these two classic nineteenth-century English novels. These two novels, among other nineteenth-century texts such as *Pride and Prejudice*, *Wuthering Heights*, and *Great Expectations*, have been translated from English into Arabic several times by different translators. This section offers a review of several related studies that deal with some of the common and interrelated aspects of the current research in translation studies.

The first one is Mohamed I. El-Haddad's *An Analytical Study of Some Aspects of Literary Translation: Two Arabic Translations of Hemingway's* The Old Man and the Sea, published in 1999. El-Haddad in his study proposes to explore problems of literary translation from English into Arabic. In addition, he adopts a comparative methodology to investigate some cultural and stylistic aspects of Ernest Hemingway's *The Old Man and the Sea* and two Arabic translations of the same novel, one of which was done by Munir Baalbaki and the other by Ziad Zakariya. The main objective of El-Haddad's study is to trace the aspects of style and the cultural elements of the source text that are preserved or lost in translation. The issue of equivalence is another concern of El-Haddad's study. The study concludes by stating that the cultural differences between Arabic and English are the basis of difficulty for the two Arabic translators. In addition, literary texts by nature are open to multiple interpretations, which adds another dimension to the linguistic challenges. El-Haddad highlights specific cultural problems that relate to translating geographical names, food items, weights and measures, sexual references, baseball terms, and the significance of Biblical names in Hemingway's text. In addition, the various aspects of the source text's style are challenging areas for the translators as well. El-Haddad does not follow a view of linguistic nor fidelity to the original in translation, as he stresses the role and the necessary skills of the literary translator to make proper choices, stating that: "The translator's task is not primarily to seek similarities but to make his choices as appropriate and adequate as possible" (246).

The second study is by Reem Abed Al Latif Al Ghussain titled *Areas of Cultural and Linguistic Difficulty in English-Arabic Translation*, published in 2003. This study is student-oriented, but the remarks are useful for translators in general. In her study, Al Ghussain offers a practical research tool that helps in identifying cultural

and linguistic difficulties that occur in English/Arabic translations. Al Ghussain's study is a quantitative one with a sample of seven students chosen from the English department at Al Azhar University-Palestine. The study discusses a broad range of aspects of difficulties encountered while translating from English into Arabic. According to Al Ghussain, the difficulties that occur on the linguistic level between English and Arabic are the result of differences between the English linguistic systems and Arabic ones; for example, the basic word order in Arabic is typically VSO (verb-subject-object), while in English, the basic sentence elements subject, verb and object combine to form basic verb sentence patterns such as SV, SVO, SVOO (84). Such differences confuse students and affect their translation.

One of the main findings of the study indicates that the differences between Western (especially British) culture and Arab Palestinian culture are the main reasons for the difficulty faced by students. The study emphasises the political, social, and religious aspects of culture and the types of errors made by students due to the differences between the source and target cultures and their linguistic systems. The research concludes by suggesting practical techniques and exercises for translation students to overcome each area of linguistic, stylistic, and cultural difficulty in English/Arabic translation. Among the suggested techniques are focusing on specific issues in translation by using functional texts that convey specific information that is immediately relevant to students' needs. Other suggested techniques also recommend using back translation and considering the purpose of the translation in relation to its context and audience.

Another study that is relevant to this research was conducted by Maisaa Tanjour in 2011, entitled *Bridging Cultural Gaps in English-Arabic Translation: Perspectives on the Translation and Reception of D. H. Lawrence's* The Virgin and

the Gipsy *in Syria*. The study focuses on two Arabic translations of D. H. Lawrence's novel *The Virgin and the Gipsy* as case studies. Tanjour locates her study within the suggested framework of translation studies that was offered by Holmes (1988) and then developed by Toury (1995). Toury's descriptive translation theory is employed to "describe the different economic, political, cultural and ideological factors that govern the translation process and product in Syria" (iii). The study is divided into two sections: descriptive and process-reception. It employs empirical interviews to investigate and describe the different factors that govern the translation process and product in Syria. According to Tanjour, the descriptive theory employed in the study facilitates assessment of the responses of groups of target readers to a specific text. She concludes that the translation procedures adopted in the published translations are unsystematic, and that the two translators may not be fully aware of the effects of the chosen procedures on their target readers. For instance, Tanjour analysed the book covers of both translations because she believes that they "represent a threshold of communication between translated text and target readers as well as a negotiation space between domestic and foreign values" (129). She concludes that each translation employed the cover to prepare its target readership and indicate the preference of the adopted approach for translation as a foreignisation or domestication strategy. In the second part of the study, Tanjour demonstrates the potential of using reader-response theory in the analysis of culture-specific references, and particularly allusions in translation, by comparing the target readers' responses across three translation procedures for three types of allusions: literary, Biblical, and mythological. She aims at using those responses in evaluating the adopted translation procedures of her selected texts.

The most relevant study for this research, however, is Abeer Al-Sarrani's study entitled *Challenges of Cross-Cultural Translation of American Literary Works into Arabic: Harriet Beecher Stowe's* Uncle Tom's Cabin *as a Case Study*, published in 2011. This study provides a significant framework in terms of exploring the challenges of cross-cultural translation, although it is focused mainly on American literary works translated into Arabic, using Stowe's *Uncle Tom's Cabin* and one of its Arabic translations produced by Dar Al-Bihar as a case study. American literature poses different challenges for translators than British literature because American literary works reflect aspects of American culture that are largely shaped by American history, including civil wars and revolutions. In her study, Al-Sarrani claims that most English-Arabic translations, particularly of American literary works, are purely linguistically oriented. Al-Sarrani adopts a period-specific, culturally-oriented approach that she claims is important to convey the cultural context of American literary works, including their historical, religious, geopolitical, and gender-based elements. Al-Sarrani states that accurate cross-cultural literary translation is a challenging mission. She advocates faithful translation that maintains the literary text's cultural and historical contexts while emphasizing the importance of translating literary texts from the point of view of the target culture, especially in the current era of globalization and ongoing political changes in the Arab world. In this context, cultural translation is highly demanded to reinforce multicultural knowledge and perspective among Arab readers. She believes that it is necessary to keep in mind the target reader and the target culture, although she advocates faithful translation when she states:

> [A]dopting a mixed approach will benefit the readers in this age of globalization and meet the growing demands of multiculturalism and dialogue among people of different cultures and religions. The foreignization approach will introduce them to new cultural elements,

and then whenever possible the domestication approach will help them acknowledge the common cultural, religious, geopolitical, and gender-based features they have in common with the foreign culture, which will help in initiating a cultural dialogue among the English-speaking and Arabic cultures. (180-181)

This study invokes some of the cross-cultural challenges identified by Al-Sarrani such as cultural, religious, gender-based, and geopolitical challenges and adds to them by expanding the application of such approaches, which were exclusively to US texts, to include two nineteenth-century English novels by comparing three Arabic translations of each text. Her approach has been exclusively on US texts and applied to one Arabic translation of *Uncle Tom's Cabin*. Clearly, nineteenth-century American culture is very different from British Victorian culture. Hence, the cultural challenges faced by translators of American literature into Arabic are different from those faced by translators of nineteenth-century British literature, even though in both cases the language used is English. This suggests the complex nature of the cross-cultural challenges related to translation that transcend linguistic issues.

5. Aims and Research Questions

The broad aim of this project, therefore, is to carry out a pragmatic study of the challenges involved in translation of nineteenth-century English novels into Arabic by examining three Arabic translations of *Jane Eyre* and three of *Frankenstein* that were produced between 1986-2012. The selection of the two texts is based on the fact that they are very popular in Western and Arabic cultures. The two texts also challenge their contemporary audiences and contemporary Arabic readers by engaging in controversial themes and topics including religion, patriarchal authority, and morality. Besides, the two texts have been translated into Arabic several times by

different translators, so varied versions of them exist. These varieties establish the grounds for conducting this research on the cross-cultural challenges of translation.

The study will employ theories of translation to investigate specific culturally problematic instances in the selected translations and to point out how they are handled by translators. By examining the translators' choices and comparing the different way each translator chooses to deal with a specific cultural challenge in his or her text, this study hopes to categorise critical areas in cross-cultural translation when translating from English into Arabic in order to develop a method to deal with such challenges in future translations. The outcome of this study should enable readers of Arabic translations of English texts in the field of education to evaluate existing translations, which becomes especially necessary in the presence of many different versions. It will enable them to choose a translation that suits their educational purposes in terms of cultural values and linguistic appropriateness. The study also aims to encourage literary translators and their publishers to address problematic areas of cross-cultural translation more seriously. For that purpose, a list of recommendations that is generated from the research findings will be sent to concerned institutions and projects of translation to aid in the development of their products.

The broad research questions of this Ph.D. project as a whole are as follows:

1. What are the main challenges faced by translators in translating literary texts from English into Arabic as reflected in the changes made to the target texts in comparison to the source texts?

2. How can these challenges be classified and addressed?

3. To what extent is the culture of the source text being delivered, and what ideological views might facilitate or prevent this exchange?

4. What is the most appropriate criterion of translation in terms of educational purposes?

6. Methods and Methodology

This project consists of two case studies investigating the challenges of cross-cultural translation in three Arabic versions of Jane *Eyre* and *Frankenstein*. Among the advantages of using the case study method is that it leads to general guiding principles that could be applied to other texts of the period. In other words, sharpening the focus on a particular text can yield some generic data of potential relevance to the study of other texts. Moreover, case studies' results often facilitate the understanding of complex theories. The methodology used to examine the selected texts and processes for analysing and evaluating the Arabic translations is discussed in detail in their respective sections and in Chapter Four. This chapter combines the identified cross-cultural translation challenges in the two case studies and their methodologies in order to generate a list of common challenges that face any potential translation of English nineteenth-century texts into Arabic. The purpose is to provide a guide to help translators to overcome challenges and readers to recognise them. A brief account of the general methods used in both studies is also given. The study uses different literary and translation approaches including feminist, postcolonial, and cultural studies approaches for the analysis and examination of the selected texts.

The aim of using two case studies is to generate a list of cross-cultural translation challenges that can be used as a theoretical model to be applied to other texts. In each case study, the different theories of literary translation applied by the Arab translators of *Jane Eyre* and *Frankenstein* are examined, and the selected texts are classified into literal translation (or word-to-word translation), free translation that

is based on the translator's interpretation of the source text, and faithful translation or translation with fidelity to the original text that entails the translator's comprehension of the original text, his own audience, and a full mastery of the target language.

The purpose of the close textual reading and the comparative linguistic analysis of the different translations of *Jane Eyre* and *Frankenstein* is to identify inaccuracies, changes to the original, and specific points of difference between source and target texts. The study also attempts to explain the changes made in the target texts because of the ideological orientation of the translators and to discuss aims in translating. Consequently, the study reveals various challenging areas of cross-cultural translation experienced by Arabic translators of *Jane Eyre* and *Frankenstein*. These challenges are then categorised according to their origins in cultural, religious, gender-related, geographical, and political factors.

The methodological framework of the thesis is based on theories of postcolonial translation introduced by Andre Lefèvere, Susan Bassnett, and Tejaswini Niranjana that raise questions of identity and representation. In Arabic translation, fear of loss of identity is always part of the context, leading translators to change or adjust source texts. Postcolonial translation theories also examine intercultural dynamics in which unequal power relations dominate the context. Employing postcolonial translation theories in discussing cross-cultural translation challenges facing Arab translators of *Jane Eyre* and *Frankenstein* helps to establish a broader perspective to explain the cultural interaction. Comparing the original and the translated texts reveals more than just the translators' employed strategies and techniques. Such comparisons help to expose the relationship between the two cultural systems in which the source and target texts are embedded, and it will also

assist in evaluating Arabic translations from political, historical, and contextual viewpoints.

In addition, the study applies the feminist translation theories of Sherry Simon and Gayatri Spivak to evaluate the translators' approach in handling Oriental/feminist references in the selected texts. Gender issues, including the effects of sexual differences in cultural, social, and political structures can be closely linked to translation studies. One of feminist translation theory's major objectives is to raise interest in texts written by women from other cultures and highlight their experiences in terms of gender relations and inequality throughout history to promote cultural understanding and change. Therefore, using feminist translation theories to analyse *Jane Eyre* and *Frankenstein*, two texts written by female authors, offers provocative insights into both the target and the source cultures and helps to evaluate the Arabic translations of the two texts.

Moreover, the study engages other theories of literary translation and cross-cultural translation such as the "domestication and foreignization theory" promoted by Lawrence Venuti. In translation practice, domestication and foreignization identify the translator's strategy in addressing the linguistic and cultural differences of the source text. Foreignization focuses on transferring the foreign culture of the source text to the target reader, whereas domestication adapts and changes the foreign text to fit the target culture. In addition, Hans Vermeer's "Skopos Theory" is also used to identify the purpose of translation as key to determining the translation method used. The study eventually aims to establish prototypical criteria for evaluating translations in relation to the constraints of cultural differences.

The list of challenges generated in the research case studies form a potential classification model for the translation problems is presented in Chapter Four. This

model is intended to fill the gap that initially triggered this study. This study aims to offer a more comprehensive approach to translating between Arabic and English in dealing with a wide range of cross-cultural translation problems at once. It is, however, important to note that the cross-cultural translation problems investigated in this study are specific to the texts in question, *Jane Eyre* and *Frankenstein*. They may not represent the whole range of categories typically encountered by translators of literary texts from English to Arabic. Nevertheless, *Jane Eyre* and *Frankenstein* exemplify some of the most commonplace challenges faced by Arab translators. Both texts are popular and tackle fundamental conceptions in Arab society such as religious conservatism and gender related issues that will be discussed in detail in consecutive chapters. Hence, in this study, they are considered to be representative of concerns, values, and interests that Western texts generate in Arab readers and translators.

7. Chapter Outline

In addition to this introduction, the thesis consists of five chapters and a conclusion. Chapter One is a literature review consisting of two sections. Section One provides different definitions of translation and outlines progress in the field of translation studies to date. Section Two, titled Literary Translation Theories, surveys theoretical aspects and issues of literary translation as a major discipline in translation studies. The section also displays different views and trends, including postcolonial and feminist translation discourses, which are particularly relevant to the present study. Chapter Two presents the first case study of the research, The Challenges of Cross-Cultural Translations of *Jane Eyre*. It aims at generating a list of cross-cultural translation problems from English into Arabic that are applicable to the text. In Chapter Three, the second case study, *Frankenstein* in Arabic translation, is also

offered through a comparative overview of three different Arabic translations of Shelley's text. The chapter focuses on significant parts of the novel that were modified, changed, or deleted in the translation process and the cultural challenges that face the translators. Chapter Four is dedicated to the discussion and analysis of the results and the findings of the cross-cultural translation challenges as exemplified in *Jane Eyre* and *Frankenstein,* presenting a model for the classification of cross-cultural translation problems. Chapter Five offers an overview of the state of translation in the Arab world surveying its past and present status and identifies the problems and issues to recommend possible solutions to address these issues. It also displays the roles and responsibilities of literary translators. The conclusion to the thesis gives a summary of the outcome of the study as a whole, an assessment of what it has achieved, and a review of the limitations of the study and of literary translation in the Arab world in general. It concludes with some suggestions for further research.

CHAPTER ONE:

Theories of Translation

1.1 Introduction: What is translation?

Translation simply refers to the transfer of written texts from one language to another. However, this general term involves an explicit process of representing the meanings, thoughts, and ideas suggested by the language of the source text in the language of the target text. In their *Dictionary of Translation Studies*, Shuttleworth and Cowie state that translation is: "An incredibly broad notion which can be understood in many different ways" (181). Hatim and Munday view translation as "a phenomenon that has a huge effect on everyday life" (3). They also denote "the ambit of translation", defined as:

> 1. The process of transferring a written text from SL [source language] to TL [target language], conducted by a translator, or translators, in a specific socio-cultural context.
> 2. The written product, or TT [target text], which results from that process and which functions in the socio-cultural context of the TL.
> 3. The cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of 1 and 2. (6)

This extensive domain of translation indicates that it involves everything related to the language, culture, time, space, context, and function of a text. The translator attempts to reproduce those elements in another text in a different context for a different audience by using another language. Therefore, translation may function as a link that connects literary civilizations in terms of nations, cultures, and history. It also facilitates ways of learning about other literatures, other people, and the world in general.

Translation has been explained in diverse ways by various linguists and theorists. At different periods, different theorists developed diverse aspects of translation, and they have all added important contributions to the understanding of this practice. Some of these writers, translators, and theorists proclaimed their traditional beliefs about the untranslatability of some literary texts, such as Roman Jakobson, who considered poetry as "by definition untranslatable" (131), an opinion shared by other prominent writers, including the Italian poet Dante. On the other hand, some theorists and translators like Ezra Pound and Edward Fitzgerald, who are primarily known as literary writers themselves, believed in the concept of freedom in translation. By contrast, others such as Walter Benjamin, Henry Longfellow, and Friedrich Schleriermacher favored faithful translation that entails "foreignizing" the target text by preserving its relationship to the foreign text's language and culture. In fact, the debate over what approach should be adopted to translate a text from one language to another has been ongoing for ages and still continues, constituting one of the major challenges of the translation process. The dilemma that faces the translator of whether to strive for fidelity or freedom in translation has shaped and defined the field of translation studies.

Understanding the concept of translation is especially necessary when the source and target languages have little in common in terms of lexical, grammatical, pragmatic, or stylistic systems such as when translating from English into Arabic. Because language and culture are deeply linked, translation and culture are intimately connected as well. Meanings in both source and target languages are strongly influenced by their cultural contexts. In order to understand the notion of translation, we need to work through the different definitions of the term. While some linguists view translation as a linguistic process of replacing words and structures with their

equivalents, others focus instead on the cultural significance of translation. The following discussion will examine some of the dominant definitions and theories in the field of translation studies that show divisions in the debates surrounding the meaning of translation.

For linguistic theorists such as Roman Jakobson, Peter Newmark, Werner Koller, and J. C. Catford who subscribe to the notion of linguistic equivalence between texts, translation is considered as a branch of linguistics, known as structural linguistics. Translation is defined by Catford in his book *A Linguistic Theory of Translation* as a form of linguistic equivalence: "The replacement of textual material in one language (SL) by equivalent textual material in another" (20). Accordingly, Catford perceives translation to be mainly a branch of linguistics, as he asserts: "translation is concerned with a certain type of relation between languages and is consequently a branch of comparative linguistics" (20). Hence, Catford's notion of textual equivalence depends mainly on the translator's linguistic competence and authority. In his definition, equivalent textual material is the most significant point, irrespective of the cultural implications of the text. Translating is reduced to a merely structural exercise that aims at maintaining the lexical and syntactic structures of the ST and gives it priority over semantic relations. Consequently, the translator seeks to produce a literal translation. In fact, the concept of equivalence is undoubtedly one of the most controversial issues in the field of translation theory. This term has been approached and discussed from various perspectives, but it is difficult to reach a universally acknowledged definition of this notion because the translation process cannot simply be reduced to a linguistic exercise. Consequently, linguistics cannot be the only discipline through which to approach translation because there are different

cultural, situational, textual, and contextual aspects involved in the process of translation that vary from one language to another.

The 1970s and 1980s witnessed a shift of interest from the structural side of the linguistic approach to the functional or communicative aspects of the text. Accordingly, the definition of translation expanded to accommodate this new concern in the understanding of translation. William Frawley continued to work on equivalence, but on the textual level rather than on the word or sentence level. Frawley extended Catford's notion of equivalence into a semiotic equivalence that involves transference as well. In *Translation: Literary, Linguistics, and Philosophical Perspectives*, Frawley declares that: "Translation means 'recodification'. Hence, a theory of translation is a set of propositions about how, why, when, where ... coded elements are rendered into other codes" (160). The act of translation is seen by Frawley as a process of transferring codes from one system into another, as he asserts: "translation is nothing short of an essential problem of semiosis: it is the problem of transfer of codes" (160). Moreover, Frawley views language as "only one of the codes that constitute human activity" (*Prolegomenon*, 251). Therefore, translation is not solely construed as language. For instance, the translation of visual codes into auditory codes and the translation of religious codes of one culture into those of another are also forms of translation and hence recodification. For Frawley, "translation must indeed say something about the possibility of synonymy across codes, but if it turns out that there is *no* synonymy, the act of translation is in no way discredited or disproved" (*Prolegomenon*, 251). In other words, recodification occurs even if there are no synonyms or equivalences across codes.

Nida and Taber expand Catford and Frawley's notion of equivalence, explaining the process of translating as "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" (12). Nida and Taber emphasize that the meaning and the message of the translated text can be transferred successfully if the concept of finding natural equivalence is maintained. Significantly, their explanation of the "closest natural equivalent" suggests that absolute equivalence is hard to find because of many factors, including cultural ones. Therefore, they maintain that the preferred equivalent is the one that most closely transfers the meaning and the message. The implication of their definition of the cultural element in translation leads to a further developed version of Catford's view of linguistic equivalence.

Other theorists such as Hans Vermeer began to look less at linguistic equivalents and more at the outcomes to consider the different purposes of translation. Vermeer understands translation as an action that has a conscious aim or purpose and leads to a target text, asserting: "To translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances" (29). Vermeer's theory is known as Skopos theory and Skopos is the Greek word for "aim" or "purpose". Vermeer believes that according to action theory, every action has a purpose and, since translation is an action, it must have a purpose too. The purpose is assigned to every translation by means of commission. In the context of Skopos theory, there is no right or wrong or fidelity or lack of fidelity, and the translation purpose determines the translation process. For Vermeer, translation must conform to the expectations of the target readers and submit to their values and norms. If the source text meets these requirements, it can be preserved, or else it has to be modified or changed in translation.

Building upon Vermeer's work in his influential *Descriptive Translation Studies – And Beyond*. Gideon Toury reflects on the definitions of translation by offering a culturally sympathetic definition. He states:

> Any a priori definition, especially if couched in essentialistic terms, allegedly specifying what is 'inherently' translational, would involve an untenable pretence of fixing once and for all the boundaries of an object which is characterized by its very variability: difference across cultures, variation within a culture and change over time. (31)

Toury offers a flexible approach targeted towards readership. This definition indicates that what is assumed to be translation may vary considerably over time or from culture to culture, and Toury's definition will be able to accommodate all variations and changing definitions due to its natural flexibility. In contrast to previously mentioned definitions offered by Catford, Frawley, Nida, and Vermeer that focused on the linguistic accuracy of translation and aimed at finding equivalence, he views translation as a process that may change according to time and culture. His view considers translation not as an evaluative but as a culturally adjustable process. Notably, the term "culture" started to appear more often in later definitions of translation, especially after the 1960s. This cultural shift will be discussed in detail in the section on the developments of translation theory later in this chapter, as it reflects the functional progression of the theory primarily relevant to this study.

Another major theorist working along similar lines to Gideon Toury is Lawrence Venuti, who became the spokesperson of translation studies from the 1980s. Venuti defines translation in *The Translator's Invisibility: A History of Translation* as a form of cultural transmission and exchange. He considers translation as "a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation" (17). Venuti sees the aim of translation as:

> To bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an imperialist appropriation of foreign cultures for domestic agendas, cultural, economic, and political. (18)

In Venuti's view, the adaptability of a translation is based on its correlation with the cultural and social context that surrounds its production and reception. He believes that a foreign text is filled with many different semantic possibilities that are sometimes fixed in one or more translations because of changing cultural norms and interpretive selections in specific social situations and during different historical periods.

As these key theories reflecting shifts in translation studies show, translation is defined in notably different ways; some definitions emphasise the linguistic aspects of translation, others the specifics of culture, semiotics, or stylistics. Among the previous definitions, Venuti's may serve as the basis for the discussion of cross-cultural translation that is the central focus of this study. In other words, we can argue with reference to Venuti that translation is not only a lexical but also a cultural transference. Assessing the cultural implications for a translated text requires examining the different approaches to translation while considering the nature of the target text. It is also necessary to study the similarities and differences between the source text and target text's implied readers.

Some texts, especially literary texts, compel translators to be more aware of and sensitive to the cultural implications of their work. Consequently, they have to adjust and correlate their translations to more than one of the above given definitions. Literary translation in particular is an extremely complex process. Unlike other types of texts such as non-fiction, journalism, and reports, literary texts involve not only transfer at the level of language and its major aspects such as vocabulary, syntax,

semantics and pragmatics, but more importantly they require the reproduction of the aesthetic elements of the original text and a comprehensive reflection of its cultural and historical contexts. Mona Baker and Gabriela Saldanha outline the typical features of literary texts in their *Encyclopedia of Translation* by stating:

> They [literary texts] have a written base-form, though they may also be spoken; they enjoy canonicity (high social prestige); they fulfil an affective/aesthetic rather than transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform; they have no real-world truth-value – i.e. they are judged as fictional, whether fact-based or not; they feature words, images, etc., with ambiguous and/or indeterminable meanings; they are characterized by 'poetic' language use (where language form is important in its own right, as with word-play or rhyme). (152)

In other words, literary texts are written texts with fictional, emotional, and psychological features that have an aesthetic function. These texts often focus on the expression of emotions in intensified language, together with implicit meanings and cultural values and references. Based on the features of literary texts, literary translation poses a critical and challenging task for translators for many reasons.

First, literary texts are distinguished by rhetorical and aesthetic features and values that are expected to be captured and sustained in a literary translation. One of the main tasks of literary translators is to maintain and reproduce these aspects of the source text. In literary translation, translators need to respond to the defining aesthetic features of the source text, in which form interlinks with content. This indeed is part of the literary text's aesthetic distinctiveness, which makes the task of translation more challenging. Second, literary devices and linguistic features such as alliteration, repetition, similes, and metaphors are at times used to achieve a specific effect and employed to serve a certain textual function in the source text. Reproducing these devices in the target text while maintaining the aesthetic elements and the intended meaning of such literary devices poses an additional challenge for translators. Third,

linguistic or cultural differences between the target and source texts add another complication to the translator's task.

In fact, literary translations might fail to gain acceptability in the target culture because of the translator's choice of words or transmission of cultural values that might contradict those of the source text readers. Therefore, it is essential that some sensitive cultural measures be implemented while translating literary works from one language to another and specifically from English into Arabic, because there are critical differences between the source and target cultures. Fourth, the target audience is an important element to consider in literary translation. Translated literature always has a readership that differs from the audience of the source text addressed by the original writer. The source text's readers have reference points in common with the author, sharing the language and in one way or another recognizing the ideologies and cultural orientation of the text. However, target readers' reception is often guided by their assumptions and expectations of the text. In brief, literary translation is a complicated act, and there is no fixed or correct translation of any given text. Instead, there is a proper or appropriate translation according to certain criteria or from a certain perspective, and one of the chief criteria in evaluating a translated literary text is considering to what extent it meets the criteria of translation theory.

1.2. Literature Review

It is important to survey the history of translation studies in order to situate this thesis in the context of the broader research in the field. This study is specifically located in Arabic translations of English literary texts. Earlier in this chapter, several definitions of the term translation as conceived by prominent linguists and experts in translation discourse were offered to highlight the major phases in the evolution of the

field. However, translation theory and translation studies as disciplines cover a vast area and aim ultimately to employ the practical experience of translators to generate theoretical perceptiveness by which to develop the process of translation. Conversely, sometimes theories and critics dictate practice and form guidelines for translators to follow.

Susan Bassnett proclaimed that translation studies "is exploring new ground, bridging as it does the gap between the vast area of stylistics, literary history, linguistics, semiotics and aesthetics" (19). She also maintains that "practical application" is firmly rooted in this discipline. Thus, translation theory and practice are inseparable, since the theories generally aim at defining, classifying, and ultimately applying the principles to the actual process of translation. Bassnett also asserts that translation studies are divided into four main areas of interest. These categories are the history of translation; translation in the TL culture (which is particularly relevant to this study), translation and linguistics, and translation and poetics. She maintains that knowing these four categories is important "even while investigating one specific area of interest, in order to avoid fragmentation" (20).

In the following sections, a brief literature review of the history of twentieth-century translation theory and its applicability to literary translation is provided in order to pave the way for the cultural theories of translation emerging in the 1970s and 1980s that are the main focus of this study. However, this review of the history of translation theory is not comprehensive, but rather selective because of the vast and extensive nature of the field and the constraints in scope of this thesis.

The purpose is to focus on the most important contributions to theoretical discussions in relation to literary translation theory. Translation Studies flourished since the second half of the twentieth century by devoted efforts of prominent

scholars. The study will examine the dominance of the linguistic phase, in which

Eugene Nida was the most prominent thinker, followed by the emergence of the

cultural turn in translation studies led by Hans Vermeer, André Lefèvere, Susan

Bassnett, and Lawrence Venuti, and finally the input of postcolonial thinkers, critics,

and writers such as Homi Bhabha, Tejaswini Niranjana, and Gayatri Spivak. Although

some of those theorists have been briefly covered in earlier sections of the study, the

following outline will provide a more detailed analysis of their ideas. These theorists

contributed to the rise of Postcolonial Translation Theory as an independent

discipline. The view taken in this thesis is that cultural translation, for which

Postcolonial Translation Theory offers significant insights and develops important

critical perspectives, offers the most important contributions to literary translation

theory in providing potential readers of the Arabic translation of English novels in

general (and readers of the Arabic versions of *Jane Eyre* and *Frankenstein* in

particular) with a practical basis of choice among the different available translations.

1.2.1. The Linguistic Era in Translation Studies

The linguistic approach to translation theory focuses on issues of meaning,

structure, and finding equivalence between the two languages. The chief emphasis of

linguistic-oriented translation theories is on detecting the inevitable differences that

exist between the two languages involved and attempting to provide solutions that can

accommodate these differences. Therefore, the quality and success of a literary

translation relies heavily on the degree of similarity between the two linguistic

systems of the target and source texts.

Before 1960, translation was deemed a branch of linguistics, and translation

theory was seen as part of linguistic communication. Translation studies as a

discipline developed prominently from the linguistic theory of the sixties, while since the 1980s, polysystem theory, Skopos theory, and cultural theory have come to dominate discussion in the field. Ideas disseminated by theorists like André Lefèvere, Gideon Toury, Hans Vermeer, Itamar Evan -Zohar, and Lawrence Venuti contributed to approaching translation from new cultural perspectives. Therefore, it is clear that Translation Studies emerged as an independent discipline only in the second half of the twentieth century.

These new theorists critiqued and challenged the predominant linguistic theories. In *The Scandals of Translation*, Venuti states that: "Translation research and translator training have been impeded by the prevalence of linguistics-oriented approaches that offer a truncated view of the empirical data they collect". Venuti perceives that linguistic–oriented approaches dominated for as long as they did because they provide a scientific model for research that leads to "objective, or value-free" results. He disapproves of the linguistic-oriented approach that isolates translation studies from other humanities disciplines because it ignores "the fact that translation, like any cultural practice, entails the creative reproduction of values" (1).

In *The Translation Studies Reader*, Venuti presents a survey of essays written by the most representative authors in translation studies of the twentieth century. He arranges his survey chronologically around a unifying topic or interest, starting from the first period, which he defines as 1900-1930, and ending with the 1990s. Venuti's survey is an indispensable reference in translation studies, and his theory serves as a significant framework for this study. He asserts that "the controlling concept for most translation theory during these decades is equivalence" (135), which refers to the level of similarity between the source and the target texts. He proposes that during the first half of the twentieth century, literary translation theories principally evolved around

the linguistic challenges that faced the translators of literary works from one language to another. Later, the question of equivalence and the required level of correspondence between the source text and the target text attracted more critical consideration. Venuti argues in the introduction that "The history of translation theory can in fact be imagined as a set of changing relationships between the relative autonomy of the translated text, or the translator's actions, and two other concepts: equivalence and function" (5). The reason for this shift of interest can be explained in terms of the "changing importance of a particular theoretical concept, whether autonomy, equivalence or function" (5). This change is also determined by linguistic, literary, cultural, and social factors.

1.2.2. The Transitional Stage

According to Venuti, 1960-1970 stands out as a significant decade in the field of translation because it witnessed "the expansion of translation research" that "coincided with an increased awareness that it represented" its emergence as "an academic field" (*Reader* 138). This period deals with theories of prominent translation scholars and theorists such as Nida, Even-Zohar, and Toury. Those theorists paved the way for the transitional stage because it is situated between the narrowly focused linguistic stage and the expansive cultural turn, while concerned with developing the notion of equivalency in translation.

In *The Theory and Practice of Translation*, Eugene Nida states that: "one must, in translating, seek to find the closest possible equivalent" (144). Nida developed the theory of the two different types of equivalence: formal and dynamic. The first type focuses on the reproduction of accurate lexical details and grammatical structure as found in the original language of the source text, excluding as much as

possible the ideas and thoughts of the translator. On the other hand, the second type, or dynamic equivalence, is an approach to translation in which the message and meaning of the original language is translated more loosely through finding equivalences rather than reproducing the exact literal words, phrases, or idioms of the target language. Thus, it moves away from the linguistic concept of translation and consequently might be called a "transitional stage". Nida introduced a new direction in translation studies that considers the receptor in the task of translating.

In the 1970s, Itamar Even-Zohar developed the polysystem theory in order to deal with dynamics, diversity, and change in cultures and this was influential for more than a decade. Bassnett asserts that "until the end of the 1980s Translation Studies was dominated by the systemic approach pioneered by Itamar Even-Zohar and Gideon Toury" (7).   In the *Dictionary of Translation Studies,* polysystem theory is proposed "to account for the behaviour and evolution of literary systems. The term *polysystem* denotes a stratified conglomerate of interconnected elements, which changes and mutates as they interact with each other" (Shuttleworth and Cowie 127). According to polysystem theory, a literary work is studied as a part of a literary system. In other words, a literary system affects other systems because literature is a part of the social, cultural, literary, and historical framework of a nation. Consequently, a translated literary work affects the social, cultural, and historical system of the target culture. To support this claim, Bassnett proclaims that: "Polysystem theory was a radical development because it shifted the focus of attention away from arid debates about faithfulness and equivalence towards an examination of the role of the translated text in its new context" (7). This is another claim that moves away from linguistic translation and might position polysystem theory as an intermediary phase. Thus, Itamar Even Zohar and Toury's polysystem

theory dominated the studies of translation for almost a decade from the 1970s to 1980s. In the 1980s, translation studies developed in a different direction that focused on the purpose of translation. This approach is identified as Skopos theory.

In 1984, Hans Vermeer developed Skopos theory, which views the translation process as a communicative process in which the purpose of the translation is emphasized. According to Vermeer, "each text is produced for a given purpose and should serve this purpose" (quoted in Pym 45). Therefore, the target text also has a purpose that might or might not coincide with the purpose of the source text. In this case, according to Antony Pym, the translator must fulfil the purpose of the target text and prioritise it over the source text. In consequence, Itamar Even-Zohar's polysystem theory and Vermeer's Skopos theory launched the cultural shift in translation studies because they both considered the cultural impact of translation on the target language and culture. This made them pioneers in introducing this cultural shift and giving a new perspective to the field of translation studies.

1.2.3. The Cultural Turn in Translation Studies

At the beginning of the 1990s, Susan Bassnett and André Lefevere's publication *Translation, History and Culture* provided a new framework for translation studies. This resulted in a shift of interest in the field that is often referred to as the "cultural turn". Bassnett argues that:

> The apparent division between cultural and linguistic approaches to translation that characterized much translation research until the 1980s is disappearing, partly because of shifts in linguistics that have seen the discipline take a more overtly cultural turn, partly because those who advocated an approach to translation rooted in cultural history have become less defensive about their position. (3)

Different languages reflect different values and cultures. The obvious relationship between language and culture is expressed by Hans J. Vermeer when he states that "language is a part of a culture" (192). Culture is defined by Nida as "the total beliefs and practices of a society" (157). There is a close connection between people's thoughts and the language they use to express them in certain cultural contexts. Language significantly influences cultural differences because language shapes culture and vice versa. Therefore, aiming to mediate different languages, values, or cultures, translations, as André Lefèvere asserts, "nearly always contain attempts to naturalize the different culture to make it conform more to what the reader of the translation is used to" (237). As a result, translations are often not equivalent to the original. This lack of equivalence was perceived by the 1990s as not as problematic as it used to be. Instead, it is an inevitable outcome of the transitions between cultures. This claim is supported further by Raoul Granqvist, who proclaims that: "Translating has been seen as building bridges between languages, between related units, cultures, even between nations. Finding the right pairs of equivalences and correspondences (whether linguistic or cultural) has been idealized in almost altruistic terms" (33).

The cultural turn in translation studies arose from conceiving translation as a device to expose distorted power relations between the cultures negotiated through translation, since one culture is often more powerful than the other. Consequently, the translation of content from source to target language and culture reflects relations of supremacy. Kate Sturge claims that "'cultural translation' does not usually denote a particular kind of translation strategy, but rather a perspective on translations that focuses on their emergence and impact as components in the ideological traffic between language groups" (67). Translators are also regarded as agents who play a

significant role in recording the cultural histories of nations and people. Granqvist asserts that:

> Translation as a form of interactive communication deals thus with issues that should not be narrowed down to the linguistic or verbal, but, instead, be assessed for what it tells us about the larger pictures involving politics, economy, cultural identity, difference, and similarity. (31)

Therefore, the critical role of ideology in the way translations are produced gives interesting insights into the modes and terms of cultural dialogue. Translations are produced under many constraints that might be ideological, linguistic, or cultural. Translation theory attempts to identify and describe the strategies employed by the translator to deal with these constraints.

In his book *Translation, Rewriting and the Manipulation of Literary Frame*, André Lefèvere attempts to demonstrate the relations of power and authority between the source and target cultures, making another contribution to the field of cultural translation by giving a detailed analysis of the sociological and cultural factors that govern the translation process. Thus, he proposes a theory of refraction and patronage. Refraction is a blanket term covering literary activities such as criticism, translation, anthologisation, the writing of literary history, and the editing of texts. In fact, the term refers to all aspects of literary studies that establish and validate the value structures of literary canons. He remarks, "refractions are made to influence the way in which readers read a text - as such they are powerful instruments in insuring the 'right' reading of works of literature and perpetuating 'right readings'" (89).

Lefèvere says that the control factor in the literary system keeps it close to other systems like law or physics that collectively form civilization or society, adding that this control factor functions from outside as well as from inside this system. The factor within the system is that of dominant poetics, "which can be said to consist of

two components: one is an inventory of literary devices, genres, motifs, prototypical characters and situations, symbols; the other is a concept of what the role of literature is, or should be, in the society at large" (23). In this context, translation plays a vital part in the evolution of literature by introducing new texts, authors, and devices.

The second regulatory mechanism, identified by Lefèvere as patronage, is represented by groups of persons such as religious groups, political parties, the royal court, or the media. There are three components of patronage, according to Lefèvere: an ideological one that establishes what is ideologically acceptable in the literary system and the world at large, an economic one that assures the livelihood of the writers and refractors, and a status component that provides writers and refractors with certain positions in society. So, patronage constrains and regulates both literature and translation; that is, it holds back some while encouraging others.

Lefèvere views literary translation as the rewriting of a text, which is a complete contrast to the linguistic view that demands finding an exact equivalence. Rewriting involves using the original as a starting point for something new; hence, it grants new powers to the translator as the creator of readerships and influencing their way of thinking. For Lefèvere, rewriting means: "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work" (*Refraction* 205). Therefore, translation takes the form of rewriting with respect to the idea that society is constructed as a system that encompasses categories and norms. These categories and norms influence the translation process, and the translator must always be aware of them. Simultaneously, translations are intended to influence readers according to the ideology and poetics of the given society. The value of Lefèvere's argument about rewriting and adaptation

will be demonstrated in the subsequent discussion of the Arabic versions of *Jane Eyre* and *Frankenstein* in the following chapters.

The notion of rewriting and adaptation in translation in response to the social and ideological concerns of the target culture leads us to ask who should translate. Translating in the views of theorists like Lefèvere and Venuti involves dealing with cultural and ideological differences. Conveying a message from one language to another requires the translator's knowledge of both linguistic and extra linguistic disciplines. Therefore, knowledge of more than one language is no longer sufficient to translate literary texts from one culture to another. The translator needs to deliver the historical context and culture of the source text to the target culture's readership. Locating the challenges that face translators in relation to the target culture that complicate and sometimes control the translation process is therefore necessary to any translation project. Both the writer of the original literary text and the translator are influenced by their own cultures, and their divergent cultural orientations eventually govern both the writing and the translation processes. Since both cultures influence the text, there is a need to identify the historical context when translating. In literary translation, it is important to consider the cultural elements that have shaped the text and in some cases the external circumstances-- cultural revolutions, political struggles, social norms, and historical moments -- that have produced the text.

Translators are seen by some as mediators who must remain faithful to the source text and the culture that produced it. They are obliged to respect the culture, society, and rules of the target language. For others like Lefèvere, the translator has the liberty to rewrite, manipulate, and influence the target text and culture. Christian Nord argues that " translators, as mediators between two cultures, have a special responsibility with regard to their partners, that is, the source-text author, the client or

commissioner of the translation, and the target-text receivers" (185). Consequently, according to Nord, translating a literary text is a complicated task that has no right or wrong method, but rather different approaches. Therefore, the study of literary translation could either begin with an analysis of the translated text or the process of translation, since analysing the text will lead to determining the approaches adopted by the translator and vice versa. Studying the process of translation and the selected approach facilitates the analysis of the text. In *Why Does Translation Matter*? Edith Grossman writes:

> Translation expands our ability to explore through literature the thoughts and feelings of people from another society or another time. It permits us to savor the transformation of the foreign into the familiar and for a brief time to live outside our own skins, our own preconceptions and misconceptions. It expands and deepens our world, our consciousness, in countless, indescribable ways. (14)

Thus, in order to undertake linguistic transfer, translators need to practice and master many fields, including linguistics, literature, history, and culture. In contrast to Lefèvere's view that the translator can attempt to control the translation process, which involves imposing cultural prejudice, for other theorists translation exists in order to transfer the original meaning of a text to a different language while avoiding cultural prejudices, which may in turn control the translation process and lead translators to make changes, modifications, and omissions in the text. In this regard, Venuti claims that translators are often constrained by cultural boundaries. If they attempt to engage in translation by bending the target language into shapes that mirror some limited aspect of the source language, most likely they will encounter opposition from most publishers and some readers. This leads to a situation where fluency is the most important quality for a translation and can limit the translator's creativity. As a solution to this problem, Venuti offers two strategies for the translator

to choose from: either foreignizing or domesticating practices of translation. In foreignization, cultural values are stressed in order to "register the linguistic and cultural differences of the source text" (15). This strategy that aims at "sending the reader abroad", is highly favoured by Venuti because it helps to make the translator and his work more visible and highlights the foreign identity of the source text. Foreignization also protects the source text from ideological dominance of the target culture. On the other hand, domesticating translation reduces the foreign text "to receiving cultural values" of the target culture, which indicates "bringing the author back home" (15). Eventually, even though the translated texts belong to two linguistically and culturally different systems, a literary translator's job is to link the original author of a given text with a new readership in a different culture and of a different background. Therefore, the role of the translator ranges beyond attempting to find perfect equivalence.

In fact, the field of translation studies has witnessed remarkable expansion as it has absorbed some of the values of other disciplines in cultural studies. The interconnection of translation with other disciplines such as gender and postcolonial theory has provided a stronger base for a new departure in developing the discipline of translation studies. This is evident in the increase in the number of journals dedicated to translation, the interest of publishers in this subject, readers' interest in the literary and intellectual products of other nations through translation, and the number of institutions offering degrees in translation. In fact, the orientation of this study is a consequence of this burgeoning relationship between translation and cultural studies.

1.3 Literary Translation Theories

The cultural turn in translation studies gave rise to new theories and expanded the research fields of translation studies by providing new perspectives on translation. It displayed respect to native cultures through the ideological approach of postcolonial translation theory and offered more faithful translations. The cultural studies approach brought vitality and flexibility to translation. As a result, different theories of translation have been developed to support the criticism and discussion of literary translated texts such as postcolonial translation and feminist translation theories. These two theories are strongly connected to the research carried out for this thesis, and are specifically relevant to *Jane Eyre* and *Frankenstein* because of the remarkable body of already existing postcolonial and feminist criticism of these texts. In addition, there is an evident relationship between these theories and the Arabic translations of *Jane Eyre* and *Frankenstein*. Therefore, a brief overview of both is required to support the study of the Arabic translations of *Jane Eyre* and *Frankenstein* and to situate the study within the wider field of Translation Studies.

1.3.1. Postcolonial Translation Theory

Recent theories of translation extend to political conflicts over the dominance and supremacy of the dynamic between source and target languages and cultures. In some contexts, translation becomes a political exercise, reinforcing the location of power and serving as a crucial element in colonizing people, thereby becoming one of the tools of colonisation. This was plainly exemplified in the way the colonial powers marginalized the people and cultures of their colonies through textual practices. For example, the translation of texts from Hindu, Sanskrit and Arabic into English in the nineteenth century which, according to Susan Bassnett and Harish Trivedi, "were cut,

edited and published with extensive anthropological footnotes" (6). These textual practices proved that translators saw themselves clearly as belonging to a superior cultural system and established the "subordinate position of the individual text and the culture that had led to its production" (6).

Translators mostly follow two main strategies in handling such conflicts: domestication or foreignization. Foreignization maintains the foreignness of the source text and does not attempt to make it familiar to the target audience. Venuti argues in, *The Translator's Invisibility*, that: "Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interest of democratic geopolitical relations" (20). Here, translation is perceived as challenging the expectations of target readers by confronting them with their cultural "Other" that is different and sometimes unsympathetic towards them. Venuti suggests that foreignization in translation could be a superior translation method, as in Bassnett's claim where she proposes that Venuti's arguments regarding foreignization and domestication "indicate fundamentally ethical attitudes towards foreign texts and cultures" (47). Foreignization challenges the norms and expectation of the target culture, and the translator's ethical commitment is primarily to the author; thus, the translator presents the text in a way that encourages the target readers to face issues outside their parameters.

On the other hand, domestication implies that translators serve the interests of the target audience and attempt to make the translation product acceptable to them. For example, some translators choose English texts that appeal to Arabic values and translate them. According to Venuti, employing this method makes the translator invisible and implies "an ethnocentric reduction of the foreign text to target-language

cultural values" (20). Domestication ensures texts conform to the expectations and norms of the target culture, which entails the translator's ethical commitment to the target language and culture. Venuti claims that through domestication, translators "invisibly inscribe foreign texts with English language values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other" (15). Thus, exposure to other cultures through literary translation serves not only communication purposes but also helps to develop an understanding of the self as unique and distinct from the "Other".

Maria Tymoczko in *Enlarging Translation, Empowering Translators* argues that "The power turn has focused on issues of agency, the way translation can effect cultural change, and the relation of translation to dominance, cultural assertion, cultural assistance, and activism" (44). Certain aspects of the act of translation foreground the asymmetry and crucial deviation between the source and target languages engendered by power. In this context, Tejaswini Niranjana in her book *Siting Translation: History, Post-Structuralism and the Colonial Context*, rightly observes that: "By employing certain modes of representing the other—which it thereby also brings into being—translation reinforces hegemonic versions of the colonized, helping them acquire the status of what Edward Said calls representations or objects without history" (3). Therefore, the stereotypical image of the colonized facilitates the subjugation process. Niranjana offers a postcolonial critique of translation by arguing that translation has long been a field for preserving unequal power relations, as Frances Bartkowski claims on the outside cover of Niranjana's book: "The traditional view of translation underwritten by Western philosophy helped colonialism to construct the exotic 'other' as unchanging and outside history, and thus easier both to appropriate and control" (n. p). Niranjana's study is an attempt to

contemplate translation as an ideological and political issue in language and focusses on the complicity between colonial authority over peoples, races, and languages and traditional notions of representation.

In the early 1990s, an approach to postcolonial translation theory was developed by the prominent postcolonial writer Gayatri Spivak. Spivak in "The Politics of Translation", claims that translation disrupts Third World cultures by abolishing the identity of politically less powerful people. In a linguistic context, this gives rise to the dominance of English. Such a claim leads to a criticism of translation itself because of its Western orientation. Spivak links language to cultural identity, asserting that "language may be one of many elements that allow us to make sense of things, of ourselves […]. Making sense of ourselves is what produces identity" (179). Translation for Spivak is an act of understanding not only the Other, but also the self, which implies a political dimension. In other words, language can be used for the purpose of exercising power. The relationship between language, oppression, and power can also be linked to Spivak's claims regarding the construction of selfhood. The formation of self, identity, and consciousness is always being constructed from positions outside of oneself. The colonizer often attempts to deprive the colonized from the most important sources of self-empowerment, language, and history by weakening the native language and distorting national history. Therefore, the colonized is placed in a position of dependence on the colonizer in order to explain the self. Consequently, any attempt to liberate the Other and to enable that Other to experience and articulate itself through the use of language is often done through the writing of Western intellectuals, who in turn claim that their writings provide the voice through which the subaltern can speak. Translation in this regard, specifically

intercultural translation, can be used as an instrument of domination and a means of resisting, as Said Faiq explains:

> Post-colonial contexts offer good examples of the interdependence of cultural manifestations in which dominant and dominated co-exist. In this cultural traffic, foreign works are culturally assumed and consumed more, and differences demarcated. Thus, intercultural translation has helped in breaking hierarchies between cultures and peoples, but at the same time, it has given rise and form to discourses of both domination and resistance, becoming therefore the interplay of cross-cultural pride and prejudice. (11)

The political influence of the West in the field of language and translation becomes evident in promoting English and elevating it to the status of official language for global communication. Thus, translating narratives from English into other languages ensures the dominant position of English culture. Simultaneously, translating texts from other languages into English provides an invaluable source of knowledge about unfamiliar languages, foreign cultures, and experiences, and is very useful for gaining an understanding of societies to facilitate controlling them. In addition, translation gives those cultures and their languages great visibility in English-speaking countries. Indeed, the translator's orientation and agency is imperative and practically defines the more favourable or biased aspect of the translation product to readers. Bassnett asserts in her discussion of translation and power that "by studying translation it becomes possible to see how a text is manipulated and changed as it crosses linguistic boundaries, with the translator just one of the agents involved in textual production and distribution" (86). Therefore, translation has often been manipulated, and translators at times find themselves playing such a role of a double agent in the context of ideological power relations. This role might not always be a conscious act on the part of the translator. In fact, the

agency of the translators, their political and social agendas, the degree of freedom they take with the text, and the number of constraints, including censorship and marketing demand, have often been debatable topics in translation studies and this agency is often not articulated by translators.

Hence, translation and culture or cultural translation is a concept that developed to address the broad issues of postcolonial, ideological, and political issues in translation. Cultural translation as a term refers to the process of presenting another culture through translation. Anthony Pym defines cultural translation as "a process in which there is no start text and usually no fixed target text. The focus is on cultural processes rather than products" (138). Homi Bhabha significantly linked postcolonial discourse to cultural translation in his book *The Location of Culture,* and his views have remained influential ever since. Bhabha dedicated the chapter "How Newness Enters the World: Postmodern Space, Postcolonial Time and Trails of Cultural Translation" to discuss the idea of cultural translation. In Bhabha's analysis, cultural translators are double agents who legislate crossing the borders of culture. According to Anthony Pym, translation for Bhabha refers to "a set of discourses that enact hybridity by crossing cultural borders, revealing the intermediary position of (figurative) translators" (143). He discusses the relationship between established cultural identities and hybrid minority communities and eventually reaches the multiculturalist concept of cultural translation, where he introduces the concept of the third space. For Bhabha, this third space is the space for hybridity, transgression, subversion, blasphemy, and deviation.

Moreover, he considers hybridity a synonym for cultural translation and perceives it as a potential path to political transformation. In Bhabha's words:

> Terms of cultural engagement, whether antagonistic or affiliative, are produced performatively. The representation of difference must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. (2)

Bhabha suggests that cultural identities cannot be attributed to assumed cultural traits because they are "performative"; that means, they are enacted through cultural engagement. The views of coloniser and colonised are not separate or independent entities. Instead, cultural identities are negotiated through constant interface and exchange to produce a mutual representation of cultural difference, which Bhabha refers to as cultural hybridity.

Bhabha was concerned with the cultural effects of migrant authors and the degree of cultural integration they might undergo. Pym views this concept as "strangely reminiscent of some of the major oppositions in translation theory: should the translation keep the form of the start text, or should it function entirely as part of the new cultural setting?" (139). Harish Trivedi also discusses Bhabha's concept of cultural translation as potentially far from literary translation that involves two texts from two different languages and cultures. However, he claims that "the distinctly postmodernist idea of cultural translation in this non-textual non-linguistic sense has found an echo in much contemporary writing, both critical and creative" (283). Accordingly, Pym claims that "after Bhabha, the term 'cultural translation' might be associated with material movement, the position of the translator, cultural hybridity, the crossing of borders, and border zones as 'third space'" (143). Therefore, Bhabha takes translation in its broadest sense to mean the translation of culture and establishes the guidelines with which other postcolonial critics may study the effect of hybridity upon translation, identity, and culture.

It is safe to claim that translation and colonisation are aligned but not identical concepts in terms of hierarchies. In the early stages of colonisation, translations of Third World texts provide colonisers with the necessary knowledge to understand and thereby exert influence on local inhabitants, as is evident in Niranjana's view. Niranjana also suggests that translation both shapes and takes shape "within the asymmetrical relations of power that operate under colonialism" (2). Niranjana concedes that translation initially had to serve the West "to domesticate the Orient and thereby turn it into a province of European learning" (12). She also contends that translating colonial cultural products into the language of the colonised, or translating texts from English into other Third World languages like Hindi facilitated their submission to the cultural norms and linguistic system of the dominant nation. Jeremy Munday believes that Niranjana is criticizing the fact that "translation into English has generally been used by the colonial power to construct a rewritten image of the 'East' that has then come to stand for the truth" (210). Such a revised version clearly depends on the way the translation is conducted and the assumptions this involves of superiority, cultural curiosity, and the wish to engage with the Other. Therefore, to explain these assumptions, postcolonial translation studies have contributed significantly to translation theory to reveal vital issues of identity, variance, power, and politics. Indeed, the political dimensions of translation are crucial to postcolonial translation theory, since it examines intercultural relations in contexts marked predominantly by unequal power relations.

1.3.2. Feminist Translation Theory

Since the 1990s, some voices have argued for the significance of gender in translation. Feminism and translation are important tools for the study of difference in

language. Clearly, there is an underlying parallelism between translation and feminism. In translation, we are referring to the difference between the original text and the copy or the rewrite. Feminism is similarly concerned with the difference between genders and reflects structural relationships between men and women. Therefore, feminist translation theory attempts to make the masculine less visible and the feminine more visible in language.

Sherry Simon in her book *Gender in Translation: Cultural Identity and the Politics of Transmission*, discusses the impact of feminism on translation theory arguing that feminist theory challenges the traditional view of authority in translation. Feminist theories also allow translators to contribute to the cultural debates as literary activists while creating new and diverse lines of interaction and transmission. In fact, *Gender in Translation* is the first comprehensive study of feminist issues in translation theory and practice. Simon compares women to translators in the sense that both are demoted to the same position that she refers to as "discursive inferiority" because, as she claims, "The hierarchical authority of the original over the reproduction is linked with imagery of masculine and feminine; the original is considered the strong generative male, the translation the weaker and derivative female" (1). Thus, translators and women share similar positions in the literary sphere, for both are seen as inauthentic, second-rate copies of the original.

According to Simon, translation can be likened to women in that both are conceived as a subordinate subject, not only in literature but also in the real world, where translation is regarded as women's writing and shares translators' presumed lower cultural status, as she states, "Translators and women have historically been the weaker figures in their respective hierarchies: translators are handmaidens to authors, women inferior to men" (1). Simon refers here to the idea that translation is a

secondary activity in comparison to the act of writing, and declares that feminist translation theory "aims to identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder" (1). Translation occupies a lower position in the hierarchy than the original, and translators are accordingly positioned lower than privileged writers. This binary opposition between original and translation and writer and translator is also reflected in the opposition between male and female that places woman lower than man. Simon also claims that fidelity in translation should be directed towards what she calls the "translation project", as she asserts: "fidelity is to be directed toward neither the author nor the reader, but towards the writing project–a project in which both writer and translator participate" (2). In addition, Simon argues that "women turned to translation as a permissible form of public expression" as she alludes to prominent female translators such as George Eliot and Aphra Behn, whose translations enabled them "to gain access to the world of letters" (2).

In her article "Feminist Translation: Contexts, Practices and Theories", Luise von Flotow introduces three different strategies commonly employed in feminist translation: supplementing, prefacing and footnoting, and hijacking. Supplementing is a common strategy used by most translators, male or female, to replace or represent any reference or term that does not have an equivalent in the target culture and language. Prefacing and footnoting are other techniques used to compensate for unmatched concepts and references between the target and source cultures. In hijacking, on the other hand, the translator seems to transform and deconstruct the original text in an attempt to rebel against the author. Flotow views hijacking as a strategy adopted widely by feminist translators in communities where they have been considered secondary to men. She asserts: "the feminist translator, following the lead

of the feminist writers she translates, has given herself permission to make her work visible, discuss the creative process she is engaged in, collude with and challenge the writers she translates" (74). Thus, translation aloows female translators to enable their own voices to be heard. Paradoxically, in the Arab world, specifically in the Arabic translations of *Jane Eyre* and *Frankenstein*, male translators tend to practice the hijacking strategy over texts written originally by female authors, possibly to silence them and prevent their voice from reaching Arab female readers.

In fact, feminist translation theory offers a unique and different perspective on women's issues. Translation gives voice to women writers, but that voice is not entirely their own. Some feminist critics besides Simon have made the observation that translation enabled women to enter the world of literary writing that was in most eras dominated by male writers. Olga Castro states that "throughout long periods of history writing was considered to be a productive masculine activity, and this prevented many women from being able to enter the literary world as authors" (7). Castro perceives translation as a scheme that allowed women to enter the writing sphere without having to be original authors because, as she claims, "Translation, seen as a reproductive activity, is perceived as being feminine and thus becomes a safety valve that enabled many women to gain access to the literary world" (7). Despite the autonomy that translation gives to women translators, a female translator is still under suppression. In fact, a female translator is subject to a double oppression: first, as a translator submitting to the mastery of the original author, then as a woman translator submitting to gender discrimination because she is placed in a lower position than male translators.

In the Arabic translations of *Jane Eyre* and *Frankenstein*, two texts written by female authors are translated into Arabic, mostly by male translators except for one

version of *Frankenstein*. If, according to feminist translation notions of Simon, Flotow, and Castro, translation provides a chance to give voice to female translators and allows them to have authority over a male author's text, then the Arabic translation of *Jane Eyre* and *Frankenstein* might be read as anti-feminist translations. These translations by male translators aim to silence female authors and to control their texts. The male dominance over translation products in the Arab world indicates the ideological concern of this practice. Arab male translators adopt Flotow's strategy of hijacking texts authored by women. Castro's argument explains why Nora Abdullah's translation of *Frankenstein*, the only female translator, is the only target text that reflects Shelley's feminist stance and faithfully represents the female characters in the text.

Spivak in "The Politics of Translation" also offers insightful views on translation as a translator herself. She identifies the connection between language and cultural identity. She stresses on forming intimacy with the text before translating and emphasizes the need for translator to be aware of cultural differences and to improve their styles and techniques continuously because language is a vibrant and constantly developing medium. Moreover, it is important to consider postcolonial and feminist intersections in Spivak's discourse. She mainly argues that Western feminists have a colonial and discriminatory attitude towards former colonized countries that is evident in their strategies in translating the cultural products of the colonized into English. Consequently, this attitude evokes stereotyped implications of gender and preserves misrepresentations of Oriental cultures. Spivak extends her critique of Western feminists to Western male translators who tend to reinforce an artificial image of the colonized created by the Western world to match its understanding of the Orient and to serve their imperial schemes.

In addition, Spivak believes that Western feminists fail to accomplish the "love" between the original text and its translation, which she refers to as the "shadow" when she declares that "The politics of translation from a non-European woman's text too often suppresses this possibility because the translator cannot engage with, or cares insufficiently for, the rhetoricity of the original" (*Politics* 181). Instead, she claims, that Western feminists project an imperial approach on the writings of the colonized, and therefore allow women from Third World countries to speak in English, not with a sense of democracy but with a feeling of superiority. Therefore, Spivak acknowledges the task of the feminist translator as "to consider language as a clue to the workings of gendered agency" (*Politics* 197). Spivak's critique of Western feminism aims to reveal that women can be as colonising as men when it comes to the Third World because Western feminists expect feminist writing from other languages to be translated into the language of power, which is of course English. This often results in a distorted and subversive translation. Spivak's discourse adds important points about East-West difference in the field of postcolonial and feminist translation, although to some, her argument may seem dogmatic and controversial.

Although Spivak's argument is mainly directed toward First World feminist stereotyping of Third World texts, this argument helps to explain the changes in the translation of *Jane Eyre* and *Frankenstein* into Arabic. Although Arabic is not commonly thought of as a Third World language, since its influence exceeds the limits of geographic boarders into signifying the faith and identity of not just the Arabs, but also the whole Islamic nation as the language of the holy Quran. In addition, applying feminist and postcolonial theories to the study of translation advances the debate in cross-cultural translation from a focus on concepts such as

faithfulness, equivalence, and objectivity into more complex cultural and ideological issues. Postcolonial feminism will be included in the overview of the critical fields relating to both novels because in both texts, the intersection of colonial, gender, cultural, and political issues poses a great challenge for Arabic translators, as will be discussed in detail in relation to *Jane Eyre* and *Frankenstein* in forthcoming chapters.

Feminism takes many different forms and has become a significant theoretical component in the understanding and intellectual framing of various intersecting disciplines such as literature, history and politics. In translation as well, feminist and gender-based practices are evident and perceptible in various arguments in the translated texts. In the next chapter, through examining the translation of literary works such as *Jane Eyre* and *Frankenstein* from a feminist point of view, a feminist interpretation will be advanced by tracing the representation of women in the translated versions and comparing them with the female characters in the original texts. In addition, studying the translator's ability or occasional desire to introduce issues of gender inequality, including male dominance and the oppression of women, provides an important focus of criticism. Thus, this thesis adopts the methodology of analysing how feminist ideology may be incorporated into translation on the grounds that it provides an important critical base for discussing existing versions. Furthermore, introducing this feminist framework potentially adds to the cultural value of the translated texts.

1.4. Conclusion

The second half of the twentieth century has witnessed the emergence of translation theory as a field of study and research. As seen from the previous selective review of the history of translation theory, some important theories have contributed

to the development of literary translation theory. Between the linguistic era and the emergence of the cultural turn in translation studies, literary translation theory advanced notably, and this has influenced critical approaches to literary translation products. By outlining advances in the field of literary translation, theory, and practice in this chapter, I have made it clear that Venuti's model of cultural translation is the most relevant and applicable to this study. He perceives translation as a battlefield that requires defensive techniques "to develop a theory and practice of translation that resists dominant target-language cultural values so as to signify the linguistic and cultural difference of the foreign text" (18).

The purpose of surveying different theories is not to undertake an evaluation of the existing Arabic translations of *Jane Eyre* and *Frankenstein* according to their accuracy or equivalence, nor to praise or condemn the translators for their fidelity or lack thereof. Instead, this study seeks to explain the differences between the existing versions through the application of cultural theories of translation to identify and analyse the changes between the target texts and the source texts that are made for cultural reasons. The purpose is to enable both critics and readers to form a practical basis of choice among the different available translations of these novels and other literary texts. This is significant because when it comes to reading a translated text, there are now a wide range of options that reflect different practices and views on translation than there were prior to the expansion of the field of translation studies, when translation simply meant finding equivalence.

This chapter has established the theoretical framework of this thesis in the cross-cultural challenges of translating literary texts from English into Arabic by examining and selecting Venuti's theory of foreignization and domestication, Simon's feminist translation theory, Spivak and Niranjana's post-colonial translation theory.

This framework will be used in analysing the Arabic versions of *Jane Eyre* and *Frankenstein* by using feminist postcolonial theories and those recommended by Venuti of cultural correspondence rather than fidelity, as criteria in analysing the selected Arabic versions to the two novels as case studies. At present, for both translators and critics, there is no generally accepted theoretical framework of translation with reference to any work that is being translated, not just *Jane Eyre* and *Frankenstein*. It is impossible to produce a universally accepted theory of translation that would be applicable to any and all versions of a translation that satisfies all theorists in the field. However, the field of translation studies has extended its scope from the previous dominant debate on literal versus free translation to incorporate the expansion of other theories in the field of humanities. Hence, postcolonial and feminist views on translation, with their debates on issues of power relations, inequality, and subordination have contributed to more recent discussions in the field. Translation, these theories stress, is not just a linguistic process, but an interaction of languages, cultures and people. Of the theories of translation discussed earlier, the following chapters will employ the cultural theories of translation as exemplified by Venuti and the postcolonial translation theory of Niranjana and Bhabha, in addition to Spivak's and Simons's feminist translation discourse. Such theories provide the theoretical framework of the study of the Arabic translations of *Jane Eyre* and *Frankenstein*.

CHAPTER TWO:

The Challenges of Cross-Cultural Translations of *Jane Eyre*

As identified in the preceding chapters, many challenges are involved in translating nineteenth-century English novels into Arabic. The challenges related to the differences between the two cultures in terms of religious faith, moral codes, gender relations, and social conventions affect the translation process, leading some Arabic translators to adjust or delete certain parts of the original texts while others remain faithful to them. In this chapter, such cultural challenges are identified and addressed using Charlotte Brontë's novel *Jane Eyre* as a case study because it is often celebrated as a canonical Victorian text that reflects nineteenth-century English culture. The chapter starts with an overview of *Jane Eyre* and its critical reception in different periods. To explain the challenges faced by Brontë's text, three different Arabic translations are discussed, compared, and analysed with special regard to those parts that are considered problematic. Challenges are then classified into personal, religious, cultural and gender-related, using theories from postcolonial, feminist, and cultural studies. An overall evaluation of the three target texts is offered in terms of the accuracy of the translations and the translators' fidelity to the original.

2.1. *Jane Eyre* Synopsis

Although *Jane Eyre* is a classic and its story is familiar to most readers and scholars of English, it is worth giving a brief summary of the text to refresh readers' minds with the details that will appear in the discussion. *Jane Eyre* is a

Bildungsroman that tracks the life story of Jane. As an orphan, Jane lives a life of misery with her cousins the Reeds, and their cruel mother. She is sent to Lowood School, where she spends six years as a student and two years as a teacher in the same institution. During this period, Jane is constantly confronted by her beliefs and ideas on God, religion, and morality and those of others around her. This results in her developing her own system of beliefs and asserting her individual identity, as is evident in her governess job and her relationship with Mr. Rochester, the master of Thornfield Hall. The events that follow during and after her stay at Thornfield constitute the main challenge to Arab translators, as they must find a way to represent a strong and defiant female who takes control over her own life. In addition, this part of the novel contains several examples of Brontë's Oriental images and references such as the Sultan and the Slave metaphor and St. John's missionary trip that complicate the Arabic translation process, as will be explained in detail in the following sections.

Mr. Rochester is charmed by Jane's purity and self-righteousness. He falls deeply in love with the unique Miss Eyre and asks her to marry him, and she accepts. The marriage is interrupted by the exposure of Mr. Rochester's great secret of his mentally ill wife locked in the attic. The wedding is cancelled and Jane escapes Thornfield, leaving no trace. Sad, penniless, and lonely, she ends up in a small house with two sisters and a clergyman. She discovers her relationship with the three when she inherits a large sum of money through her uncle and she shares the money with them. Later, her cousin, St. John Reeves, asks to marry her so they can travel together to India for purely religious purposes. She rejects the marriage offer but accepts the mission, but later decides that she can't join the missionary trip until she knows what happened to Mr. Rochester. In Thornfield, she learns about the fire that engulfed the

house. She seeks the injured Mr. Rochester, who lost his arm and his eyesight in the fire. She decides to stay with him and marries him. They live together, have a child, and invite Adele to stay with them. Mr. Rochester gradually recovers his vision, and they live a happy life.

2.2. Critical Context

Jane Eyre is set in the north of England sometime in the first half of the nineteenth century. During this period, British society was undergoing significant changes regarding the range of possibilities for women, beyond the domestic roles of wife and mother. As *The Oxford Companion to the Brontës* puts it, "Throughout the century debates over women's political and legal rights and their educational, professional, and economic opportunities—issues collectively designated 'the Woman Question'—contested the domestic ideal" (Alexander and Smith 546). Accordingly, Charlotte Brontë touches on three important areas of social concern in *Jane Eyre*: women's education, women's employment, and marriage. Through the figure of her protagonist Jane, Brontë describes the process of growing up as a woman in a man's world in which she is economically dependent and intellectually restrained. Women of the Victorian era were repressed by gender inequality, as they were expected to remain submissive to their fathers, brothers, and husbands and had little if any social status or legal rights. Living in a patriarchal system deprived them of diverse professional opportunities. According to Linda K. Hughes, "At the time of Victorian ascension, married women had no legal rights regarding their offspring [...] Nor did married women have rights to their own property under the principle of covertures" (38). The average Victorian woman was treated not as a person but as property prior to the Married Women Property Act of 1882. Women had very few rights and fewer

options open to them for self-support. According to the *Norton Anthology of English Literature*, "The extreme inequities between men and women stimulated debate about women's roles known as 'The Woman Question'" (Norton). The various issues that "The Woman Question" comprised engaged most female writers of the nineteenth century, including Charlotte Brontë. Nicola Diane Thompson asserts that: "Throughout the second half of the nineteenth century there was passionate discussion and agitation on matters such as marriage and divorce laws, women's property and custody rights, and educational and employment opportunities for women, as well as a vocal debate on female suffrage, which gained intensity later in the century" (2). A woman had no opportunity to earn a degree until the end of the century. Instead, middle- and upper-class women's education would focus on making her a proper lady. In "The Role of Women: from Self-sacrifice to Self-awareness," Carol Dyhouse compares the practice of girls' education to "a kind of decorative packaging of consumption goods for display in the marriage mart" (177). For most middle-class women in the Victorian era, the only way to live decently was to get married, and in many cases it was not up to the woman to choose whom she married. If a middle-class woman did not marry, she had very few employment options that did not necessarily involve the loss of class status. In practice, the only careers open to middle-class educated women were that of ladies' companion, teacher, or governess.

In *Jane Eyre*, Jane works as a governess for Adele, Mr. Rochester's ward, and the daughter of Céline Varens, an opera dancer who is Rochester's mistress. As an orphan with no inheritance, this is her only means for decent financial support. In fact, Jane's employment as a governess indicates Brontë's engagement with "The Woman Question." Mary Poovey discusses the critical position of governesses in the Victorian era in her examination of *Jane Eyre*, arguing that the novel "bears two of the most

important Victorian representations of women: the figure who optimized the domestic ideal, and the figure who threatened to destroy it" (127). Poovey considers Jane as a governess to Adele to play the role of mother and educator who helps in reforming the defects of the little girl's former French education. At the same time, Jane's independence jeopardises the image and function of mothers, since she is paid to do this job. Consequently, the contemporary Victorian audience reproved Jane because they saw her as an unconventional heroine who proposes but ultimately rejects a potential way of life for middle-class women readers. Showalter describes how women authors in the Victorian age were subjected to double standards themselves, yet they managed to express themselves and influence other women because, as she asserts, "women novelists had authority to describe the lives of ordinary women, those powerless lives of influence, example, and silence, precisely because they had outgrown them" (97).

Jane provided an example for women of her age as an independent female who makes her own choices and lives her life without obligation to a male benefactor. Although the role of governess was often portrayed in literature as a last resort for women who needed an income and as a far-from-ideal role, Jane's self-esteem and her persistence in educating herself and educating other girls at Lowood and later on in Morton village, demonstrates a positive venture for other women to develop respect for themselves and to become full individuals.

Jane's self-righteousness and morality are the most distinguishing features of her character. David Lodge remarks that "*Jane Eyre* is remarkable for the way it asserts a moral code as rigorous and demanding as anything in the Old Testament in a universe that is not theocentric but centred on the individual consciousness" (128). Although Lodge emphasises Jane's morality and self-righteousness, early readers of

Jane Eyre were not completely attracted by the heroine's bold personality, as evident in the following sections of this chapter that discuss contemporary reviews of the novel. For example, Showalter asserts that the most disturbing aspect for contemporary critics and readers in the novel was the relationship between Rochester and Jane, as she asserts, "the presentation of female sexuality and human passion disturbed and amazed readers […]. Even while critics acknowledged the presence of genius, they felt stunned by its unconventionality" (76). Clearly, they could not accept Jane's passion for her married master. Many readers took offence at what they saw as Brontë's attacks on class distinction and religious convention in contemporary England.

When it was published in October 1847, *Jane Eyre* attracted much attention and became an almost instant commercial success. It was reviewed in many journals and newspapers. Significantly, Brontë's novel was indicted as anti-religious, an accusation often connected to the novel's perceived political radicalism. A writer in the *Christian Remembrance* regarded the book as an attack on Christianity where "all Christian profession is bigotry and all Christian practice is hypocrisy" and that "every page burns with moral Jacobinism" (450). To a conservative British audience, *Jane Eyre* represented the ideology of the most radical elements of the French Revolution, which added a political dimension to the novel's criticism. Elizabeth Rigby also denounced it in *The Quarterly Review*, calling it "an anti-Christian composition" (452) and an attack on the English class system. She condemned the character of Jane as "the personification of an unregenerate and undisciplined spirit" (452). Although the identity of *Jane Eyre's* author was still unknown because Charlotte Brontë used the pen name of Currer Bell, Rigby stated that if she was a woman, she "had forfeited the society of her sex" (453). Rigby's statement exemplifies the double standards of

society and the pressure experienced by women writers of that age. According to

Rigby, if Currer Bell turned out to be a woman, she should be excluded from female

society because of the serious immoral effects that her novel would have upon other

fine ladies. Such political, cultural, and religious criticisms of the novel when it first

appeared prove that Brontë's text was provocative and dangerous to some sections of

the critical community.

In contrast to the negative contemporary criticism of *Jane Eyre* that regarded it

as anti-religious, immoral, and subversive, many mid-twentieth-century critics,

especially pre-feminist critics, read *Jane Eyre* as a moral gothic romance that derives

its power from the theme of redemption through noble love. Richard Chase offers a

psychoanalytical reading of *Jane Eyre* that presents Jane as a "mythical being" or

"culture heroine" whose purpose is to "transform primeval society into a humane and

noble order of civilization" (497). He argues that Jane's final resolution to marry

Rochester and perform her moral and spiritual duty is part of this social

transformation process. Social change is an obscure concept because it depends on the

will and the actions of ordinary individuals, which then spread to influence society in

general. Clearly, the relationship between the individual and society is symbiotic, and

the transformation of one facilitates the transformation of the other. In *Jane Eyre*,

Chase asserts that "the happy marriage" at the end of the novel epitomizes "the

triumph of the moderate, secular, naturalistic, liberal sentimental point of view over

the mythical, religious, tragic point of view" (505). Chase also contends that: "[T]he

Brontës were essentially Victorian" (505), therefore, "They 'rebelled' only in the

sense that they transmuted the Victorian social situation into mythical and symbolic

forms" (506). Conversely, non-feminist critics of *Jane Eyre* deemed Jane's marriage

to be her submission to Victorian domestic ideals, which is an affirmation of social

convention rather than an attempt at transforming it. Parama Roy reads the final chapter of *Jane Eyre*, Jane marriage and, as she contends, her "retreat to Ferndean as well as the 'heroism' and impending martyrdom of St. John, is a wonderfully apposite example of the novel's mixed impulses" (725). Roy also reads the novel's conclusion and allowing St. John's to have the final words in the text as: "Bronte's uneasy accommodation with the Victorian religious superego" (726). Hence, the ambiguous nature of Brontë's conclusion offer a platform for reading or misreading the text and without a doubt adds to Brontë's prodigy.

On the other hand, late twentieth-century feminist critics offer different readings of *Jane Eyre*. Elaine Showalter, for instance, asserts that "the significance of Brontë's use of structure, language, and female symbolism has been misread and underrated by male-oriented twentieth-century criticism, and is only now beginning to be fully understood and appreciated" (112). Showalter accuses early male critics of misunderstanding *Jane Eyre* because of early criticism that is often offered by male critics and neglects Brontë's feminist statements. She celebrates feminist criticism of *Jane Eyre* and even considers Brontë's novel as a key historical source for contemporary feminists. Jane certainly makes some fierce assertions about justice and independence, for there are some explicit passages in the novel that elaborate Brontë's positions on women's issues such as legal and financial rights, women's education and occupation, and marriage inequalities; the following parts will explicitly discuss this claim further.

Since the 1970s, literary criticism has thus recognized Brontë's *Jane Eyre* as a key text for feminist critics. Indeed, Brontë assumes a more assertive attitude concerning gender relations, as is evident in Jane's character and actions. However, there has been an ongoing debate about the nature of the novel's feminism. Sandra

Gilbert and Susan Gubar's analysis is among the most cited works in discussing *Jane Eyre*. They read the novel as "a distinctively female bildungsroman" that expresses the problems and oppression that "Every woman in a patriarchal society must meet and overcome" (339). Jane faces the prospects of a young woman lacking the social advantages of family, money, and beauty, yet she reaches her full potential as an individual and becomes her own mistress. According to Gayatri Spivak in "Three Women's Texts and a Critique of Imperialism," however, Gilbert and Gubar's concept of "Everywoman" only represents the white, educated, middle-class, Western woman. Spivak responds to Gilbert and Gubar's feminist reading of the novel by complicating it further, since she is writing from the perspective of a postcolonial critic speaking for the non-Western woman. She accuses them of universalising Anglo-American middle-class women, asserting that "what is at stake, for feminist individualism in the age of imperialism, is precisely the making of human beings, the constitution and 'interpellation' of the subject not only as individual but as 'individualist'. This stake is represented on two registers: 'Childbearing and soul making'" (244). Consequently, Spivak contends that Gilbert and Gubar "do not notice the distance between sexual reproduction and soul making" (249). Soul-making is related to the idea of saving others' souls by offering them a new way of life, and it also relates to accomplishing oneself through developing one's own 'soul'. In *Jane Eyre*, St. John Rivers's proposal to Jane and his attempts to convince her to accompany him on his missionary journeys to India to preach to and save women is an instance of soul-making.

Susan Meyer adds to Spivak's claims of prejudice by suggesting that *Jane Eyre's* use of racial oppression aims to represent class and gender oppression, contending that "Brontë's metaphorical use of race has a certain fidelity to the history of British imperialism" (95). Lori Pollock asserts that "Spivak and Meyer demonstrate

that Charlotte Brontë's imaginative experience of other races is drawn from contemporaneous accounts of colonization written from the perspectives of British colonialists who sought to justify unprecedented British imperial expansion and subsequent domination over other cultures" (249). In fact, feminist critics approach the novel from different angles, offering diverse arguments about *Jane Eyre*'s feminism. While early feminists such as Gilbert and Gubar consider Jane's struggle as a struggle of every woman, postcolonial feminist critics discuss aspects of Western imperialism that are deemed oppressive and racist for women in Brontë's novel. Postcolonial critics also discuss Brontë's use of Oriental images and metaphors as feminist devices. For instance, Joyce Zonana considers the use of Oriental imagery as a feminist strategy and situates *Jane Eyre* in a context of feminist writings going back to Mary Wollstonecraft. Zonana argues that *Jane Eyre*'s Orientalism is an integral part of its feminism. These diverse and sometimes controversial feminist readings of *Jane Eyre* prove that not only is there debate over *Jane Eyre's* purported feminism, but also that it has been read in many different ways by different feminists from different cultures. These readings will provide helpful guidance in understanding the change in Jane's character in Arabic translations, particularly because of the deletion of passages that inspire such feminist readings.

Today, *Jane Eyre* is often read as one of the most unconventional feminist novels of the Victorian period, challenging Victorian feminine ideals. There is no denying that Jane is radical in her opinions and actions about herself and her gender as a whole. She is both visionary and revolutionary: it is, indeed, unusual for a woman of her time to say explicitly:

> Women are supposed to be very calm generally: but women feel just as
> men feel; they need exercise for their faculties, and a field for their
> efforts as much as their brothers do; they suffer from too rigid a restraint,

> too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex. (93)

Along these lines, Brontë articulates the feminist philosophy of her time and challenges the claim of patriarchy that women are inferior to men. She appeals for more employment options for women, better education, and for women to be allowed to handle their options in life freely without being restrained by men's opinions and judgements. Phillippa Levine in her book *Victorian Feminism* states that: "For women, the issue of employment was connected with their claims for independence, for a share in the public domain, and with a demand for an identity defined by self-respect" (82). Therefore, employment for women was a source of identity and not just a source of economic support. In this regard, Jane stands out as an unconventional heroine in an extremely socially conservative society. Levine states that: "Nineteenth-century England was a world in which ethical values stemmed directly from the teaching of the church. The position of women, and the construction of masculinity and femininity, owed as much to religious values as to biological differences" (11). Hence, re-presenting such a radical heroine as Jane Eyre to another conservative audience (Arabic readers) requires special efforts on the part of the translators.

As stated in the introduction, Victorian culture and contemporary Arabic society are being seen in terms of equivalency both as periods of rapid change in which the long established values and norms of religion are challenged. For this purpose, comparison between the two societies, although a precarious venture, facilitates the analysis of the selected translations in this study and will be made with reference to the selected translations in specific areas for particular reasons. Like

Victorian society, Arabic society is extremely conservative, and as the Victorian social system was derived from Christianity, so the Arabic social system is derived from Islamic values and principles. Issues regarding women's education, women's employment, and marriage are important concerns in the Arab world, although access to education is not an issue for women nowadays. Educated women may find many sources of employment; however, the majority of society still glorifies teaching as the most suitable job for women. Teaching, however, can be associated with the position of the governess. Yahya El- Haddad states that changes in women's status in the Gulf region are a result of "acquiring an education that gave her a higher social status and an opportunity to participate in decision-making" (6). El-Haddad also proclaims that in Arab culture, certain issues regarding liberation and individualism in relation to women are very sensitive topics and need to be handled cautiously, for "although education gives women the chance to leave the house and to work, it does not give them the right of self-determination" (6). Thus, in some tribal communities, women are forced to marry, and marriage remains the ultimate life purpose for most women.

Indeed, there are striking similarities between the values and conservatism of Victorian society and contemporary Arabic society. In both societies, religion occupies a central position and different forms of prejudices are practised under the name of religion, including patriarchal double standards that favour men over women and give them the right to rule, dominate, and restrain the supposedly inferior sex. Just as certain aspects of *Jane Eyre* offended many of the Victorian audience of 1848, they would offend some contemporary Arab readers, so the translators are motivated to tone down or delete such aspects. Thus, most of the issues that irritated Brontë's contemporary audience in the original text such as the perceived anti-Christian attitude and the bold passion of the heroine are adapted in some translations. The

translators' decision to excise material from some translations indicates similarities between the original English audience's expectations and those of Arab audiences. In terms of passion, Jane is keen on justice and liberty, which are desirable qualities, but she is also sexually affectionate in her love for Rochester. This sexual passion that shocked contemporary Victorian readers is also a challenging area for Arabic translation.

However, Brontë's unconventional heroine needs to maintain her unique character for all of Brontë's readers, including the Arab readers of the novel's translations, despite the cultural differences between Western and Arab culture. *Jane Eyre* was far ahead of its time in raising questions pertaining to gender and class oppression. Through Jane's character, Brontë initiates a call for social reform. Understanding the social reform for which Brontë is pleading is essential to fully understand the novel. Capturing the true spirit of Jane's character and maintaining it in translation is not an easy task. As Sukanta Chaudhuri claims:

> "In translation, two ages and cultures – more strictly, two groups or conglomerates of culture– are held in tension, each reworked in the light of the other and further refracted by a range of other forces. We are finally left with the continually shifting interplay of amassed forces around two foci, the source and the target cultures, focused in their turn upon two texts that are also one" (10).

In *Jane Eyre's* Arabic versions, the tension that Chaudhuri discusses arises between, on the one hand, nineteenth-century Victorian culture, and on the other hand contemporary Arabic culture, and between the audience of the source text that is addressed and the intended audience of the target texts. Despite these difficulties, it is desirable for a modern Arabic readership that has some Western exposure to see a more faithful translation that brings the source and target texts together.

2.3. Analysis and Comparison of Three Arabic Translations of *Jane Eyre*: Cover Design, Structure, and Content

In this chapter, I will discuss the differences between three Arabic translations of *Jane Eyre* produced within the last twenty-five years and the source text. The versions that I will focus on are the English/Arabic translation of *Jane Eyre* published by Dar Al-Bihar in Beirut, Lebanon in 2007; Muneer Albalabki's Arabic translation of *Jane Eyre* published by Dar El-Ilm Lilmalayin in Lebanon and Morocco in 2006, and Helmi Murad's Arabic translation of *Jane Eyre* published by The Modern Arabic Est. in Cairo, Egypt in 1986. The versions published by the prominent translators Helmi Murad and Muneer Albalabki attempt to offer a faithful version of the source text, although Albalabki's version offers a more literal translation. Albalbaki's concern with literal translation reflects the fact that he is a compiler of a dictionary. Murad's translation pays attention to style because he was a literary writer. On the other hand, the Arabic version published by Dar Al-Bihar changes the target text and arguably offers an adaptation instead of a translation. In the following sections, these different versions will be referred to by the names of their translator — for example, Murad's and Albalabki's translations of *Jane Eyre*. The third version will be referred to by the name of the publisher, Dar Al-Bihar, because its translator is anonymous.

2.3.1. Cover Designs

The difference between the source text and the target texts is immediately obvious from the books' covers. The cover design of Dar Al-Bihar's English/Arabic translation of *Jane Eyre* portrays three figures: two females and a man in a wheelchair. The man is apparently the blind Mr. Rochester. The largest image seems to be of Jane. It depicts her as a beautiful woman with gentle features and a sad look in her eyes.

جين إير

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دار البحار
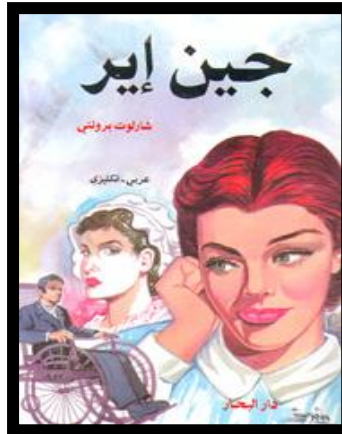
Figure 3.1. Dar Al-Bihar's English/Arabic translation of *Jane Eyre* published in Beirut, Lebanon, 2007.

The second female image portrays a dark-haired woman with pointed features and an angry expression. This second image, which appears between Jane and Mr. Rochester, is presumably either Bertha or Miss Ingram. The cover design of this version is notable in comparison to the standard cover of the source text that usually depicts a single plain woman in almost every version. It indicates the shift from the novel's original form as a bildungsroman that embodies the construction of female individual identity into a romantic fiction that represents common struggles among characters in terms of the conventional romance plot. Jane is portrayed as a jealous yet reserved lover of the teasing Mr. Rochester who overcomes the dramatic events in her life and ends up happily married to the man of her dreams. Additionally, this cover image is clearly meant to be more attractive in terms of colours and images to the intended audience of the target text, so it also serves marketing purposes. After all, who wants to read a presumably sad story about a plain and unattractive woman? Most importantly, depicting Jane as an attractive woman on the book cover indicates the transformation of Jane's character into an idealized version of Arabic femininity.

In Helmi Murad's 1986 Arabic translation of *Jane Eyre*, three figures with dramatic features are depicted on the book cover. A seemingly beautiful blonde Western female with an anxious look on her face is placed between two male figures.

One man has a dark skin color, fierce look and sharp features, while the other is bearded and middle-aged with a strong manly appearance. The female figure is clearly Jane, and the dark-skinned man must be Mr. Rochester. The other man is her newfound cousin, St. John, who wants to take her to India. Obviously Jane is caught between these two men in her life: the dark Oriental man, Rochester, and the Western man, St. John. Although this cover design contradicts the standard cover of the source text, it does not reflect the thematic concerns or the theoretical orientation of the translator as evident in Dar Al-Bihar's version. Nevertheless, it might serve the publisher's marketing purposes of implying a story of a romantic struggle between two men over a beautiful woman to increase sales.
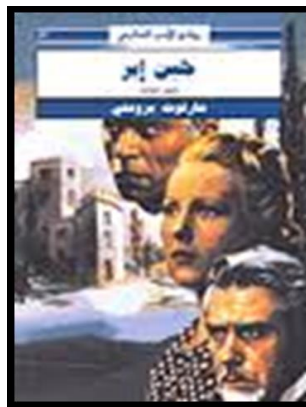
Figure 3.2. Helmi Murad's Arabic translation of *Jane Eyre* published by The Modern Arabic Est. in Cairo, Egypt, 1986.

Arguably, the contrast between the cover of Dar Al-Bihar's version and Murad's translation suggests a great shift in the audience's feminist awareness and concerns over time. In the eighties, it might have been more appropriate for men to pursue women and attempt to win them over. As time goes by, social values and attitudes change. Therefore, in 2007, portraying two women and a single man is not considered odd or unusual for the audience. Yet, ironically, the man is in a wheelchair, which could imply a selfless love that is not associated with sexual desires, and it may also depict a shift in the balance of power, as Mr. Rochester's final blindness does in the novel. The substantial differences between these two translated versions of *Jane Eyre*

and the source text in terms of the cover design confirm that they must be treated as individual texts, and that the translations should be seen as different from each other as well as from the original.

In contrast, the cover of Muneer Albalabki's Arabic translation of *Jane Eyre* depicts a single, plain-looking, dark-haired female knitting a scarf. In fact, Muneer Albalabki's text has always been celebrated for its accuracy in transferring the source text into Arabic. The accuracy of translation includes the source text cover design. There is a superficial similarity between the source text and this target text because the cover belies significant changes in the narrative. The similarity in the cover images between the source text and the target text signifies the anticipated "accuracy" of the translation.
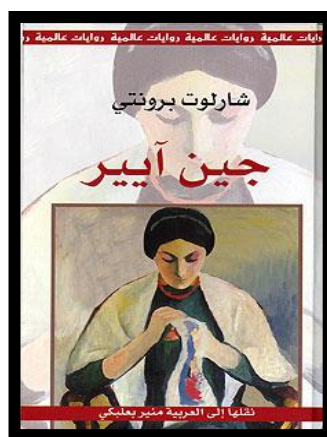
Figure 3.3. Muneer Albalabki's Arabic translation of *Jane Eyre* by published by Dar Alelm "Malayin" in Lebanon and Morocco, 2006.

2.3.2. Content

The internal changes identifiable in the target text are even more significant than the external changes. Dar Al-Bihar's English/Arabic translation of *Jane Eyre* is much shorter than Brontë's original novel. This text starts with a one-page introduction that states in a few lines the Brontës' significance to English literature. It classifies *Jane Eyre* as a novel that reflects the conflict between a woman's natural desires and

prevailing social conventions. These social conventions acknowledged by the translator are presented in a far more limited way than in the usual feminist interpretations of *Jane Eyre,* which often focus on the radical implications of Jane's feminine sexual desires and her struggle with Christian duty. Although feminist critics are often interested in the broader conflict between individual desires and social convention, the translator refers only to Jane's struggle against the limitations of her class position. The translation's introduction thus implies the elements of the source text that the translator is interested in conveying to his target text readers.

Muneer Albalabki's Arabic translation of *Jane Eyre* starts with translating the same Author's Preface found in the source text, which reinforces the orientation of the translator. Albalabki's text is a word-to-word translation that adheres to theories of accuracy in translation. Alternatively, Helmi Murad's Arabic translation of *Jane Eyre* starts with an elaborate eleven pages of introduction to the life and works of Charlotte Brontë. He also dedicates the first page to the reader, introducing the translation and attempting to situate *Jane Eyre* within the context of nineteenth-century literature and culture. Murad attempts through his introduction to direct the reader to the biographical elements of *Jane Eyre* and is able to inspire confidence and trust through his informative introduction. This translation's preface indicates the translator's skill, mastery, and awareness of the elements of the text that he is translating. It also suggests foreignization is the theory adopted by the literary translator.

2.3.3. Structure

Muneer Albalabki and Helmi Murad's Arabic translations of *Jane Eyre* both share the source text's original divisions into thirty-eight chapters. In contrast, Dar Al-Bihar's English/Arabic translation is divided into forty-four chapters, adding six chapters and changing the length and order of events of the original. Although this

version has more chapters, the chapters are much shorter in length than the original. In this version, each chapter is given an interesting title that signposts the major upcoming event. This approach indicates that the translator's primary concern is to render the major plotlines of *Jane Eyre* rather than specific cultural references. The book concludes with a set of comprehensive questions for each chapter that examine significant plot events, which suggests that this text is intended as a teaching tool. An interesting aspect of the Dar Al-Bihar version is that it offers an Arabic/English translation of *Jane Eyre* in which each Arabic page is faced with an English literal translation. This format clearly indicates the anticipated readership of the book as young adult English language learners. It also raises questions about the issue of translation and adaptation. The format of this target text as well as other changed and deleted parts suggest that it can be classified as an adaptation of *Jane Eyre* rather than an accurate translation of the source text as a tool of education for English language learners in the Arab world.

2.4. Challenges of Cross-Cultural Translation as Exemplified in *Jane Eyre*

2.4.1. Challenges Related to Individual Translators

In these three Arabic translations of *Jane Eyre*, the translators approach the challenging areas of cross-cultural translation differently. The reasons behind their choices could be explained in relation to their own religious ideology, their nationality, and their intended audience. Murad and Albalabki are experienced and highly esteemed literary translators. Muneer Albalabki was a writer, a translator, a linguist, a journalist, a publisher and one of the founders of a major publication house in the Middle East, Dar El- Ilm Lilmalayin in Beirut. His dictionary *Almawred* is an essential reference for all English language learners and scholars in the Arab world.

Helmi Murad's contribution to the field of translation is invaluable. He was also a founder of an ambitious project in Egypt that aimed to provide faithful translations for major works in various branches of knowledge and fields of humanities and place them within reach of the average Arab reader. He issued his translations on a monthly basis from 1952 until the late sixties. Murad's project produced *Ketabi*, a series of publications of full translations of more than one hundred international novels. Murad was also involved in the translation of the Gospel of St. Matthew the Apostle. He was also on a translation committee formed by Pope Cyril VI, Pope of Alexandria and Patriarch of Saint Mark Episcopate, covering both Africa and the East. His involvement in this project indicates his religious faith as a Christian Arab and his interest in Christian doctrine.

Both Albalabki and Murad are the owners and decision-makers of their own publication companies. Consequently, they enjoy much freedom in their decisions to issue their books. In contrast, Dar Al-Bihar is a publication house that issues its translations without attributing them to any individual translator. This might be due to the fact that it is the collaborative product of a group of translators. However, the company clearly controls its productions and influences the translation process because it publishes the translations anonymously.

The background of the translators of each version can be used to explain the changes made to the text or its faithful representations. The experience and interests of the translators also indicate their strategy in approaching the text. From the professional positions and qualifications of Helmi Murad and Muneer Albalabki, it can be inferred that each translator adopts a different strategy in presenting his target text. Albalabki gives a linguistic-oriented, word-for-word literal translation. Murad follows a foreignization technique and presents a text in an eloquent Arabic style

while remaining faithful to the source text in terms of plot. Since it lacks an association with a specific translator, Dar Al-Bihar's translation is difficult to evaluate based on the translator's background. However, as will be discussed in coming sections, Dar Al-Bihar domesticates Brontë's novel to fit into Arabic readers' experience and expectations.

2.4.2. Religious Challenges

The majority of Arab countries are Islamic; consequently, the religious factor may be the principal challenge most translators face in the translation process. Due to explicit Islamic restrictions regarding the discussion and authorization of any Islamic issues outside a religious context by non-specialized religious scholars, Arab writers are not particularly inclined to write literary works that tackle religion. Accordingly, any attempt at literary translation must adhere to the same rules as other literary writings. Religion and religious matters are highly esteemed in Islamic culture. Freedom of expression is a concept that has a different meaning for Muslims than it has in Western cultures. Islam advocates free thinking and the exercise of freedom of expression, but this freedom must not intrude upon the freedom and dignity of other peoples' cultural values and most importantly religious beliefs. Therefore, most Arab translators, regardless of their religious belief, are inclined to think carefully when translating works that reflect potentially contentious religious matters, especially if they are addressing an Arab/Islamic audience. Accordingly, literary works discussing issues that present a public threat to Islamic values are mainly rejected. Literary works that advocate, ridicule, or criticize religious issues that are presented differently in Islam are also mainly rejected and authors of such works are condemned, such as Salman Rushdie and his controversial novel *The Satanic Verses*. Islam strictly forbids

the publishing of "evil" and sets guidelines for freedom of expression so as not to promote scandals nor to offend others. Indeed, Islam grants everyone the right to speak up and to have his own opinion, but within the boundaries of morality, religiousness, and decency. Therefore, many Muslim Arab writers attempt to avoid discussing religious topics in their books because they are fully aware of the negative impact that such topics might have on the publication and eventually the reception of their books. If a translator decides to take the risk of translating works addressing controversial issues on religious grounds, he will encounter difficult challenges indeed.

This consideration of religious challenges is significant in that in *Jane Eyre,* Biblical references occur throughout the novel. Philip Rule, in his article "The Function of Allusion in *Jane Eyre*," indicates that there are thirty-seven allusions to the Bible in *Jane Eyre*. These allusions are important in the development of one of the main themes of the novel, which Rule declares to be "the struggle between human passion and Christian duty" (165). Each reference to the Bible in *Jane Eyre* reflects the struggle within Jane, which helps in constructing her character and shaping her individual identity. Therefore, ignoring these Biblical references significantly affects the development and interpretation of Jane's character. Brontë's Biblical references include quotations from the Bible, allusions to Biblical characters, and the representation of characters who embody Christian beliefs such as Helen Burns, Eliza Reed, and St. John.

Muneer Albalabki and Helmi Murad decide to include many of Brontë's Biblical allusions in their Arabic translations because they target their translation to a more open-minded, multi-cultural, and spiritually diverse Middle Eastern audience. Both Murad and Albalabki offer accurate translations that aim to communicate the essential

meaning of the source text, while simultaneously addressing the cultural realities of both reader and author. Hence, they might be termed culturally sensitive translations, ones that occupy the middle ground between domestication and foreignization. Yet, Murad recreates similar stylistic effects in the target text while Albalabki aims for linguistic accuracy offering a word-to-word translation. However, in Dar Al-Bihar's Arabic translation of *Jane Eyre*, the translator avoids every allusion to the Bible in the target text for cultural reasons, specifically because of the different religious backgrounds of English- and Arabic-speaking societies. Obviously, the intended audience of any translation of *Jane Eyre* has a major influence on a translator's decision to include or avoid passages and details of the source text. This particular translation is aimed at young adults between the ages of thirteen to eighteen years old, the common age of learning a foreign language in most public schools in Arab countries. As such, the translator's main purpose has been to provide an interesting way for young people to learn English. However, we must recognize that he is simultaneously sending an ideological message, which proves that it is especially important to present young readers with a version that would not affect their moral values and principles.

In Dar Al-Bihar's Arabic translation of *Jane Eyre*, the translator eliminates every allusion Brontë makes to the Bible. This influences the representation of Jane's character. Brontë's Biblical allusions not only reflect Jane's struggle between her feminine desires and Christian duty, but also her resistance to false patriarchal practices of religion, such as Mr. Brocklehurst and his prejudices, religious hypocrisy, and double standards. Mr. Brocklehurst is prejudiced against the lower class only and applies certain Christian principles to them while applying different principles to his wife and daughter. Jane's resistance again indicates the inextricable links between

Christianity and politics apparent in the novel's contemporary reviews. These Biblical allusions and their complex implications reveal Jane as a strikingly defiant heroine. She refuses to adhere to social boundaries imposed on her as young girl by the patriarchal religious order exemplified in the character of Mr. Brocklehurst at Lowood School.

Murad and Albalabki include most of the Christian references, which maintains Jane's original characteristics and represent her truthfully. However, in Dar Al-Bihar's Arabic translation, her rebellious nature is transformed into tragic submission. For instance, in the fourth chapter of the source text, Jane expresses her dislike of reading the Psalms to Mr. Brocklehurst, the minister of Brocklebridge Church and the headmaster at Lowood School. Jane also declares: "I like Revelations, and the book of Daniel, and Genesis and Samuel, and a little bit of Exodus, and some parts of Kings and Chronicles, and Job and Noah" (27). Clearly, the parts of the Bible that Jane likes to read as a child reflect her attitude toward religion in general and indicate her faith. As a little girl and before joining Lowood School, Jane had very few encounters with religion. She only liked the parts of the Bible that fed her young imaginative mind with stories. She was not mature enough to understand or to be moved by the Psalms; all she wanted was to read and enjoy stories. She wanted a story with characters that grow and learn, events that progress, and conflicts that are finally resolved. In addition, her dislike of the Psalms indicates a detachment from specific acts of worship and sentimental poetry. The fact that she likes some parts of the Bible and dislikes other parts reflects her attitude towards faith and religion in general. Jane does not have unquestioning and thoughtless belief in God or religion. Instead, she accepts what appeals to her heart and mind and leaves behind what does not. This whole conversation between Mr. Brocklehurst and Jane is cut from the translation

except for Mr. Brocklehurst's question, "Do you say your prayers night and morning?" (55), to which Jane responds positively. The translator includes this question about prayer because of the underlying similarity between Christianity and Islam. Prayer is a common religious practice of worship between Christians and Muslims, but they differ in their practice and performance. Thus, Jane is presented to the Arab reader as a pious little girl who says her prayers regularly and not as the rebellious girl who accepts only what she likes in her religion and rejects what she dislikes.

Dar Al-Bihar's translator also avoids allusions to specific Biblical figures. The translator deletes Jane's comparison of Rochester to "King Ahasuerus" (223), the Persian king in the Hebrew Bible who also appears in the Old Testament. King Ahasuerus offered to fulfil Esther's every wish. Jane makes the comparison after Mr. Rochester offers her half of his estate. This specific reference indicates Jane's priorities and her attitude toward money and wealth. She seeks true love and intimacy while rejecting flattery, money, and wealth, as her declaration to Rochester indicates: "I had rather be a thing than an angel" (223). This statement illuminates clearly Brontë's attitude toward the Victorian idealized image of "The Angel in the House" as she rejects the normative perception of women at the time. As these examples indicate, Brontë uses careful references to Biblical figures to assert Jane's individuality and self-reliance. However, these references and their remarkable significance are deleted in two of the target texts, Dar Al-Bihar's and Murad's translations.

Although Helmi Murad offers a very reliable translation of *Jane Eyre* that includes most of the Christian references, he for some reason neglects to include specific reference to some Biblical figures. In particular, Murad avoids the reference to Dives

in Chapter 35: "Remember, we are bid to work while it is day—warned that 'the night cometh when no man shall work'. Remember the fate of Dives who had his good things in this life. God gives you strength to choose that better part which shall not be taken from you" (356). Dives, according to the Gospel, was a rich man who enjoyed the luxuries of life in his lifetime but was tormented after death for neglecting the hereafter. Jane is warned by St. John that she would meet the same destiny as Dives if she neglects her Christian duty to serve God and assist St. John Rivers in his mission, as he asserts: "Remember the fate of Dives who had his good things in this life" (356). Murad omits this statement from his translation because it offers a detail that may be difficult for the average reader to comprehend or is of no interest to them. However, he conveys the scriptural language and St. John Rivers's preceding evening readings of the Bible from the Book of Revelations when he recites: "'He that overcometh shall inherit all things; and I will be his God, and he Shall be my son But,' was slowly, distinctly read, 'the fearful, the unbelieving, &c., shall have their part in the lake which burneth with fire and brimstone, which is the second death.'" (355). Murad translates these lines into

"من يغلب يرث كل شيء, وأكون له محباً وهو يكون لي ابناً و أما, وهنا تباطأت لهجته و اخذ يضغط على

الكلمات: الخائفون وغير المومنين.. فنصيبهم- في البحيرة المتقدة بنار وكبريت- الذي هو الموت الثاني " (343)

Again, Islam and Christianity as divine religions share common beliefs in Heaven, Hell, and the Hereafter. Therefore, including those concepts along with prayers in Arabic translation is not provocative or disturbing. Murad gave literal translations of the previous lines except for "I will be his God" which he translates into "I will be loving or benevolent with him".[1] Although in the Arabic version of the bible it is

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[1] My translation

<div dir="rtl">

²من يغلب يرث كل شيء ، وأكون له إلها وهو يكون لي ابنا

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In defence of these decisions regarding omissions, it is difficult for a translator to include specific Biblical characters because he then has to assume that the Arab readers are familiar with the Bible or at least have access to it. The majority of Arab society is Muslim, and most non-Christian Arab readers have little knowledge about the Bible beyond major figures, such as Christ and Mary. Therefore, readers will deem any other reference to the Bible as merely a Biblical allusion without understanding its significance. This vagueness undermines Brontë's remarkable choices of Biblical references to develop her protagonist and her major themes unless the translators give some explanation of the significance of the Biblical references that Brontë includes.

Arguably, the target texts as well as the Arabic reader's experience are enriched if the translator decides to include these Biblical allusions along with footnotes to explain them. Muneer Albalabki followed this strategy successfully. Throughout the target text, Albalabki includes footnotes for every reference to all Biblical figures. This strategy would have been more effective if he had added a brief indication of the function of the allusion in the text. Nevertheless, this approach facilitates building connections between the two cultures and deepening the understanding of the "Other's" values and beliefs.

Accepting Christian convictions completely is, however, a point of high tension in *Jane Eyre*. Throughout the novel, Jane is exposed to different kinds of Christian doctrines and repeatedly expresses her struggle to accept some Christian beliefs and concepts. Brontë presents contrasts between characters that believe in and practise

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[2]https://st-takla.org/pub_newtest/Arabic-New-Testament-Books/27-The-Revelation-of-Jesus-Christ-to-John/Sefr-El-Ro2ya--Roeia-Yohana-El-Lahouty_Chapter-21.html

what she considers a true Christianity and those who pervert religion to further their own ends. Between the false, hypocritical religion that supports patriarchal oppression of women represented by Brocklehurst, and the sincere, unquestioning, and selfless religious faith of Helen, Jane develops her own understanding of faith and religion. Although she does not seem to adopt a particular Christian dogma, Jane is sincerely religious and frequently prays and calls on God to assist her, particularly in her troubled relationship with Rochester. Jane embodies Charlotte Brontë's concept of religion. Brontë believed that "the Christian's faith in God's Providence might be tested by suffering, but that such ordeals ultimately strengthen faith" (Alexander and Smith 425). For example, when Jane is wandering in despair and starving after leaving Thornfield and Mr. Rochester, she starts to reflect upon observing the clear sky at night, "I felt the might and strength of God. Sure was I of His efficiency to save what He had made: convinced I grew that neither earth should perish, nor one of the souls it treasured" (276). Brontë's religious views indicate the influence of the nineteenth-century Evangelical movement that emphasized reform of the heart and human salvation. In Albalabki and Murad's Arabic translations of *Jane Eyre*, Jane's religious struggle is clearly conveyed. However, Dar Al-Bihar's translation avoids revealing such struggle. Instead of presenting Jane as a religious person who attempts to find her way through asserting her own beliefs and concepts of God and religion and rejecting those practices that do not appeal to her heart and mind, she is represented as a female struggling between her duty and desire. For example, in Dar Al-Bihar's version, the long conversation between Jane and St. John regarding his offer to join him in his mission to India and her brave responses and comments are summarized. Unlike the source text, in which Jane struggles to separate her willingness to accompany him as a sister from her refusal to marry him for the sake of

his noble cause when she bluntly scorns him and his offer, in this Arabic version, Jane is confused and reveals that she prayed to God to show her the right path when St. John offered to take her on his mission, as she declares:

رغبت بإخلاص أن افعل ما هو صحيح, فصليت لله "أرني الطريق الصحيح!" (476)

This is translated into "I sincerely desired to do what was right. 'Show me, show me the right path' I prayed to heaven." (477) This part is immediately followed by the voice that she hears screaming her name. Hence, her prayer is answered, and she immediately decides to learn of what has happened to Mr. Rochester.

Jane's struggle to define her own concept of faith leads her to question not only her belief in religion, but also her belief in God and the hereafter. Religious struggle such as Jane's does not exist in Islamic ideology. A person either believes unquestioningly or does not. Additionally, speaking of this topic is unacceptable, especially in literature, and some believers would consider it reprehensible. In Chapter 8 of the source text, Jane has a profound conversation with Helen on her deathbed as Jane asks her: "But where are you going to, Helen? Can you see? Do you know?" Jane's restless inquiries continue while Helen's answers never satisfy her: "Where is God? What is God?" "You are sure then, Helen, that there is such a place as heaven; and that our souls can get to it when we die?" "And shall I see you again, Helen, when I die?" Jane concludes with: "Again I questioned; but this time only in thought. 'Where is that region? Does it exist?'" (69). While Helen seeks happiness in Heaven, Jane is unable to tolerate the idea of finding happiness through death. She is keen on living and believes that faith should assist a person to live a happy and contented life rather than long for death. Furthermore, although Jane's struggle reflects her religious doubts, it also defines her desire to live and survive despite all the surrounding difficulties of her life as previously noted by Lodge, in "a universe

that is not theocentric but centred on the individual consciousness" (128). It also suggests the belief that God is known inwardly, and that this faith is more important than externalized acts of worship that might involve hypocrisy. In Dar Al-Bihar's English/Arabic translation of *Jane Eyre*, the translator includes only those lines of Helen's that reveal her unquestioning belief in God and Heaven while eliminating all of Jane's suspicious inquiries in spite of their significance in developing Jane's personality. According to the Quran:

إِنَّمَا الْمُؤْمِنُونَ الَّذِينَ آمَنُوا بِاللَّهِ وَرَسُولِهِ ثُمَّ لَمْ يَرْتَابُوا (الحجرات 15)

" Only those are Believers who have believed in Allah and His Messenger, and have never since doubted" (Quran 49:15).

Although this exemplifies the strict Muslim attitude toward having religious doubts, translators have to deal with this dilemma more sensitively because the different religious backgrounds of Arabic and Western societies constitute not only the main barriers to translation, but also to communication between the two worlds in general. Thus, Arabs need to develop awareness and respect of the "other's" religious beliefs and values in order to develop understanding and successful communication. Albalabki and Murad deliver the dialogue between Helen and Jane faithfully, which adds to the value of the target texts and enriches the reader's understanding of the nature of the struggle Jane experienced.

Helen, Jane's friend from Lowood, teaches Jane the virtues of forgiveness and endurance. Her influential conversations with Jane, though summarized, are included in all three target texts. Helen embodies the qualities of genuine belief that adhere to the Islamic faith. Her declaration to submit to the injustices of this life, to be rewarded in the hereafter, as the ultimate duty of humans, is a clear ramification of the Islamic beliefs as she says:

> "We are, and must be, one and all, burdened with faults in this world: but the time will soon come when, I trust, we shall put them off in putting off our corruptible bodies; when debasement and sin will fall from us with this cumbrous frame of flesh, and only the spark of the spirit will remain,−the impalpable principle of light and thought, pure as when it left the Creator to inspire the creature: whence it came it will return; perhaps again to be communicated to some being higher than man−perhaps to pass through gradations of glory, from the pale human soul to brighten to the seraph." (Brontë 49)

Gilbert and Gubar contend that Helen's submission bears other implications, since her spiritual conversations with Jane develop her character and give her a new dimension of faith and endurance. Hence, including such conversations creates a sense of closeness between the Muslim readers and this Christian believer. Moreover, Helen represents a perfect image of the ideal female who submits, endures, and accepts her faith unquestionably. Significantly, Jane's religious faith, although sincere as an adult, is never as self-sacrificing as Helen's. Jane gives up Rochester for religious reasons among others; her sense of pride and her general ethical stance and ideas of justice all influence her decision, but she is ultimately able to marry him and enjoy an earthly, human love. For Jane, religion is a way of living, not of submitting to life. Yet, in Dar Al-Bihar's translation, the Arabic version of Jane is made as close as she could be to Helen, which emphasizes the transformation of the original Jane in this translation.

Furthermore, Brontë depicts characters who exemplify different aspects of Christian conviction such as Mr. Brocklehurst, Helen Burns, St. John, and finally Eliza Reed. Through these four Christian characters, Brontë aims to expose religious hypocrisy and prejudices as well as present four models of Christianity to allow her heroine and readers to view and compare these forms. In her conversation with Helen in the source text, Jane still insists on accepting what convinces her and rejecting what does not appeal to her heart and soul. She develops her own understanding of religion

that enables her to establish her individual identity and live a peaceful, contented life. Eventually, Jane is led through her faith to address the extremes of her own passionate nature, leading her to become a self-regulated lady who conforms to accepted behavioural standards in comparison to Bertha Mason, who embodies an uncontrolled monstrous anger. Albalabki's and Murad's translations are comprehensive in the parts that deal with characters who represent different aspects of Christianity, unlike Dar Al-Bihar's translation. It is obvious that the three texts are targeted to three different audiences. Dar Al-Bihar's intended audience controls the translation process to an extreme degree. This translation carefully excludes what does not match the religious and cultural orientation of the anticipated readers.

In Dar Al-Bihar's translation, the story of Jane's cousin, Eliza Reed, specifically her decision to join a nunnery and devote herself to studying the Roman Catholic dogmas, is omitted. This could be linked to Jane's and Helen's deleted discussion in which Helen represents the concept of religious devotion. However, this is omitted to eliminate Jane's questioning of faith and not Helen's piety. Like Helen, Eliza dedicates herself to God, but this practice does not convince Jane. The translator includes parts of Helen's conversations with Jane because they express belief in God, but when the conversation takes another direction that interrogates the nature of Christian devotion, it is modified in translation, which suggests the translator's Islamic ideology. Helen Burns and St. John Rivers hold notable positions in Dar Al-Bihar's translation; unfortunately, what is included in that specific target text regarding the Christian characters does not accurately fulfil Brontë's purpose of comparing different forms of religion to develop Jane's character and faith. Instead, the translator has only included what he deemed safe and familiar to the sensibility of the Arabic reader.

The final chapters of the novel introduce and discuss the religious mission of St. John Rivers, who is Jane's cousin and the minister of the parish at Morton. The purpose and details of his missionary trip are not challenging for Albalabki and Murad. In their translations, they introduced this character thoroughly, including the details of his mission, his readings from the Bible, and his religious discussions with Jane. However, the translator of Dar Al-Bihar's version summarizes a great deal of the details regarding St. John in this translation. In particular, the interaction of Jane and St. John and his persistent offer for Jane to marry him and accompany him to India is significantly summarised. In this translation the exchange between St. John and Jane is reduced because he represents a challenging character to be introduced to Arabic/Muslim readers according to some translators who adopt the domestication strategy. St. John is a Christian priest, a man of religion who wishes to spread the teachings of Christianity in India. Summarising the details of his mission and his discussion with Jane in this regard affects the development of the story and disrupts the rational progress of Jane's character.

St. John is presented as one of the most dangerous influences on Jane's individual development in the source text. He makes her extremely uncomfortable as she reflects, "he acquired a certain influence over me that took away my liberty of mind … I wished, many a time, he had continued to neglect me" (339). It is clear that St. John's continuous observation of Jane's behaviour and his request of her to learn a strange foreign language with him threaten Jane's freedom. Although this translation notably summarizes a good deal in regard to St. John, Jane's unease at his attention is conveyed in Dar Al-Bihar's translation through such passages as: "I could no longer laugh or talk freely when he was near: I was conscious that only serious thoughts and

occupations were approved of. But I did not love my state of obedience, and I wished many times that he had continued to neglect me" (467).

To include Jane's concerns about St. John's attention to her in the target text indicates the importance of his destructive impact on the development of her character. However, her reaction to his forced custody is the real focus. As Adrienne Rich argues, St. John paradoxically has a positive influence on Jane: "He will give shape to her search for meaning, her desire for service, her feminine urge toward self-abnegation: in short – as Jane becomes soon aware – he will use her … and from this 'use' of herself she draws back in healthy repulsion" (481). Rich considers Jane's refusal of St. John's cause as an important catalyst leading her to the final reunion with Mr. Rochester. In fact, the characters of St. John Rivers and Rochester develop in terms of similarities and contrast. The two men have dominant personalities and attempt to influence Jane, and they both propose marriage. The contrast appears in Jane's attitudes and feelings towards them. Through St. John, Jane realizes that personal freedom is only achievable in a mutually emotional, intellectual, and physical relationship. She is obliged to St. John and has a strong sense of duty towards him and his cause, but she is attracted to Rochester with a strong passion. In her struggle between passion and duty, Jane realizes that her passionate nature would ultimately die in a loveless match with St. John and ultimately refuses such a proposal. Her sense of duty obliges her to accompany him as "a sister". However, she cannot fulfil this commitment before she finds out what has become of Rochester.

While Jane's resistance to St. John's marriage offer proves her unwillingness to compromise her principles, her determined refusal to marry him and join him as a fellow missionary is altered, and only her reluctance and bewilderment is conveyed in Dar Al-Bihar's translation. Instead of Jane's decisive resolution to reject St. John's

offer of marriage after a deep and rational contemplation – "I freely consent to go with you as your fellow missionary; but not as your wife. I cannot marry you and become part of you" (347) – that target text only includes Jane's inability to decide and her appeal to God to assist her as she says: "'I could decide, if I were certain' I said last 'if only I were sure that it is God's will.' I sincerely desired to do what was right. 'Show me, show me the right path!' I prayed to heaven. I was more excited than I had ever been" (475-77). Again, Jane's fervent personality is transformed in the translated text into a submissive devout woman who is unable to decide for herself.

As is evident in Murad's and Albalabki's Arabic translations of *Jane Eyre*, these two target texts are enriched by conveying part of Jane's relationship with St. John. Jane's encounters with St. John are essential to her self-growth, as he offers her the opportunity to fully exercise her talents. He offers her the freedom to live and work in India, even though Jane eventually realises that St. John's offered freedom would also constitute a form of enslavement through marriage. Therefore, including the details of St. John's mission is very informative to the Arab readers, and even his views and sermons function as a vivid source of knowledge about Christianity for an Arab audience because as Majdoubah proclaims, "The Arabic culture, which is predominantly Islamic in orientation, shares great many affinities with the teaching of Christianity […] there is no serious concern, anxiety, or fear here" (86). Therefore, based on the assumption that most Christian beliefs and concepts are familiar to Arab readers, unlike precise Biblical knowledge, it is safe to present these Christian characters without extreme modifications to Arab readers because these characters will not affect their own beliefs; they will only show them cultural differences. Nonetheless, the translator in Dar Al-Bihar's Arabic translation of *Jane Eyre* gives a simplified account of St. John's character and the background surrounding his

representation in the novel. Such summaries deprive the text of one of the most influential challenges to Jane as a character. St. John's mission in life is to go to India and spread the teachings of Christianity among Eastern peoples to convert them to a Western form of religious faith. However, St. John's missionary trip can be read as a part of Britain's colonising project in the nineteenth century. Abbreviation of the source text in this translation might be an outcome of a conscious awareness of colonialism on the translator's part, which will form part of a later discussion in the chapter, or suggest that he is rather concerned more with religion. Hence, including the details of the missionary quest is not an easy task but is worth mentioning, especially in relation to the historical context of the novel. Ultimately, the exclusion of the Biblical references from the target text in Dar Al-Bihar's translation transforms the narrative from being a struggle between female desire and Christian duty into a struggle between the individual and society. The religious and spiritual nature of Jane's feminist struggle is transformed into a form of social pressure that governs female behaviour and sometimes forces them to marry for economic purposes, which results in suffering and torment.

2.4.3. Cultural and Gender-Related Challenges

Susan Bassnett in *Translation Studies* reinforces the importance of considering the culture of the source text during translation, since language is considered as the heart of the body of culture. Bassnett asserts that "In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril" (22). Language cannot be isolated from its culture because it is culture that has often initially shaped and constructed the language. Therefore, the cultural context, including historical,

religious, political, and gender-related elements, needs additional focus during the translation process. There is no doubt that cross-cultural translation is a challenging mission. If a literary text's historical, cultural, and ideological features are not well considered or translated, the literary work will yield a superficial and unscholarly comprehension of culture in the target-culture reader. Culturally negligent translations or translations that lack fidelity to the original will remain awkward in some areas to the target-language readers because they will not look similar to their culture, nor convey a new culture in a meaningful way; therefore, they lose cultural value. Since the conflict between two cultures can lead to misunderstandings and alienation, it is important for the translator to include in his translation additional historical background about the culture of the source text. This will help to situate the target culture readers within the culture of the source text.

Essentially, the cultural references in *Jane Eyre* support Brontë's feminist theme. Showalter asserts that "Jane's growth is further structured through a pattern of literary, Biblical, and mythological allusion" (113). Brontë repeatedly alludes to the type of literature Jane likes to read. Through her reading choices, Jane's character is developed and refined, and her actions and motives can be explained in light of her readings. Jane starts the novel expressing her delight in reading Bewick's *History of British Birds* in her special hiding place behind the curtains. Jane had to hide sometimes and to live in the imaginary world of books to escape the hardship of her life. As an orphan girl since early childhood, she was mistreated and exiled after the death of her uncle, Mr. Reed. The cruel treatment she receives from her aunt, Mrs. Reed, and her cousin, John Reed, only increases her suffering. One day, after being discovered reading a book in her special hiding place, Jane is humiliated and struck on the head by her cousin with the same book she was reading. While recovering

from the stroke in the nursary, Jane asks Bessie, a maid at the Reeds' household and the only person who treated Jane kindly there, to bring her *Gulliver's Travels*, a book that she often perused in delight and later reveals her lack of interest in it. Showalter argues that Jane's shifting attitudes toward the book reflect the change in her personality after "the experience in the red-room" for "Gulliver seems no longer a canny adventurer but 'a most desolate wanderer in most dread and dangerous regions'" (115). She suggests that not only are Jane's reading choices important, but the way she reads a book and how she comprehends her reading are real indications of Jane's character. Books feed Jane's imagination; they allow her to escape the borders of Gateshead's wall, her aunt's tyranny, and her cousin's mistreatment into a world full of adventures. She reads to assure herself that there is a whole different world out there and to dream that one day she will be able to explore that world. Thus, since Jane's readings reflect her personality, Brontë's literary allusions as part of the cultural elements of the novel are important to understand *Jane Eyre,* and consequently it is desirable that they be included in the novel's Arabic translations.

To prove that she is a well-read female author, Brontë cites and refers to the masterpieces of eminent English writers such as Shakespeare, Milton, Alexander Pope, Samuel Johnson, Samuel Richardson, Wesley, and others. Albalabki and Murad have successfully included those allusions in their translations, which enriches their target texts, making them more artistic, sophisticated, and informative and thus more appealing to Arab readers. In contrast, all of Brontë's literary references are eliminated in Dar Al-Bihar's translation. For instance, while at Lowood, Jane expresses interest in the book that Helen Burns is reading, which happens to be Samuel Johnson's moralistic novel *Rasselas*. After a brief look at the book, Jane decides that "the contents were less taking than the title; 'Rasselas' looked dull to my

trifling taste" (42). Again, Jane's taste in reading reveals much about her character and values at that age: "I saw nothing about fairies, nothing about genii; no bright variety seemed spread over the closely printed pages" (42). Jane believes that happiness must be obtained in life, unlike Helen's stance that true happiness is only achieved in heaven, or *Rasselas'*s moral message that happiness cannot be found in earthly pleasures. This stance also indicates Jane's religious belief. She realizes that the path to happiness is not easy, but it is not impossible either. This specific allusion emphasizes Jane's assertiveness and her vigorous spirit. Although Murad and Albalabki remarkably include this specific reference fully in their translations, adding a footnote to explain this reference would have been more instructive. Arab readers would definitely benefit from such explanations of classic books and references. If they know the reference, this will enrich their experience of realizing the ongoing intertextual dialogue with other texts at hand, and if they don't, it might encourage them to read about the reference, which will eventually expand their knowledge and cultural perspective.

In addition, Rule argues that Brontë's careful literary allusions, specifically to Shakespeare's *King Lear* and Milton's *Paradise Lost* and *Samson Agonistes* are used to "enforce the psychological depth of her characters" and to prove that "Jane and Rochester act out the recurring archetypal conflict between male and female" (166). Brontë compared Jane and Rochester's relationship to famous pairs in history and literature to highlight the nature of the struggle between them as being a primary male/female endeavour to make a relationship succeed. According to Rule, Brontë's association of her "typically Gothic lovers" with "Adam and Eve, Samson and Delilah, and Lear and Cordelia" (165) indicate that she is placing the struggle between Jane and Mr. Rochester on a different level that "is based not solely on economics, or

class, or moral codes, but also on the fundamental nature of the relationship between man and woman – the struggle for a reconciliation of opposites that are correlative and equal" (166). Including these allusions provides the reader with a valuable artistic and thematic appeal, as is evident in Murad and Albalabki's translations. However, by excluding these references, the translator of Dar Al-Bihar's version deprives the text of one of its major themes.

Perhaps most of Brontë's literary allusions were clear to her contemporary Victorian readers. However, even modern English readers would occasionally need footnotes to follow these references. Thus, to include these allusions in the target text, the translator should not assume that the Arabic reader is familiar with these literary works. Though the cultural background of Arab readers is different from that of English readers, translators need to allude to these references. Such contact with foreign literature is one of the most valuable aims of reading the literary productions of other nations. Exposure to world literature can give readers insight into other cultures, people, and places both familiar and unfamiliar to them. It reinforces universal human values and ethics and creates a sense of history. Furthermore, including literary allusions in the target texts is especially important in the case of Brontë's novel, given *Jane Eyre's* appropriation of some Arabic literary pieces.

The source text contains many references to *The Arabian Nights*, which is regarded by many Westerners as a representative text of Arabs and their culture, one that provides an exotic text for Western readers that matches their stereotypical conception of that part of the world. However, Arab scholars indeed believe that it is a harmful work to Arabic culture and misrepresents it greatly. In Chapter 21 of the source text, as Jane scans the bookshelves of Gateshead upon her return to visit the dying Mrs. Reed, she can't help noticing her favourite childhood books as she

expresses, "glancing at the bookcases, I thought I could distinguish the two volumes of *Bewick's British Birds* occupying their old place on the third shelf, *Gulliver's Travels* and the *Arabian Nights* ranged just above" (194). Brontë alludes to *The Arabian Nights* at this point in the text to foreshadow the upcoming events of the novel. *One Thousand and One Nights* or *The Arabian Nights* relates the story of Shahryar and Scheherazade. The betrayed king in this story is married to different women many times after being cheated upon by his unfaithful first wife. Shahryar is very similar to Mr. Rochester; both have been with many women and end up distrusting them all until they find the right partner. Brontë skilfully compares the relationship between Jane and Mr. Rochester to that of Shahryar and Scheherazade. Jane reflects Scheherazade in her ability to transform Mr. Rochester's hardened heart and difficult temper through her bold and intimidating conversation. She is unlike any other women he knows. This and other references to the Arabian classic text establish the impact of Oriental culture on British literature and culture.

The first English-language edition of *The Arabian Nights* was produced at the beginning of the eighteenth century in 1706, and it has become a key text for Orientalist scholars and a classic example of Western appropriation of "Oriental" culture. In his essay "Orientalism: The Romantics' Added Dimension; or, Edward Said Refuted", Naji Oueijan discusses the significant strains of Orientalism in eighteenth-century Romantic literature and the fiction of the nineteenth century, asserting that "the growing popularity of the Oriental tales, especially the Arabian Nights, stimulated a burst of Orientalism in prose-fiction" (n.p.). The positive impact of translating *The Arabian Nights* as it becomes a source of inspiration to many Western writers highlights the cultural significance of translation. Significantly, Brontë's literary/Oriental allusions to *The Arabian Nights* are conveyed truthfully in

Albalabki and Murad's Arabic translations of *Jane Eyre*; however, all references to this prominent text have been avoided in Dar Al-Bihar's translation. Including these literary allusions would arguably enrich the text by presenting the logical growth of Jane's character. In "*Jane Eyre's* 'Arabian Tales': Reading and Remembering the *Arabian Nights,*" Melissa Dickson asserts that "it has often been noted that nineteenth-century recollections of childhood encounters with the Arabian Nights are sentimental tributes to the simplicity and naivety of youth" (204). Therefore, Jane's childhood reading and her meditation on those readings reflect her changed character as an adult as she develops from an unregulated, ill-mannered, and rude child into the cultivated, restrained, and proper young lady. Dickinson also comments on the short periods of time "Jane devotes to reading and engaging with the *Arabian Nights*", stating that they "represent the stay of activity and the punctuation of the rigid temporal structures and rules of behaviour at Gateshead with another kind of time: the anti-rational, anti-industrial, non-linear, magical time of a childish Orient" (211-12). Thus, including references to the *Arabian Nights* in Arabic translation helps to engage the readers in the evolution of Jane's character. In addition, they increase the target text's readers' experience and knowledge by exposing them once again to the history of Orientalism in the West.

Indeed, *The Arabian Nights* is one of many Eastern allusions that Brontë employs in her text. In general, Brontë's Eastern allusions offer negative portrayals of Eastern men and women's relationships. They belong to a deeply ingrained cultural code shared between Western writers and their readers that characterises the West as strong, upright, rational, and male, while the Orient is weak, passive, irrational, and female (138). The relationship between Mr. Rochester and Jane represents such a portrayal. Mr. Rochester, a strong and domineering Englishman, attempts to dominate

Jane. Her resistance obliges him to admire this "little English girl" as much as he rejects his mad wife of colonial origin (Brontë 229). Many critics have discussed the Eastern allusions in *Jane Eyre* by claiming that they are a device used by Brontë to make a feminist statement. Joyce Zonana in her article "The Sultan and the Slave: Feminist Orientalism and the structure of *Jane Eyre*," labels this technique as "feminist Orientalism", a literary device commonly used by many nineteenth-century female authors such as Mary Shelley in *Frankenstein* and Elizabeth Gaskell in *Ruth* to criticize and reform the English patriarchy. She accuses Western female authors of using "feminist Orientalism" as a demeaning strategy toward Eastern women. They criticize the ways women are treated in England by comparing such treatment to practices in the East. Thus, Brontë employs the Oriental analogy in order to encourage social reform. Their aim is to evoke the sensitivity of their readers in a patriarchal society by suggesting a comparison to what Wollstonecraft referred to as "the true style of Mahometanism" (6) and the tyranny of the harem. In doing so, women writers safely disguise their radical feminist views in order to promote social transformation in England through becoming more enlightened and free of Oriental ways and ending female oppression. So, in their pursuit of gender equality, women writers merrily employ modes of assumed cultural superiority.

Like her readers, Brontë is fully aware of the implications of this metaphor. She uses these metaphors to emphasize Jane's individuality and her rejection of the "savage" form of gender oppression. Thus, including these Oriental images and references is vital to the comprehension of Brontë's feminist message. Albalabki and Murad present these images faithfully. Although they risk offending the sensitivity of their Arab readers, they include the Eastern allusions as part of the culture that produced the text. In Dar Al-Bihar's Arabic translation of *Jane Eyre*, the exclusion of

these Eastern allusions affects the image of Jane as a feminist icon and prevents any such image from being developed, as is evident in the following discussion of the "sultan and slave" metaphor.

In fact, the scene between Jane and Mr. Rochester during the preparation for their marriage is the most noticeable example of feminist Orientalism as identified by Zonana. In this exchange, Jane expresses great discomfort at Mr. Rochester's desire to dress her "like a doll", and she compares his gifts to what a sultan "would bestow on a slave" (229). Brontë extends the eastern allusion to compare Mr. Rochester to an oriental prince or "Sultan" when he smiles and reflects this idea in his attitudes when he says: "Is she original? Is she piquant? I would not exchange this one little English girl for the Grand Turk's whole seraglio, gazelle-eyes, houri forms, and all!" (229). Brontë's reference to the enslaved harem implies the cultural superiority of this "English girl" who is worth more than a whole castle full of Eastern women.

Nevertheless, through alluding to the Grand Turk and his seraglio, Rochester's intention to enslave Jane and place her in a state of obedience after their marriage is exposed. This Eastern allusion disturbs Jane greatly. She seriously denounces it by claiming "I'll be preparing myself to go out as a missionary to preach liberty to them that are enslaved" (229). Evidently Jane is quite aware of the enslavement she faces and has her own plans for resistance, although she can only wish for financial power to execute those plans further and become equally independent. This whole controversial dialogue is referred to in Dar Al-Bihar's translation in just two lines where Jane reflects, "I resisted, too, his desire to buy me jewels and rich clothes which reminded me too greatly of my poverty" (353). However, the exclusion of this Eastern allusion affects the image of Jane as a symbol of feminist rebellion. It suggests that she rejects Mr. Rochester's desire to dress her up not because she cannot

tolerate being treated as a doll, but because she does not want to be reminded of her class inferiority. In contrast, Jane actually refuses to be objectified. She is not and will never be a member of Rochester's "harem," those women he used to charm and dominate with his expensive presents, as with his former French mistress, Adele's mother.

From one perspective, Dar Al-Bihar's translator's refusal to include these Oriental references in the target text without disturbing the Arabic reader is completely understandable. This version applies Venuti's method of domestication, attempting to accommodate the text to the Arabic culture and align it with Arabic standards. On the other hand, Arab readers need to be aware of their existing negative image in other cultures in order to change it. After all, as Gibson asserts in "The Seraglio or Suttee: Brontë's *Jane Eyre*", "*Jane Eyre* is very much a novel of its time, a domestic Romance at the age of the empire" (1). Thus, Brontë's use of Oriental references is illustrative of the British imperial attitude toward the East in the nineteenth century.

By translating these allusions, Murad's and Albalabki's translations become more useful to Arab Muslim readers. In a sense, it helps to motivate a response simply because it is a complete misrepresentation. To support the benefits of exposing Arab readers to their negative portrayal in foreign cultures, Majdoubah declares that it could awaken them to "a deeper awareness of their indigenous culture" (87) and raise their sense of pride in their own culture. Said in his 2003 Preface to *Orientalism* argues that:

> history is made by men and women, just as it can also be unmade and rewritten, always with various silences and elisions, always with shapes imposed and disfigurements tolerated, so that 'our' East, 'our' Orient becomes 'ours' to possess and direct. (xviii)

Said advocates that "Orientals" react to the long-endured Western "disfigurements" of the East, and that the first step in reforming this history is by spreading awareness among Arab readers or "Orientals" of their existing image in the "Other" world and the circumstances that promoted such images. Accordingly, truthful translation of cultural and historical texts such as *Jane Eyre* is one of the major motivators for development and change.

Brontë's Eastern allusions are also evident in Jane and Mr Rochester's first meeting near Thornfield. When Jane is unable to bring the horse back to him after his fall, Mr. Rochester says: "the mountain will never be brought to Mahomet, so all you can do is to aid Mahomet to go to the mountain" (98). This refers to a familiar English proverb: "If the mountain won't come to Muhammad then Muhammad must go to the mountain". The earliest appearance of the phrase is in Chapter 12 of the *Essays* of Francis Bacon, published in 1625:

> Mahomet made the people believe that he would call a hill to him and from the top of it offer up his prayers, for the observers of his law. The people assembled; Mahomet called the hill to come to him, again and again; and when the hill stood still, he was never a whit abashed, but said, 'If the hill will not come to Mahomet, Mahomet will go to the hill'. (Oxford Dictionary of Word Origins 182)

Although this proverb is widely attributed to Muhammad, the prophet of Islam who lived in the Arabian Peninsula in the sixth century, there is no written or oral tradition that traces this phrase back to him. In *Jane Eyre's* Arabic translations, this proverb is treated significantly in different ways that reflect the translator's orientation and adopted theory of translation. In Dar Al-Bihar's translation, this phrase is omitted. The translator assumes that because it involves the Islamic prophet (Muhammed PBUH) it should not be included in the translation. This indicates the level of cultural sensitivity and potential alarm with which the translator of this version specifically is

concerned. Murad translates <u>Mahomet</u> as (الانسان) –al-ensan,- which literally means in Arabic 'the human':

"ارى ان الجبل لن يجئ الى الانسان, ولذلك فكل ما تستطيعينه هو أن تساعدي الانسان على الذهاب الى الجبل"
(103)

This translates to: "I see that the mountain can't come to the human so all you can do is to aid the human to go to the mountain".[3]

Therefore, Murad captures the meaning of the proverb and decides to convey it without specific reference to the revered name of Mohammed. He preserves the original meaning of the saying but avoids giving a literal equivalent because he is aware of the cultural implications of the name. Albalabki, on the other hand, translated <u>Mahomet</u> as النبي -al-nabi-, which means the prophet in Arabic.

"يخيل لي ان لا سبيل الى سوق الجبل الى النبي, وهكذا فان اقصى ما نستطيع فعله هو مساعدة النبي على المضي الى الجبل"
(187)

This translates to: "I imagine that there is no way to bring the mountain to the prophet, then all we can do is helping the prophet to go to the mountain".[4]
Albalabki perceived the proverb as referring directly to the Islamic prophet. However, he avoids using the name and only used 'the prophet' to remain faithful to the original text without potentially offending the sensibilities of his Muslim readers. Therefore, both translators used the closest textual equivalent of the word Mahomet while considering the sensibility of their target readers because the context of the translation demands such intervention. Hence, as suggested previously, their translations could

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[3] My translation.
[4] My translation.

be ascribed as accurate and culturally sensitive versions that combine Venuti's foreignization and domestication strategies.

2.5. Conclusion

There are great differences between the original text and the different Arabic versions of Brontë's novel *Jane Eyre*. In Dar Al-Bihar's translation, we have seen the effect of the translator's omission of several types of allusion. These deletions not only strip the text of its richness as the feminist testimony of a well-read female author, but also change the intended themes of the author and hinder the characters' development. Unlike Brontë's strong and radical feminist heroine who struggles with her female desires and her Christian duty, in this translation Jane is a poor orphan girl who endures harsh social conventions and rises above her misery by her virtues. Hence, the translator seems to convey the plot of *Jane Eyre* rather than the thematic substance of the actual text. These changes and others are justified to some extent by bearing in mind the intended Arabic audience of the novel as young English language learners. In addition, the fundamental cultural, religious, and moral backgrounds of both English and Arabic societies are difficult barriers for the translator, not least because literature serves the purpose of enforcing existing values rather than creating them in Arabic culture. Unsurprisingly, the translator has adjusted the novel to fit Arabic ideals. Nonetheless, the contemporary young generation in the Arab world, which is the intended audience of this 2007 translated version of *Jane Eyre*, cannot be protected from the influence of foreign cultures by avoidance, especially in our modern globalised world. Instead, they need to be aware of these differences in order to be prepared to deal with them. They should be able to accept what matches their own system of beliefs and reject what does not.

We live in an age of mass communication, and literature is no longer the only foreign influence; we are exposed daily to different kinds of cultures and traditions through films and media. Therefore, we cannot shut ourselves off from what is going on in the rest of the world because we do not approve of it.

In contrast, Helmi Murad and Muneer Albalabki offer two valuable translations of *Jane Eyre* that are accurate and culturally attuned to Brontë's original text with only minor changes that do not affect the overall value and appeal of their target texts. A call for similar translations that respect both the Arabic mind and the Western work is required. Edward Said, in his preface to *Orientalism,* insists on the importance of "the study of all literatures of the world as a symphonic whole that could be appreciated theoretically as having preserved the individuality of each work without losing sight of the whole" (xxiv). Although Said is not referring specifically to translating literary works, his argument is significant in proving that literature should maintain its individuality regardless of variations in its audience or culture. Therefore, since translation is an inescapable process if we hope to build connections between two cultures, especially in this age of globalisation, there are ways to manage translating a text as rich as *Jane Eyre* without stripping away its original artistic beauty and make it as appealing and inspirational to a foreign audience as it is to its native readers. Accurate translation that considers the culturally sensitive values and beliefs of both the author and target readers is the recommended way to communicate and interact with other cultures.

CHAPTER THREE:

The Cross-Cultural Translation Challenges of *Frankenstein*

This chapter presents a close textual reading and analysis of *Frankenstein* and the literary criticism that Shelley's text has received since its first publication. The early reception is studied to highlight the similarities between nineteenth-century English culture and contemporary Arabic culture in respect of social conservatism, religious norms and feminist concerns. It then compares three different Arabic translations of *Frankenstein* that were produced by Dar Al-Bihar, Zaid Hassan, and Nora Abdullah. The chapter focuses on key points of variation in the three target texts from the original that have been changed, summarized or deleted for cultural reasons. The chapter then attempts to explain the changes by using concepts and approaches within literary translation theories as they relate to the discussion of the translation of cultural concepts in literature. Thus, this chapter aims to explain with evidence the cross-cultural translation challenges that face Arab translators of English literary texts by presenting a case study to support the thesis' claims and to locate the present research within the framework of translation studies suggested by Venuti.

3.1. *Frankenstein* Synopsis

Although the story and specifically the figure of *Frankenstein* has become almost as a myth in global culture, there are some specific details and minor characters in the text that are often overlooked. Therefore, it is important to identify some of the key themes, characters and issues that will be addressed in the chapter.

The story unfolds through Captain Robert Walton's letters to his sister Margaret Saville. He rescues Victor Frankenstein, and the latter starts to narrate to him his story of the creature. After the death of his mother, Frankenstein leaves for the University of Ingolstadt, Germany. There, he becomes obsessed with the idea of gaining control over life and death. His research leads him to bring to life a creature made of the body parts and organs of dead corpses. Panicked and frightened upon his creature's first appearance, he escapes, and the creature runs away too. The monster is rejected by all humans he encounters. However, he finds refuge next to a small house where an old, blind man lives with his son Felix and his daughter Agatha. They are joined later by a beautiful Arabian girl named Safi. By observing the De Laceys, the creature learns how to speak and read. He helps them anonymously and when he decides to appear to them, they are horrified by his appearance and reject him like all the others. This raises his anger and frustration, and he decides to find his creator for answers. When they meet, he asks his maker to create a female to accompany him. Frankenstein agrees, but then questions his decision and destroys the female body. Filled with rage, the creature swears revenge and promises that he will be with Victor on his wedding night, a promise that he fulfils when he kills his wife, Elizabeth, just as he has killed his best friend and his little brother earlier. Finally, the creature escapes to the North Pole, and Frankenstein follows him in order to correct his fault and destroy the creature. Victor is mortally injured and dies on Captain Walton's ship. The story ends with the creature disappearing on an ice raft in the Arctic sea.

3.2. Critical Background and Reception

Mary Shelley made a significant debut in the world of literature when *Frankenstein*, *or The Modern Prometheus* was published in March 1818. Shelley

wrote *Frankenstein* as a response to Lord Byron's challenge to write the best ghost story. The circumstances of this challenge are interesting. In May 1816, Percy Shelley, Mary, their son William, and Mary's stepsister travelled to Geneva. They were then invited by Lord Byron to join him and his physician, John Polidori, at Villa Diodati. The unusual weather conditions at the time forced the group to stay home most of the time reading poems and discussing literature, philosophy, and the latest scientific inventions. This event inspired two of the great gothic tales: Shelley's *Frankenstein* and Polidori's *The Vampyre*. In her introduction to the 1831 edition, Mary Shelley describes the circumstances she had to deal with in writing and imagining a horror story. She spent days and nights thinking of "a story to rival those which had excited us to this task" (171). The inspiration for *Frankenstein*, she claims, was prompted by a conversation between Byron and Percy about the principles of life and recent developments in natural science.

Shelley expanded the boundaries of the genre of Romantic fiction as well as gothic fiction by producing an innovative topic. Shelley combines genres and modes in this experimental novel, which has led many critics to consider *Frankenstein* to be the first science-fiction novel. In *Frankenstein*, Shelley follows gothic conventions whilst incorporating marvels of modern science and inventions. *Frankenstein* also stands out as an exemplary Romantic text because it takes on central elements and concerns of Romantic writing and simultaneously challenges their more regular use by combining them with gothic elements. Shelley offers a complex exploration of the struggles between cultivating the human mind and knowing too much, creating and playing the Creator, exploring new ground and crossing into forbidden territory. Thus, as a Romantic novel written at a time of rapid progress in the sciences, *Frankenstein* gained a unique reputation and value in Western culture.

Shelley's novel is not as popular as *Jane Eyre* in the Arab world, which is evident in the number of Arabic translations dedicated to *Frankenstein* in comparison to the Arabic versions of *Jane Eyre*. Nevertheless, both novels present similar approaches to Oriental concerns, and the two texts are often discussed together in the writings of postcolonial feminist critics. For example, Diane Long Hoeveler discusses the major feminist literary interpretations of the novel, asserting that "*Frankenstein* has figured more importantly in the development of feminist literary theory than perhaps any other novel, with the possible exception of Charlotte Brontë's *Jane Eyre*" (45). Postcolonial feminist critics, including Gayatri Spivak and Joyce Zonana, also discuss *Frankenstein* and *Jane Eyre* together. Such discussions prove the underlying relationship between the two texts as identified by critics and the significance each text has in highlighting similar issues, including feminist and postcolonial concerns. Both texts explore human capabilities and limitations. Therefore, including *Frankenstein* in the arguments regarding the challenges that face Arab translators of *Jane Eyre* will serve the purpose of showing the similarities of those challenges and, as I will demonstrate in this thesis, the two novels can be linked in reception, influence and popularity in the Arab world. In fact, a simple comparison between the Arabic versions of the two novels in terms of popularity, publication, reception, and content will demonstrate the cultural aspects of the translation process in regard to these challenges.

Before proceeding to the comparison of the cross-cultural translation challenges facing Arab translators of *Jane Eyre* and *Frankenstein*, this chapter will offer first a comparative overview of three different Arabic translations of *Frankenstein*. This overview focuses on significant parts of Shelley's novel that were modified, changed, or deleted in the translation process. There are more than six

different Arabic translations of *Frankenstein,* and more are appearing. I will track those altered aspects in only three versions that were published in Lebanon and Egypt. The selection of the studied translations is based on the theory of translation each text applies, the cultural orientation of their translators, the place and time of publication, and their intended audiences. My purpose is to demonstrate the cultural differences between the original text published in England in the early nineteenth century and the Arabic translations published between 2004 -2012, and to examine how these differences affect the translation process. The versions that I intend to discuss are Nora Abdullah's Arabic translation of *Frankenstein,* published by Pharos Books in Cairo, Egypt, 2012; Zaid Majeed Hassan's English/Arabic translation of *Frankenstein* published by Almaktaba Alhadissa Publishers in Beirut, Lebanon; and the Dar Al-Bihar English/Arabic translation of *Frankenstein* published in Beirut, Lebanon, 2004.

The translations by Al-Bihar and Hassan share the same place of publication, but they also differ significantly because each addresses a distinct and different audience. Dar Al-Bihar's translation is directed towards young adult readers and specifically English language learners. Alternatively, Hassan's translation addresses readers in more culturally diverse Middle Eastern countries such as Lebanon, Jordan, and Syria. Nora Abdullah's version is published in Egypt and addresses the Egyptians and most likely North African Arab readers. Another significant element of this version is that it has been translated by a female translator. Therefore, it will provide a valuable comparison between Shelley's original text and the way it is interpreted by a male translator, an anonymous translator and a female translator and, more specifically, Nora Abdullah's translation will offer useful insights into *Frankenstein's* gender concerns from the perspective of an Arabic female. With reference to these three translations, the study will analyse the effects of the translator's nationality,

religion, and cultural background on the translation, and consider the significance of

the publication date and place of each. It will also identify the theory of translation

that each translator is adopting and consider how each theory influences the translator

in delivering the source text. The other available Arabic translations of *Frankenstein*

that are not included in this study share many similarities to Hassan's translation.

They have the same style in offering an Arabic/English translation and focus on

conveying the story line of *Frankenstein* while summarising the text. They are also

published in Beirut, Lebanon, and follow the same theory of domesticating the text

and undertaking free translation.

Shelley's work has often been translated into Arabic without taking into

consideration the historical, political, cultural, and religious contexts that shaped it.

Most of the translated versions simply convey the story of a mad scientist named

Victor Frankenstein who made a terrible mistake in one of his scientific experiments

that produced a creature. Victor then realizes his fault and spends the rest of his life

trying to fix that error. Therefore, Arabic translators of *Frankenstein* have made

frequent omissions, modifications, and summarisations during the translation process

to accommodate *Frankenstein* into Arabic culture and make it less controversial, less

defiant, and more cautionary. Nevertheless, Shelley's internationally popular novel

remains an enduring favourite among Arab readers for its suspense, challenging

themes, and gothic elements, as evidenced by the growing number of translated

versions in various parts of the Arab world.

One of the major reasons for the popularity of nineteenth-century British

novels in the Arab world, as discussed in Chapter One, is the undeniable closeness

between the values and conservatism of Victorian ideals and contemporary Arabic

culture. This similarity is evident in the contemporary reviews of the source text in

comparison to the existing Arabic versions of the target text. In *Frankenstein* as in *Jane Eyre*, most of the critical issues that vexed Shelley's and Brontë's contemporary audiences raise similar concerns to those that face Arab translators and consequently cause them to modify or delete parts of the text.

3.3. Contemporary Reviews of *Frankenstein*

Mary Shelley claims that the original idea for *Frankenstein* appeared to her in a nightmare, as she reflects in her introduction to the 1831 edition: "When I placed my head on my pillow, I did not sleep, nor could I be said to think. My imagination, unbidden, possessed and guided me" (172). Although this adopts the Romantic idea of poetic or creative inspiration, *Frankenstein* is often recognized, as Joyce Carol Oates suggests, as: "one of the most self-consciously literary 'novels' ever written." (544) In this regard, Oates reflects on the epistolary Gothic form of the text, the Romantic description of natural scenery, the complicated speeches that invoke Shakespeare and Milton, the archetypical references to Greek dramas, and the perfectly selected texts that the creature uses to educate himself. Such elements reflect a great awareness on the part of the eighteen-year-old author and provide evidence of her sophisticated knowledge.

The combination of these previously stated elements placed Shelley's text in an exceptional and unfamiliar literary genre at the time, which led to greatly varied attitudes in the reception of *Frankenstein.* According to contemporary reviews, early critics greeted the novel with a combination of praise and disdain; readers were simultaneously captivated and appalled by its terrifying aspects. Shelley's readers were far more religious than in twenty-first century Western culture and would have balked in horror at someone giving life to such a creature. However, some readers

were captivated by the suspense and intrigue of the writing. Thus, Shelley's early critics diverged in their responses. While some critics strongly objected to *Frankenstein'*s anti-religious and peculiar topic, others were fascinated by the author's innovative subject matter. However, they almost all agreed on the superiority of the novel's language and form. Thus, Shelley's controversial novel raised controversial responses similar to those to *Jane Eyre*. In *The Quarterly Review* (1818) John Wilson Croker criticizes the novel, claiming that "it inculcates no lesson of conduct, manners, or morality" and that it confuses the readers' minds and senses, leaving them "in doubt whether the head or the heart of the author be the most diseased" (385). Yet Croker recognizes the author's power "both of conception and language" (385). *The British Critic*'s (1818) anonymous review alternatively raised an antifeminist attack against *Frankenstein*'s author by asserting that since the writer of the novel is alleged to be female, "this is an aggravation of that which is the prevailing fault of the novel; but if our authoress can forget the gentleness of her sex, it is no reason why we should; and we shall therefore dismiss the novel without further comment" (438). This criticism demonstrates the double standards of critics in the nineteenth century that discriminated between what is acceptable from male and female authors, regardless of artistic value.

However, *Frankenstein* also received positive reviews that reflected some readers' fascination with the text. Walter Scott in *Blackwood's Edinburgh Magazine* (1818) proclaims that "the work impresses us with a high idea of the author's original genius and happy power of expression" (n.p.) and congratulates the author "upon a novel which excites new reflections and untried sources of emotion" (n.p.). Positive receptions of *Frankenstein* often originate from the assumption that the author intended the work to serve as a cautionary tale of the dangers of science and secular

knowledge. *La Belle Assemblée* (1818), for example, views the novel as "a

very *bold* fiction" and, if it was not for the author's apology in the Preface, "we

should almost pronounce it to be *impious*" (139). The review deems the novel

acceptable, however, by hoping that "the writer had the moral in view which we are

desirous of drawing from it that the *presumptive* works of man must be frightful, vile,

and horrible; ending only in discomfort and misery to himself" (139). This review

thus interprets the novel primarily as a warning about the dangers of mankind's

ambitious pursuits.

As is evident in the contemporary reviews of Shelley's ground-breaking novel,

Frankenstein raised many concerns and touched upon critical areas for the nineteenth-

century British audience. Among the most serious concerns are the religious and the

moral aspects of the text. In some Arabic translations of *Frankenstein*, as will be

discussed in the following sections, the religious references are avoided, but emphasis

on the moral theme is evident. This could be explained in light of the similarities

between nineteenth-century British ideals and contemporary Arabic conservatism.

3.4. Similarities and Differences between Contemporary Arabic and Nineteenth-Century Cultures as Exemplified in *Frankenstein*

As stated on the introduction, comparison between Victorian culture and

contemporary Arabic culture, in specific areas, will be used to support the argument

of the cross-cultural challenges of translation. Arabic culture is a religion-oriented

culture and places a strong emphasis on values and ethical standards. Shelley's novel

aims to reinforce some positive human values such as pursuing knowledge; at the

same time, it warns against uncontrolled ambition that can result in suffering and

destruction. Scientific achievements can be used to serve humanity, yet science can

also be used for destructive purposes. Victor Frankenstein's scientific ambitions are

led by his desire to cure illnesses and prevent death, but he is driven by his unregulated experiments and neglects the moral and social implications of his creation. Shelley sends a clear message that morally irresponsible scientific progress can set free a creature that can demolish its maker. She uses a literal example of this, although the creature also serves as a metaphor. This reckless scientific endeavour of Frankenstein poses a significant challenge to Arab translators who are addressing mainly Arab/Muslim readers. The pursuit of knowledge is highly encouraged from an Islamic standpoint. However, there is a sacred aspect to Muslims' pursuit of scientific knowledge. For Muslims, the role of science is to bring them closer to God. Therefore, *Frankenstein's* moral warning against the dangers of science is emphasised in Arabic translation. In fact, some translators such as Dar Al-Bihar's make significant changes to the characters, storyline, and events of the novel in order to highlight a moral lesson.

In Dar Al-Bihar's Arabic translation of *Frankenstein*, Victor Frankenstein's failure to balance scientific ambitions with human obligations leads him into forbidden territory where he is perceived to challenge the divine laws of creation and to interfere with the natural order of life. The creature is portrayed in this translation as extremely ugly, evil, and unsympathetic. He observes and learns from the De Laceys, the French family that was exiled because the son Felix got involved in a disgraceful act to rescue a Turkish merchant and became romantically involved with his daughter. The creature, referred to in this version as the monster, burns all the members of the De Lacey family because the daughter Agatha refuses to accept his love. This is a significant change from the original version, where he does not burn the family, but only their empty house. The creature's monstrous nature is reinforced

in this version from the beginning in order to avoid the sympathetic reactions that Shelley's original creature usually inspires.

The monster also accidentally kills William Frankenstein, Victor's youngest brother, when attempting to kidnap him, and captures Elizabeth to entice Victor to follow him in order to kill them all. At the end, both Victor and the monster die at the same moment, "together in death, Creator and creature could no longer be separated," ironically with a strike of lightning, "the same force of nature which had created him had destroyed him" (189). The didactic nature of this text and the focus on the elements of cautionary tales indicate the cultural orientation of the translator and the target text of this early version of *Frankenstein*. The translator domesticates Shelley's text and overemphasizes the creature's monstrosity to avoid negative reader reactions to his arrogant action interfering in God's order of life. Thus, as stated earlier, the representation of the creature in this translation contradicts Shelley's original creature that she portrays as, at least initially, a sympathetic and victimised creature who only seeks acceptance and belonging. The creature's actions or possibly reactions are the results of his creator's and society's revulsion, although he eventually and consciously chooses a path of violent revenge. Dar Al-Bihar's creature is, in contrast, depicted as a monster in shape and action, and his dreadful behaviours are inevitable because he is a mistake.

The translation's changes also affect other characters' representations. Henry Clerval, Victor Frankenstein's friend, is portrayed as his lab assistant as well. In fact, Clerval is the narrator of the story in Dar Al-Bihar's Arabic translation, which is a clear alteration of Shelley's original epistolary narrative format in which Robert Walton is a main narrator. This change of narrator gives the text more credibility because it comes from a witness to the events and simplifies Shelley's original

complex epistolary narrative structure. Removing Shelley's sophisticated and complex frame narrative affects the authenticity of the text. Shelley plays with this literary device to incorporate three different points of view and to develop the fluidity and complexity of her characters, plot, and themes in order to amplify the moral lesson of the tale.

Dar Al-Bihar's narrator and potential hero of the story, Henry Clerval, survives the ultimate deadly confrontations with the monster and saves Elizabeth as well. He lives to marry Elizabeth and tell the cautionary tale of attempting to discover the secret of creating life. He concludes by stating: "As for the secret of creating life that died with Frankenstein. Perhaps, as scientists learn more, that secret will one day be discovered. But by that time I shall be dead. And I shall not be sorry" (191). These changes in the main characters and events in Dar Al-Bihar's Arabic translation of *Frankenstein* illuminate the orientation of a publication company that aims to avoid direct cultural confrontations. Instead of attempting to translate *Frankenstein* faithfully, Dar Al-Bihar's translators crafted an adaptation of Mary Shelley's novel by changing the storyline, the narrator, and major characters to produce a text that may appeal to the Arab reader more because it fits into their system of morality.

In Zaid M. Hassan's English/Arabic translation of *Frankenstein,* the translator presents Shelley's text with considered attention to the sensibility of the Arab reader as well. This version maintains the source text's narrative structure in the epistolary format of the original, narrated through letters sent from Captain Robert Walton to his sister. This version also follows the main events closely and stresses the moral lessons that are central to Shelley's text. Shelley's moral lessons are indeed complicated and range from a simple warning of the dangers of science and leaving creation to God to

social injustice and taking moral responsibility for one's actions. These moral values are equally significant in Arabic/Islamic culture.

The translator emphasises Victor Frankenstein's noble wish to cure illnesses and to attain immortality: "My chief search was to discover the elixir of life. I was not interested in great wealth but longed for the glory that would come to the man who could rid the human body of disease and prevent death" (15). Therefore, Hassan's Arabic translation of *Frankenstein* contradicts Dar Al-Bihar's version, which warns against knowing too much. It advocates pursuing knowledge for a noble cause, but draws the line at the point where this knowledge might threaten the existence of humanity. The creature in this translation is portrayed as a sympathetic creature who is as victimised as Victor. Victor is a victim of his uncontrolled ambition that produces the unfortunate outcast, and the creature is a blameless product of that experiment. It appears that Hassan has to present Victor sympathetically to avoid cultural confrontation and negative response, as the whole story centres on a scientific experiment that goes wrong and Victor is the unlucky scientist who creates a monster by accident in an experiment that gets out of control. The translator wants to direct his readers away from seeing Victor as Shelley's original protagonist who seeks glory by creating a race of beings and being reckoned as their creator. Thus, both Dar Al-Bihar's and Zaid Hassan's translations avoid what Mary Shelley's contemporary critics had classified as immoral and anti-social values in the text. In their Arabic translations of *Frankenstein*, they change some events and offer different depictions of Shelley's major characters to direct their readers' responses to her text.

Another point of convenience between early Victorian culture and contemporary Arabic culture is the concept of family. Family unity is a central theme in *Frankenstein* that reflects Mary Shelley's idealization of the bourgeois family. Roy

Halliday defines the ideal bourgeois family as a nuclear family where parents live together and share responsibility for their children and for each other. Halliday also describes the bourgeois family as having:

> an emphasis on high moral standards, especially in sexual matters; an enormous interest in the welfare of children, especially their proper education; the inculcation of values and attitudes conducive to economic success and personal responsibility; at least the appearance of religious faith; a devotion to the 'finer things' in life, especially in the arts; a sense of obligation to redress or alleviate conditions perceived as morally offensive. (n.p.)

Although the traditional Arabic/Muslim family is often extended and not necessarily nuclear, the moral values central to the bourgeois Western family are also central to any Arabic/Muslim family. However, Shelley's idealized families are soon torn apart and become disjointed. Death attacks the Frankenstein household mostly because of Victor's mistake. The De Laceys' stability is affected, as they have to leave their home out of fear after the horror of their confrontation with the creature. Therefore, presenting Shelley's fragmented family models in *Frankenstein* to an Arabic audience needs special attention from translators. This argument takes us back to the function of literature in Islamic culture as discussed in the introduction to this thesis: literature is intended to reinforce good role models and positive behaviour and to avoid presenting imperfect models for readers of Arab translations.

There are different types of families presented by Shelley in the text. There are the good and loving families, the Frankensteins and the De Laceys, which are coherent and perfectly harmonized domestic units, although they are partially "constructed" rather than organic families because they contain outsiders to the biological unit, with the adoption of Elizabeth in the Frankensteins and the embracing of Safie, the beautiful Arabian, in the De Laceys. On the other hand, there are the dysfunctional and disparate families such as Safie and her Turkish father and Arab

Christian mother, and Frankenstein and his creature. Victor's own father shows

nothing but love and support for his son throughout his life. Victor begins his story in

Shelley's original text by narrating the ideal circumstances in which he was brought

up as he recollects: "No youth could have passed more happily than mine" (20). The

De Laceys are also portrayed as a loving and caring family who endure hardship and

suffering with equanimity because they cohere together as a unit. Anne Mellor

suggests that the "De Lacey family represents an alternative ideology: a vision of the

polis-as-egalitarian-family, of a society based on justice, gender equality, and mutual

affection" (118). The creature observes the De Lacey family through a hole in their

wall. They serve as a model family to the abandoned creature by which he learns what

it is like to be human and feels the mutual love, care, and companionship between

family members. The creature then begins to reflect on his own existence: "But where

were my friends and relations? No father had watched my infant days, no mother had

blessed me with smiles and caresses" (81). Therefore, all three Arabic translations of

Frankenstein embrace those models of perfect families and present them accurately to

the Arabic/Muslim readership. At the same time, reference to Safie's anarchic family

is notably absent from Dar Al-Bihar's translation and is kept vague in Zaid Hassan's

Arabic translation.

Significantly, all families in *Frankenstein*, even the perfect models, are

missing the mother figure. A mother is traditionally a figure of nurture and care for

children; the absence of the maternal figure explains Victor's obsession with creating

the being after his mother's death. He wants to defy death by creating life. Donna

Mitchell discusses the parent-child model in *Frankenstein*, claiming that the

elimination of the mother figure in the text is a way for "the patriarchal order to

maintain control of the female figure in terms of her physical and sexual identity"

(125). However, Victor goes further than this in eradicating the female reproductive role and thus rendering her biologically redundant. The elimination of the maternal role in *Frankenstein* results in total chaos, which illustrates the dangers and the impossibility of constructing proper identity without an ideal mother figure.

Frankenstein and its representation of several orphans reflect Shelley's personal concern with this matter in terms of her own family situation. She grew up as an orphan after losing her mother shortly after her birth, and three of her own children died soon after birth. Jean Hall asserts that "significant anxiety about the family's naturalness is suggested in *Frankenstein* by the presence of many orphans" (181). Frankenstein's mother, Caroline Beaufort, is left as an orphan after her father's death and saved by Frankenstein's father. Elizabeth Lavenza was also brought home by Frankenstein's father and mother as a child and taken into the family. The Frankensteins' maid, Justine Moritz, is rejected by her mother, and the De Lacey children have a father but no mother. Safie, the beautiful Arabian girl, has lost her mother and also suffered from the manoeuvres of her tyrannical Turkish father. Finally, Victor Frankenstein's own ruin begins when his mother dies and he starts his experiment, searching for a way to cure illness and prevent death as he reflects: "I thought, that if I could bestow animation upon lifeless matter, I might in process of time, renew life where death had apparently devoted the body to corruption" (32).

Many families are thus disrupted in *Frankenstein*, and many characters are motherless, including the creature. Just as the other orphaned characters in the novel try to establish their identities by associating themselves with families, so the wretched and lonely creature perceives the problem of his identity as a problem of relationships. He realizes that what he needs to become happy and complete is to have a companion, and since he cannot belong to a family, he has to establish a family of

his own. He asks his maker to create a female mate for him, but Victor is unable to complete the task because, as Mitchell claims, the female creature becomes an "embodiment of a monstrous version of motherhood, as well as a simultaneous new version of womanhood over whom society has no power" (109). Hall suggests that Shelley "portrays her monster as a tremendous artificial creation, but the irony of *Frankenstein* is that Mary Shelley's benevolent families are equally works of artifice" (187). Families in *Frankenstein* are artificial and often fail to fulfil their expected roles, bringing more trouble than comfort or support. Artificial families and absent maternal figures prevent the natural growth of human beings in society and affect the construction of identity, or at least Shelley suggests this. The forthcoming part of the chapter that deals with the feminist criticism of *Frankenstein* will elaborate on this matter.

Families and familial relations have many social and cultural ramifications. In Arabic culture, family is a person's most valuable possession and needs to be protected. Unconditional love, caring, and support are the most important family ideals that cultivate the human mind and character. Parents, and especially mothers, are remarkably revered in Arabic/Islamic culture. All the Quranic verses and hadiths (Prophet Muhammad's sayings) on mothers demonstrate the importance of the mother figure. Prophet Muhammad PBUH advises: "Do good to and serve your mother, then your mother, then your mother, then your father, then the near relatives and then those who come after them" (Al-Bukhari, 5971). This hadith also shows that the mother is accorded a higher honour than even the father because of all the responsibilities she has towards her child, indicating again the importance of women and mothers in Islam; the theme of motherhood will be discussed later in detail in the feminist criticism of *Frankenstein*. Consequently, when motherhood is presented in a way that

matches the Arabic ideal of the maternal role, such as in the figure of Caroline Beaufort, Victor's mother, it is conveyed faithfully in all three target texts. Caroline is an example of idealised womanhood: she is gentle, intelligent, kind, generous, and loved dearly by her family. In the selected Arabic translations, she is represented similarly as a loving and caring mother whose only wish is the happiness of her family.

However, in the case of Safie's mother, who teaches her daughter to rebel against the social norms and embrace a different religion, this maternal figure is likely to be removed in some Arabic translations, as in Dar Al-Bihar and Zaid Hassan's Arabic versions of *Frankenstein,* which omit references to Safie's Christian Arab mother. However, Nora Abdullah, in attempting to present a faithful version of the source text, gives more details about Safie's mother. The representation of Safie and her mother with reference to the three selected Arabic translations will be discussed, but as is evident in all the Arabic translations of *Frankenstein*, the preference is for maintaining the positive domestic values of the leading model families and evading the perilous ones. As a novel that challenges the traditional role of women, *Frankenstein* presents a serious challenge to Arab translators by forcing them to present an unconventional character who has no biological mother to a conventional society that highly esteems the maternal role.

3.5. Feminist Criticism of *Frankenstein:*

Frankenstein has attracted different schools of literary criticism and generated a range of psychoanalytical, materialist, feminist, cultural studies, and postcolonial readings. The feminist criticism of *Frankenstein* remains most relevant to this study. Diane Long Hoeveler alludes to the different schools of feminist criticism and their

representation in the critical work on *Frankenstein,* asserting that the novel is

"appropriated as a sort of template by feminist critics with diverse approaches" (4).

Ellen Moers was one of the first critics who offered a feminist reading of

Frankenstein by drawing on the biographical information of Mary Shelley's life.

Moers's notion of the "female gothic" offered an innovative analysis of the text.

Mores defines Shelley's contribution to the female gothic genre through the lack of an

ultimately strong female protagonist in her text, that is however problematic for the

concept of this genre. Whilst there are many female victims in *Frankenstein*, they are

not the central focus of the text that is often read as a male-centred tale. All the

intentionally marginalized female characters in her story, including Caroline Beaufort,

Elizabeth, Justine, Safie, Agatha, and the incomplete female creature sacrifice their

lives and become victims of their parents, families, makers, and/or society. According

to Moers: "*Frankenstein* brought a new sophistication to literary terror, and it did so

without a heroine, without even an important female victim" (91-2). Thus, Shelley's

marginalization of the female victims in the novel is an unusual practice in the female

gothic tradition which she intentionally undertakes to confirm their unfair treatment

and inferior position.

Indeed, most early feminist readings of *Frankenstein,* including Sandra Gilbert

and Susan Gubar's and Mary Poovey's, among others, focused on Shelley's personal

life and her ambivalence about maternity, feminine sexuality, and female authorship.

Moers asserts that:

> Much in Mary Shelley's life was remarkable. She was the daughter of a
> brilliant mother (Mary Wollstonecraft) and father (William Godwin).
> She was the mistress and then wife of the poet Shelley. She read widely
> in five languages, […] She had easy access to the writings and
> conversation of some of the most original minds of her age. […]
> Pregnant at sixteen, and almost constantly pregnant throughout the
> following five years; yet not a secure mother, for she lost most of her

babies soon after they were born; and not a lawful mother, for she was
not married. (92)

Thus, Shelley's life offers a great source of interpretation for critics of *Frankenstein,* where her own experience with life, giving birth, and death is reflected in a most complicated and intertwined way.

In *Frankenstein,* ironically, the female characters were created by a female author, yet Shelley's women are generally passive and victimised as previously established. Stephen Behrendt asserts that *"Frankenstein* is a woman author's tale of almost exclusively male activity, a tale whose various parts are all told by men. Women are conspicuously absent from the main action" (69). Behrendt indicates that Shelley's women are either significantly displaced (Agatha de Lacey, Safie) or entirely eliminated (Victor's mother, Justine, Elizabeth, and the creature's partially constructed mate). The only woman truly present in the tale is the invisible, silent reader, Margaret Walton Saville, "who exists only in Walton's letters" (69). By silencing, displacing and eliminating female characters in her text, Shelley reverses the female gothic tradition to highlight the unfair treatment of women at that age.

Anne Mellor claims that Victor Frankenstein's elimination of "the necessity to have a female at all" by "stealing the female's control over reproduction" is an attempt to create an exclusively male society (274). Indeed, many feminist critics view Frankenstein's creation of his creature as a challenge to women's valuable function of producing babies as mentioned earlier. Gayatri Spivak in "Three Women's Texts and a Critique of Imperialism" claims that "Frankenstein's apparent antagonist is God himself as Maker of Man, but his real competitor is also woman as the maker of children" (255). Victor Frankenstein wants to prove that women's wombs are not the only place for procreative abilities; however, Shelley suggests that men are only capable of producing imperfect, ugly, and hideous life. Victor's creation reveals the

patriarchal attitudes of nineteenth-century society toward female faculties and men's desire to subdue and most importantly prevent women from having any sort of authority or privilege over them. Indeed, his violent act of tearing up the body of the female creature that he made upon the creature's request proves that he is intimidated by this creature more than the male creature. He fears that a female creature might become out of control or refuse to commit to the promise made by the male creature to Victor to leave civilisation. Above all, she may possess the ability to produce a race of devils that might destroy the whole of mankind. Anne Mellor suggests that, "the destruction of the female implicit in Frankenstein's usurpation of the natural mode of human reproduction" clearly proves that "what Victor Frankenstein truly fears is female sexuality" (120), although this suggests more than a woman's reproductive ability.

Shelley is clearly a feminist but, unlike her mother Mary Wollstonecraft, she shares the feminist concerns and demands of her time yet makes a clear effort to mask such views in her text. Jean Hall argues that Mary Shelley articulates her concerns indirectly, as she uses a "masking procedure" through presenting her views through a male spokesmen and presenting male protagonists who "function as overt representatives for a feminine sub text or hidden agenda and that this masking procedure allows Mary Shelley to express misgivings about aspects of feminine roles" (185). Hall also claims that Shelley's "ambivalence concerning such subjects as childbirth, the mother's nurture of the child, and the woman's anchoring role as centre of benevolent family relations, can be conceptualized only by displacing such elements onto men" (185). Hence, the men's inability to fulfil these roles in comparison to women's denotes Shelley's criticism of a restrictive understanding of women only in such terms and through such functions.

As evident from the above given readings of *Frankenstein*, Shelley's text inspires various perception of feminist criticism. In fact, feminist issues are deeply interwoven into many nineteenth-century literary texts. Since this study involves translation, feminist translation theory is used to discuss the representation of such issues in translation. The following part of the chapter will integrate the feminist readings of *Frankenstein* and feminist translation theories to examine the cross-cultural translation challenges of the Arabic versions of Shelley's text from a gender-based perspective.

Olga Castro asserts that "the relationship between linguistics and translation within feminist studies should be scrutinized" (6). Most importantly, Castro raises serious concerns regarding the relationship between translators, linguists, and feminist critics. She aims to discover if feminist linguists are aware of the "constraints that translation involves and how issues of fidelity or invisibility may hamper a particular feminist intervention in the target text that could otherwise be expected in the realm of the source text" (6). Indeed, *Frankenstein's* most obvious feminist appeal is in the portrayal of Shelley's female characters. Therefore, it is important to discuss the Arabic translators' treatment of Shelley's female characters or her "angels in the house" as part of her motivation in writing the novel, even though it may not always be explicit. Shelley's feminist critique of patriarchal society is difficult to identify by the average reader, since the text often gives the impression that her female characters play a totally insignificant role in the novel. However, her perspective is reflected in diverse representations of the female characters by Arab translators of *Frankenstein,* as will be discussed in detail in the following paragraphs.

Elizabeth Levansa is Frankenstein's cousin in Shelley's 1818 edition of the story and the adopted orphan Italian girl in her revised 1831 edition. Elizabeth is

characterised as all good, "docile and good tempered, yet gay and playful as a summer insect" (19). She embodies the perfect middle-class young woman who "though capable of enduring great fatigue, [she] appeared the most fragile creature in the world" (20). She is always calm and focused, she is tolerant, she loves poetry and the beauty of the countryside, and she is forever loyal to her friends and family. As one of Shelley's passive female characters, her significance in the plot lies in her corresponding with Victor during his years at Ingolstadt where he goes to receive the education he aims for while she is denied a similar opportunity. Shelley limits Elizabeth's character function to writing to Victor, waiting for his answers, and expressing worry and concern about his health and safety. Through her letters, Elizabeth seems to be the only woman who is given a voice of her own in Shelley's text. Although she is mostly superficial in terms of her representation and function as well as being victimised and marginalised, however, Elizabeth serves as one of Mary Shelley's devices to mark a feminist stance. By presenting the angelic, obedient female stereotype and her tragic ending as a reward for her submissiveness, Shelley meant Elizabeth to be a cautionary tale for women. Through Elizabeth's death, Shelley represents the terrible destiny awaiting women who obey blindly; Elizabeth died tragically on her wedding night, and metaphorically this would happen to many women's individuality after marriage in that time period.

Though raised as siblings, Elizabeth and Victor share more than the typical sibling affection for each other. They are destined to marry according to Victor's mother's deathbed wish, and they marry despite the creature's threats to be with Victor on his wedding night. Elizabeth is kept ignorant of the creature's existence. His threat to Victor reveals Victor's worries on Elizabeth's feelings upon his death as he reflects:

> "then I thought again of his words – 'I will be with you on your wedding-
> night.' That then was the period fixed for the fulfilment of my destiny
> […] The prospect did not move me to fear; yet when I thought of my
> beloved Elizabeth, – of her tears and endless sorrow, when she should
> find her lover so barbarously snatched from her" (117).

While Victor initially thinks this threat is aimed at him, the creature has planned all along to take away his bride because Victor denies him a partner of his own. Elizabeth has been reduced to a simple tool of revenge in Shelley's male-centred chaos. Shelley's marginalisation of female characters and the murdering of the "angelic" woman character is seen by some feminist critics as a response to the patriarchal norms of the nineteenth century.

The character of Elizabeth is presented in different ways to Arab readers. In Zaid Hassan's and Nora Abdullah's Arabic translations of *Frankenstein*, Elizabeth is depicted in a similar manner to the source text. She is a fair, loving, caring, passionate, and motherly character. She is loved dearly by Victor and everyone who knows her, and is the perfect model of femininity that is safe and even desirable to be presented to the Arab readership. No problems or concerns regarding the character of Elizabeth therefore face these Arab translators. Elizabeth dies in both versions in a similar way to Shelley's original text, and her tragic, unjustified death makes her an even more sympathetic character.

On the other hand, in Dar Al-Bihar's translation, the character of Elizabeth experiences great changes from the original. Elizabeth, in Dar Al-Bihar's translation, is portrayed as "not just a simple house keeper. She had a quick mind and a woman's natural curiosity" (143) so she realizes that Frankenstein was hiding a secret. Henry Clerval, Victor's friend, comes to warn her one day of the anticipated danger to her life after Victor's extermination of the incomplete female creature, but he finds out that she has already set off to Victor's workshop. Henry reflects "she knew that I

would not take her, so she had decided to go by herself – to the hut of all places, where it was very possible that the angry Monster was waiting. I had expected the Monster to come to Elizabeth, but I had never expected Elizabeth to go to him" (161). As anticipated, the monster captures Elizabeth, and all that is left of her is one of her shoes, which is a remarkable allusion to the Cinderella tale that is not present in the source text. Victor takes the shoe and "held it close to his heart for a long time without speaking, he looked like an unhappy child holding to his favourite plaything" (169). Therefore, in this translation, Elizabeth is portrayed as a strong character who is decidedly not passive. She takes action to find out what is happening with her fiancé and follows him to his laboratory. In opposition, in the original text, Elizabeth acts as a hopeless romantic figure content with sending him a letter to question his intentions toward her and to offer to free him from their commitment in case he has an interest in another woman. This representation of Elizabeth's character to assume a stronger female role ignores Shelley's complex feminist intention. In addition, the allusion to the fairy-tale genre suggests the target audience of this translation, which is young adult readers, as stated in the first page of this version by the publisher.

In this target text, Victor and Henry follow the monster to the snowy top of Saleve Mountain to rescue Elizabeth. The monster, after dragging them to where he wanted them to be, throws Elizabeth at Henry in an attempt to kill them both, but Henry manages to save Elizabeth and to stay alive. The ending of this version retains nothing of Shelley's original ending. Victor and his monster die at the same time, cut down by a stroke of lightning. Of course, as a fairy-tale usually ends happily, Henry and Elizabeth survive and marry and name their first son Victor and live happily ever after until Elizabeth dies and Henry, an old man, lives to narrate the story. The change in the character of Elizabeth is significant because she is presented to Arab readers as

strong and decisive. Evidently, the target audience of this version greatly influences the translation process. This target text is better categorised as young adult fiction. Elizabeth and Henry's characters are modified, and the whole text is presented differently to submit to the usual trends of young adult fiction in the Arab world. Dar Al-Bihar domesticates the text and offers an adaptation of *Frankenstein* that appeals to Arab readers by meeting their expectations of the doomed destiny of the creature and its creation. The change in the narrative structure by making Clerval the narrator diminishes *Frankenstein's* dreadful atmosphere and realistic tone.

Agatha, the De Laceys' daughter, is another female character in *Frankenstein* who undergoes changes solely in the Arabic translation of Dar Al-Bihar. In this version, the monster falls deeply in love with Agatha. To him, "she was as much above all human beings as I was below them" (117). Agatha is frightened upon her first view of the monster, but then she gives him food in return for his previously anonymous assistance in gathering wood and wild fruit for them. The De Laceys treat the beast as their pet or servant, unlike the source text, where they have no idea of his existence or surveillance until he appears to the father. Later, Agatha is burned to death along with her family because she reacts with horror and disgust when the monster confesses his love to her. Of her reaction, the monster says "It had the same look as the first human face I ever saw" (123), which is a direct comparison to the face of Victor, his maker/creator. His revenge on her is then motivated by his hate toward Victor, and her rejection of his love offer foreshadows Victor's decision to deny his creature the only chance for happiness by refusing to give him a mate. He decides to destroy her and her whole family. The monster locks all possible doors to their cottage, then sets them on fire and laughs as he listens to their screams for help, burning them to death. Again, the brutality with which the monster narrates the

execution of this act corrupts the image of Shelley's original monster that is meant to attract readers' sympathy.

In Dar Al-Bihar's translation, the creature is portrayed as a beast of pure evil who enjoys human suffering, and Agatha is used to provoke his anger against humanity. Shelley's original Agatha and the De Laceys in general serve as another way to make the readers feel empathy for the creature. He observes, admires, and learns from them from a distance and wants to enjoy what they have. He attains sympathy because all he seems to desire is love and acceptance from another human being. However, in Dar Al-Bihar's version, Agatha and her family accept the creature, which should satisfy his desires to be acknowledged and granted human company. However, in this translation the creature craves more, and his potential love feelings towards Agatha develop into a desire to possess her, for when he is denied what he wishes for from Agatha, he burns the whole family. The translator of Dar Al-Bihar wants to present an intolerant wicked creature that destroys everyone in his way to provoke the reader's pitiless response. The monster's creation is an anti-religious and immoral act, and his actions should exemplify the consequences of acting against religion and morality. Therefore, unlike Shelley's original sympathetic creature who is a victim of his abandoning creator and prejudiced humans, in this translation, it is a mischievous demon that deserves nothing but disgust and rejection.

In Hassan's and Abdullah's translations, Agatha is described as young and gentle with "a slightly sad expression in her eyes" (Hassan 67). In both translations, Agatha maintains her role together with her family as an indirect educator for the monster and a reason for cultivating a sympathetic attitude towards him. Agatha is another image of the perfect daughter who helps her brother Felix and takes care of her blind old father. She is a "safe" and familiar model of femininity to present to

Arabic readers. Significantly, Mary Shelley presents women as idealized objects confined to the private sphere. She deliberately depicts women this way in order to criticize their restricted and submissive role in society. Even though she adopts and presents the traditional gender role for subversive purposes, her presentation appeals to the Arab translator and reader, whose appeal lies in the fact that her depicted image resembles the Arab ideal image of womanhood. Thus, while some literary educated Arab readers will potentially see that Shelley's female figures are used as a feminist critique, the fact remains that the significance of these characters are overlooked in translation by some translators who offer either a shallow or altered representation of them. Some Arab translators of *Frankenstein* find Shelley's female characters harmless and simple, hence they are suitable to be presented to their readers.

Another female character who experiences severe treatment in Shelley's novel is the incomplete "she-monster" or female creature who is made at the request of the creature who claims he will otherwise commit further crimes. Granting the creature a female companion would make him less miserable, and the rest of the world will not suffer from his rage and revenge. Victor first refuses then consents to execute the "filthy process" (113). Later, when the female creature's body is complete, he becomes apprehensive and tears up the body into parts as he reflects: "The remains of the half-finished creature, whom I had destroyed, lay scattered on the floor, and I almost felt as if I had mangled the living flesh of a human being" (118). Anne Mellor declares that Victor Frankenstein is "horrified by this image of uninhibited female sexuality", which explains his attempt "to violently reassert a male control over the female body, penetrating and mutilating the female creature at his feet in an image which suggests a violent rape" (120). Indeed, Victor reflects seriously this time about

every possible scenario that would result from his new creation and concludes that their joint wickedness could destroy the world.

In their Arabic translations, Zaid Hassan and Nora Abdullah both convey Frankenstein's concerns and fears that prevent him from finishing the female creature as they stand in the source text. Victor destroys the female body because he fears that a female creature might be "ten thousand times more malignant than her mate." She might "become [a] thinking and reasoning animal" (114) and refuse to conform to the deal made with the creature to leave civilisation. The two creatures might despise each other, or worse, they might even have their own offspring, which would terrorise and threaten the existence of the entire human race and civilisation. However, Victor's incomplete female project in Dar Al-Bihar's translation was terminated because Frankenstein "saw that it was wrong to give life to yet another monster" (157). Again, this text always reinforces the moral dimension of Victor's decisions. Victor realises his mistake in playing God and creating the monster, repents, and then refuses to make the same mistake again. Unlike Shelley's original treatment of the female creature, which is often read as a feminist statement, Dar Al-Bihar's Arabic translation of Frankenstein offers a religious reading of this act of destruction of the female that functions as Victor's penitence. This, indeed, is one of the strategies used in addressing the religious challenges of translating Shelley's text into Arabic.

3.6. Challenges Facing Arab Translators of *Frankenstein*

3.6.1. Religious Challenges: "Science vs. Religion"

Religion and religious allusions constitute a major challenge facing Arab translators because, as discussed in Chapter Two, religion is embedded deeply in Muslim culture and societies. Alar Kilp in his article "Religion in the Construction of

the Cultural Self and Other" asserts that "in some societies, religion has remained as a major cultural marker of identity" (212). Therefore, to interpret the religious references of a source culture in relation to a target culture that adopts an entirely different religion is a difficult and sometimes an impossible task. A translator might need to use footnotes or explanations to convey religious references. He/she might have to avoid translating these references for the lack of equivalence in the target language, or simply change these references to adapt to the source culture's ideals.

Montasser Mahmoud discusses translating Arabic/ Islamic terms into English; his argument can be applicable to translating religious concepts from English to Arabic such as the religious themes in *Frankenstein*. His study aims to help establish a framework for the translation of Islamic religious items from Arabic into English. Mahmoud discusses the serious problems and challenges facing translators of religious texts because of the unique cultural patterns of the source language that may not exist in the target language. Mahmoud asserts that "The translator should put into his mind that he has certain limits that he must not go beyond. He should know that he must avoid incorrect interpretation or stay away from any involvement in any forbidden area." According to Mahmoud, a translator "must stick to certain strict norms and rules while dealing with religious items in translation" (5).

Most challenges facing the Arab translators of *Frankenstein* originate with the novel's religious allusions. Shelley intended *Frankenstein* to be an allegory for the story of creation, which is clearly evident in the many references made to Adam, the apple, God, and Satan. Significantly, Islamic theology is not different in the story of man's creation from Christianity. However, since Shelley's intentions are more complex in her references to Prometheus and indirectly to Satan and the idea of the fallen angel, the complication of this religious reference and its link to Greek

mythology make it challenging to Arab translators. In addition, Shelley's religious references largely allude to Milton's *Paradise Lost* rather than directly to the Bible, which also creates critical challenges for Arab translators.

Creating and infusing life into a being suggests interfering with divine laws of creation in ways that could be considered blasphemous according to Islamic theocracy, as well as for Christianity. Thus, this challenge that faces Arab translators of *Frankenstein,* although religious in nature, is not ascribed to religious differences between the two cultures, but to the Western culture that disregards its Christian faith.

Allah Almighty says in the holy Quran in Surat Ar-Ra`d on verse 16:

" أَمْ جَعَلُوا لِلَّهِ شُرَكَاءَ خَلَقُوا كَخَلْقِهِ فَتَشَابَهَ الْخَلْقُ عَلَيْهِمْ ۚ قُلِ اللَّهُ خَالِقُ كُلِّ شَيْءٍ وَهُوَ الْوَاحِدُ الْقَهَّارُ" (16 الرعد)

> Or have they attributed to Allah partners who created like His creation so that the creation [of each] seemed similar to them?' Say, 'Allah is the Creator of all things, and He is the One, the Prevailing.' (Ar-Ra`d 16)

Thus, creation is an attribute of Allah, and believing that there is another being capable of creating leads a person to polytheism. Such issues are extremely critical in Arabic culture, which is predominantly monotheistic, and arguably cause Muslim translators or translators addressing Islamic audiences to modify Shelley's text to make it more acceptable to Arabic/Islamic values and culture. Henk van den Belt alludes to the challenges facing the rapid progress in the scientific field of synthetic biology, stating that "Whenever such culturally sanctioned boundaries are breached, researchers are inevitably accused of playing God or treading in Frankenstein's footsteps" (257). In the Islamic context, crossing such boundaries exceeds cultural limitations and involves an anti-religious attitude. Scientists who attempt to interfere with God's order of creation and ascribe God's qualities to themselves or their inventions are disapproved of. Belt further declares that "*Frankenstein* is a recurrent

reference point in modern debates on biotechnology and synthetic biology" (260). In its supposition of the case of a human being without biological birth origins, *Frankenstein* and its representation in Arabic translation fits into the debate about the permissibility of human cloning and new scientific experiments in the field of medicine from an Islamic viewpoint. Translators of Shelley's novel have taken advantage of that ongoing debate to present the issue of depicting the creature as a detached scientific experiment, thus, a secular act that does not necessarily interfere with the divine laws of creation that maintain God as the sole creator of the universe and disapprove of any human attempt to take part in that sacred role. For instance, Dar Al-Bihar and Hassan's translations emphasise the scientific aspect of Victor's experiment and the medical purposes behind it.

Nonetheless, the *Frankenstein* theme is closely entwined with that of playing God in Shelley's original novel. One of the readings of the novel considers that the main character, Victor Frankenstein, ultimately brings disaster on himself and his loved ones by indulging in the secular art of bestowing life upon lifeless matter. Ellen Moers in *The Female Gothic* asserts that "Frankenstein's exploration of the forbidden boundaries of human science does not cause the prolongation and extension of his own life, but the creation of a new one. He defies mortality not by living forever, but by giving birth" (82-83). He aspires to become greater than his nature would allow. Frankenstein wants to play God and is severely punished for his act of transgression. In Arabic translation, the act of creating the creature is handled in different ways to avoid ethical controversy.

Dar Al-Bihar's Arabic version of *Frankenstein* represents the process of creating the creature as a purely scientific experiment planned by Victor and performed in collaboration with Henry Clerval. Therefore, the notion of sole creator is

undermined, as Frankenstein is not an isolated scientist who practises and calculates methods of bestowing life upon the human creature to compete with God. He is just an enthusiastic scientist who seeks to accomplish a medical invention that could cure illnesses and prevent death. As is often the case with laboratory experiments, errors are expected; the creature is a mistake of Nature, and "as nature always does, she will put her mistake right in her own way" (Dar Al-Bihar 75). The translator/s of Dar Al-Bihar also make an interesting word choice. The verb "create", in Arabic (يخلق), is translated in various ways through different synonyms such as (تكوين), which literally means formation, , (يبتكر-إبتكار) which means innovate and innovation, and , (يبتدع) which translates into invent.

 Examples include:

- "**Create** life" (37) is translated into "**تكوين حياة**" (36) wich means (forming life)

- "If you had the power to **create** would you want to **create** the perfect man?" (39) is translated into

  (38) "ان كانت لديك القدرة على **الابتكار**, ألا ترغب في أن **تبتكر** الإنسان الكامل"

- "To **create** life, I have to live side by side with death" (45) is translated into:

  (44) "عليّ أن أعيش جنبا الى جنب مع الموت كي **أبتدع** حياة"

Thus, the translator of Dar Al-Bihar avoids using the literal meaning of the word "create" because in Arabic it indicates an act performed only by God.

Similarly, in Zaid Hassan's version, the most significant change in the target text is the translator's word choice. Hassan also sometimes avoids translating the word "create" literally into Arabic and substitutes other synonyms. Hassan replaces "create" and "creation" with (تكوين), which literally means formation, (إنتاجي) that means production and (يصنع, صنع)which translates into make and manufacture. For example:

- "I began the **creation** of a human being" (23) is translated into " قمت **بتكوين**

  إنسان" (22).

- "Two years had passed since my horrible **creation** first received life" (41)

  "مضى عامان منذ أن تلقى **إنتاجي** الرهيب حياته" (40).

- "Remember, I am your **creature**" (57) "تذكر بأني **صنع** يديك" (56).

- "This being you must **create**" (95) "أريدك أن **تصنع** هذا المخلوق" (94).

- "It was my one aim to put an end to the monstrous image which I had

  created" (131).

  "كان هدفي الأوحد هو أن أضع نهاية لهذا المخلوق المتوحش الذي **صنعته** بيدي" (130).

Emphasis is placed in Dar Al-Bihar's and Zaid Hassan's Arabic translations
of *Frankenstein* on the idea that Frankenstein's creature was not created from nothing,
as God had created Adam. Victor used already-existing parts of human corpses to
construct a body and used the power derived from nature to infuse life into that body.
Notably, Dar Al-Bihar and Hassan's versions offer Arabic/ English translations of
Frankenstein in which each Arabic page is paired with a literal English translation.
This format is misleading because it gives authority to the given English re-
translation. Furthermore, there are no indications as to whether the given English text
is translated from the Arabic translation or is Shelley's original novel. The following
examples from the Arabic translation will use the offered English translation in the
target text as well as the Arabic. In Nora Abdulla's version, since this technique is not
followed, I will offer my own word–for-word translation of the Arabic line to clarify
the raised points.

In Nora Abdullah's version, the translator conveys Shelley's elaborate
descriptions of the process of creation, and the creator/creature's confrontation and

dialogue is delivered to the reader faithfully. Abdullah does not avoid using words and phrases such as "create" and "infuse life". For example:

- "Infuse a spark of being into the lifeless thing" (35) is translated into "ابث الروح" (39) which translates into "Instil soul"[5]

- "Infusing life" (35) is translated into: "اهب الحياة" (39), which means: "grant life"[6]

- "the demonical corpse which I had so miserably **given life**" (36) translates to: "الجثة الممقوته التي **نفخت فيها من روحي**" (40) "the abhorrent corpse that I breathe into it of my spirit"[7]

- "Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us" (65) is translated into:

    "حتى انت يا خالقي.. حتى انت **يامن نفخت في من روحك** تتمنى الان قتلي والقضاء علي" (62).
    "Even you, my creator, who breathed into me of your spirit, now wish to kill me and abolish me,"[8]

In fact, Abdullah exaggerates her word choice and uses a language that is similar to the language of the Holy Quran regarding the creation of Adam by Allah. Allah in Sorat Alhijr says: "When I have (فَإِذَا سَوَّيْتُهُ وَنَفَخْتُ فِيهِ مِن رُّوحِي فَقَعُوا لَهُ سَاجِدِينَ) (الحجر 29) fashioned him (in due proportion) and **breathed into him of My spirit**, fall ye down in obeisance unto him" (29). Abdullah is not concerned with the effect of such words on a Muslim readership, which might indicate her orientation as a translator. Abdullah could either be a non-Muslim translator or a Muslim liberal who is not concerned with

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[5] My translation.
[6] My translation.
[7] My translation.
[8] My translation.

the sensibility of some members of the Arabic/Islamic audience. In addition, she is possibly familiar with the existing Arabic translations that focused on the scientific and moral elements of Shelley's text and avoided stressing the issue of creation and playing God, especially because her translation is the most recently published version of *Frankenstein*. Therefore, Abdullah apparently wants to present a different aspect of *Frankenstein* that has not previously been rendered faithfully to an Arab audience. It is also worth noting that this translation is attached to Shelley's original 1831 text. The version is presented in one paperback book divided into two sections. Starting from the left side, the reader can read Shelley's original novel; when starting from the right side, which is the way Arabic language is transcribed, the reader can read the Arabic translation of *Frankenstein*. Therefore, even the format of Nora Abdullah's translation indicates an accurate version of the original text.

3.6.2. Gender-Based Challenges

As stated in the previous section, religious challenges are a significant part of the difficulties that face Arab translators of *Frankenstein*. In addition, they have to deal with other geopolitical and gender-based challenges. In fact, postcolonial theory, inspired by Edward Said's provocative study *Orientalism*, has been used fruitfully to explore the complicated class, race, and gender issues raised by *Frankenstein* and other works. Gayatri Spivak's "Three Women's Texts and a Critique of Imperialism," focusing on *Jane Eyre* and *Wide Sargasso Sea* in addition to *Frankenstein*, reads *Frankenstein* as "a text of nascent feminism that remains cryptic" and declares that "the discourse of imperialism surfaces in a curiously powerful way in Shelley's novel" (254). Spivak briefly analyses the objectification of Safie as an eroticized "Other,"

and compares her to the similarly marginalized dark women in Brontë's and Rhys's novels.

Safie, the fair-skinned, dark haired daughter of a Muslim Turkish father and an Arab Christian mother, is discussed in several postcolonial readings. Donald E. Musselwhite reads the De Laceys as a kind of "ideal mirror image" of the Frankensteins where the father is an echo of Alphonse Frankenstein and the relationship between Felix and Agatha reflects the relationship between Victor and Elizabeth. This "leaves Safie, the beautiful Arabian, and her father, a stereotypically 'wicked Turk'" (52) as foreign outsiders replicating the creature in causing mischief for Felix and his family similar to the offences committed by the creature upon the Frankensteins. However, Safie's beauty allows her to be accepted and even welcomed into the De Lacey household. She is assimilated into the new culture, taught their language and basic knowledge, and soon becomes a member of the family. In contrast, the creature's ugliness is only greeted with disgust and rejection, despite the kindness and assistance he offers. This unjust treatment reveals society's superficial values in terms of beauty and physical attractiveness.

Safie's education and integration into the Western culture of the De Laceys provides the creature with an indirect opportunity to be educated and enlightened. The creature has observed the De Laceys before Safie's arrival and recognised that they are suffering emotionally but he cannot determine the reason until Safie's arrival. Safie is described through the creature's eyes as he reflects: "Her hair [was] of a shining raven black, and curiously braided; her eyes were dark, but gentle, although animated; her features of a regular proportion and her complexion wondrously fair" (78). Safie's physical appearance thus makes her stand out in total contrast to the creature with his "yellow skin, lustrous black hair, pearly white teeth, watery eyes,

shrivelled complexion, and straight black lips" (34). Nevertheless, Safie, like the creature, has a ruthless and egocentric father and is compelled to revolt against him. The character of Safie, although minor in the text, plays a vital role in the development of the character of the creature. Safie and Felix are the first couple that the creature observes together. Perhaps by witnessing the intense passion that Felix feels towards Safie, the creature learns that man and woman are meant to be together. Consequently, he requests a female companion from his creator to be able to experience the same emotions.

Even though Safie is mentioned in Mary Shelley's *Frankenstein* only briefly, Shelley utilises her to break free from the social conventions of her time and present an independent, passionate, and brave female character. Safie is unique because she refuses to submit to the limitations of her culture. Therefore, she is distinguished from Shelley's other female characters. Safie breaks free from the boundaries of her father's religion and culture and embraces the religion of her mother. Spivak asserts that "in depicting Safie, Shelley uses some commonplaces of eighteenth-century liberalism that are shared by many today" (257). Many critics view Safie as Shelley's incorporation of her mother's (Mary Wollstonecraft's) feminist views. Joyce Zonana in her essay "'They Will Prove the Truth of My Tale': Safie's Letters as the Feminist Core of Mary Shelley's *Frankenstein*" discusses the significance of Safie's letters to Felix and argues that "in making *Frankenstein*'s central (though unrecorded) narrator a 'lovely Arabian' who escapes the harem, Mary Shelley firmly binds her novel, philosophically and textually, to Mary Wollstonecraft's *A Vindication of the Rights of Woman*" (174). The definition of "self" as drawn from the "Other", or deciding what one is like by distancing and differentiating oneself from that "Other" are common strategies in Orientalism where. Wollstonecraft aimed to attack Western patriarchal

oppression of women through associating this kind of abuse with Eastern cultures to provoke change.

In *A Vindication of the Rights of Woman,* Wollstonecraft uses the metaphor of the "confined harem" and "Mahometanism" to imply feminist oppression in the West. Wollstonecraft draws examples of misogyny from Islam. She claims that Islam denies women having souls and deems them below the human race as she declares "in the true style of Mahometanism, [women] are treated as a kind of subordinate beings, and not as a part of the human species" (71). She also accuses the Western male-dominant society of acting "in the true Mahometan strain" that attempts to deprive women "of souls, and insinuate that we [women] were beings only designed by sweet attractive grace, and docile blind obedience" (87). Safie breaks through her Islamic origins by seeking refuge in the Christian culture where she can marry her equal, and in this sense she exemplifies the application of Mary Wollstonecraft's theory, as Anne Mellor asserts: "Safie, whose Christian mother instructed her […] is the incarnation of Mary Wollstonecraft in the novel" (118).

Ironically, Safie is referred to as the Arabian, whereas her father is referred to as a Turk, a negative racial characterisation that was common in Europe in the eighteenth century. As Spivak declares: "The confusion between 'Turk' and 'Arab' has its counterpart in present-day confusion about Turkey and Iran as 'Middle Eastern' but not 'Arab'" (257). However, through the character of Safie, comparisons can be drawn between the Orient and Western society that strive to interpret the Oriental. Such interpretations continuously lead to stereotypical assumptions. Commonly, Western feminists have viewed Eastern women and generally "third-world" women as victimized, uneducated, domesticated, and bound by the constraints of Islam. Therefore, they need to be saved, enlightened, liberated, and Christianised

under the guidance and assistance of the civilised West. According to Anne K. Mellor, Safie is appalled by her father's betrayal of Felix and "by the Islamic oppression of women he endorses" (118). So, in order to be fulfilled, she needs to join Western culture. Vanessa D. Dickerson has agreed that "still this most unique of female identities in the novel is finally mediated by the Arabian's acquisition of the cottagers' French not the cottagers' acquisition of Arabic: Safie ends by subordinating, if not rejecting, her language for that of her lover and her new family" (91). Therefore, Shelley's Arabian rebel escaped her Eastern confinement to join a Western one.

Another important detail about Safie's significance in Shelley's text is her letters. Though unable to speak his language, she writes to Felix by having someone translate her Arabic words into French. The creature finds copies of these letters and carries them until he offers them to Victor as proof of his story about the De Laceys. Victor also keeps those letters until he offers them to Walton as proof of his tale. In essence, Safie's letters are the only proof Victor possesses of the truth of his tale. Walton then transfers those letters to his sister to prove his story to her, making Safie's letters important to the tale. Joyce Zonana in "'They Will Prove the Truth of My Tale': Safie's Letters as the Feminist Core of Mary Shelley's *Frankenstein*" declares that: "Safie's letters, in their thematic content, encapsulate a comparable message, inherent in the monster's tale and in Mary Shelley's novel as a whole" (178). Zonana also emphasises the significance of having those letters transcribed "by means of Oriental figures" and placed in the centre of the text as strong evidence of the link between Shelley's work and her mother's "philosophical analysis of patriarchy" (178). Although the literal content of those letters is not given to *Frankenstein's*

readers, but only their narrated substances, they are the only physical evidence that each male narrator has to present to prove the truth of his narration.

In this regard, Shelley goes further than her mother by giving the only hard evidence in a male-centred narrative to be letters from a female "Other". However, even this female whose letters are used as proof is silenced in the text. Mary Poovey asserts that in patriarchal societies, "writing capitulated women directly into the public arena", adding that "what autonomy a woman earned was often purchased at the cost of either social ostracism or personal denial of inadmissible aspects of herself" (35). Shelley indicates that it is through the written rather than the spoken word that women express agency and authority, and even then, the price that women writers were forced to pay was high, given the negative criticisms her novel received from some critics.

In view of this, the character of Safie touches upon an area of deep concern for Arab translators of *Frankenstein*. They need to be particularly careful in attempting to introduce a female character with an Arabic name and Islamic origins who rejects the authority of her Muslim father and embraces the Christian ideology of her mother without offending the sensibility of Arab/Muslim readers of the translation. Perhaps the most challenging part for an Arab translator of Shelley's text is the following paragraph, which is worth quoting in full:

> Safie related that her mother was a Christian Arab, seized and made a slave by the Turks; recommended by her beauty, she had won the heart of the father of Safie, who married her. The young girl spoke in high and enthusiastic terms of her mother, who, born in freedom spurned the bondage to which she was now reduced. She instructed her daughter in the tenets of her religion and taught her to aspire to higher powers of intellect and an independence of spirit forbidden to the female followers of Mahomet. This lady died, but her lessons were indelibly impressed on the mind of Safie, who sickened at the prospect of again returning to Asia and being immured within the walls of a harem, allowed only to

occupy herself with infantile amusements, ill-suited to the temper of her soul, now accustomed to grand ideas and a noble emulation for virtue. The prospect of marrying a Christian and remaining in a country where women were allowed to take a rank in society was enchanting to her. (Shelley 83)

Nora Abdullah translates this part carefully as follows;

"سافي تنحدر من أم مسيحية قبض عليها الاتراك واتخذوها امة لهم و شاء القدير أن يراها ابو سافي فيؤسر بجمالها ثم يتزوجها اخيرا. وكانت الفتاة تتحدث بحماس عن أمها التي ولدت حرة تمقت القيود وتنفر من الاسار وقد علمت ابنتها عقائدها الدينية كما عودتها الاعتماد على النفس و تفضيل الموت على حياة لا تشرق في سمائها شمس الحرية. وماتت الام بينما ظلت تعاليمها حية في ذهن ابنتها منطبعة في قلبها و روحها ونفسها"(80)

"Safi descends from a Christian mother who was enslaved by the Turks. The almighty wills that Safi's father sees her and gets entranced by her beauty and finally marries her. The girl spoke passionately about her mother, who was born free and despised the constraints and repels the captivity. She instructed her religious beliefs upon her daughter and she taught her principles of self-reliance and to prefer death over a life that the sun of freedom does not shine on in its skies. The mother died while her teachings remain alive in her daughter, engraved on her heart, mind and soul.'[9]

Abdullah captures the essence of the paragraph, although notably evading the parts such as "forbidden to the female followers of Mahomet", "walls of a harem" and "the prospect of marrying a Christian and remaining in a country where women were allowed to take a rank in society was enchanting to her". Evidently, Abdullah does not offer an accurate and fully detailed translation of Safie's tale for cultural reasons. She does not want to offend the sensibility of her Muslim readers by directly criticising the practices of "Mahomet" or the prophet Muhammad (PBUH) because she is fully aware of his revered status among Muslims. References to the harem and marrying a Christian are also avoided for the negative cultural implications they might convey to Arab readers, whereas Safie's Christian mother's instructions about breaking through the limitations of captivity and aspiring to freedom of action and spirit are translated

[9] My translation.

faithfully. Christianity as a divine religion prescribed by God for man shares many beliefs with Islam, which also advocates human liberty and disdains bondage. Muslims are ordered by their religion to accept and respect Christianity and Judaism as divine religions prescribed by the same God and delivered through different prophets. Therefore, Abdullah includes the shared principles of Christianity and Islam without much controversy.

In the Arabic translation of Zaid Hassan, Safie is included because of her vital role in the development of the plot, since the creature "was taught to read and write through Felix's instruction of Safie" (75). Safie is described as being the daughter of a "Turkish merchant" whose father was behind the suffering of the De Laceys. The "sweet Arabian" escaped from her father to reunite with her lover. There is absolutely no reference to Safie's Christian mother or her oppression under the power of her tyrannical Muslim father. Thus, Hassan avoids the reference to Safie's subjectivity that springs from her religion and the culture of her nation. He is conscious of the cultural orientation of his readers and resolves to present to them an ethnically accepted and culturally unobjectionable character who serves a particular function in the development of the events of the text.

In Dar Al-Bihar's version, the translator decides to treat the critical issue of presenting Safie to an Arab/Islamic audience by omitting the character completely. In this version, Safie does not exist. As usual, Dar Al-Bihar's translation signifies the translator's employed technique of "domestication" or that of the publishing house, since the translator is anonymous and the translation might be a collaborative project. This approach reproduces the general meaning of the original text without following closely the form, organisation, or the details of the original. Safie is a minor yet significant character. As previously mentioned, she embodies Shelley's feminist

views and her mother Mary Wollstonecraft's philosophy. Clearly, the translator of Dar Al-Bihar attempts to avoid cultural challenges to his readers and selects the easier path. In fact, his omission of Safie reveals more than it hides. This action exposes the unspoken tension between the two cultures, and this tension forms the major challenge of cross-cultural translations.

3.6.3 Political Challenges: British Imperialism and Orientalism

Gayatri Spivak affirms that "it should not be possible to read nineteenth-century British literature without remembering that imperialism, understood as England's social mission, was a crucial part of the cultural representation of England to the English" (Three Women's 243). *Frankenstein* has often been read as Shelley's criticism of the twin dangers of imperialism and science. The creature's creation by Victor in Germany, his French education through the De Laceys, and Victor's attempt to create a female companion in England are often read as Shelley's anticipation of the upcoming dangers of revolution. In *Mary Shelley: Friends and Families*, Judith Weissman declares that: "The monster's creator, Victor Frankenstein, almost brings a version of this violence to England; the fictional, emblematic representation of the revolution so dreaded by the English at the beginning of the nineteenth century is just barely averted" (131). Although this refers specifically to the French Revolution, it can also be interpreted that the construction of *Frankenstein's* creature from various body parts represents the British colonisation of different parts of the world.

The creature's rebellion against his creator in this context exemplifies British fears and concerns regarding the negative outcomes of that imperial project. Mary Goodwin discusses gothic fiction of the nineteenth century and argues that it involves colonial and imperial associations. She declares that "a central feature of nineteenth-

century Gothic fiction is a confrontation with a monstrous Other, an aggressive alien presence that threatens to invade the home area and menace the very heart of civilization" (237). Hence, in this genre the threat to the stability of the European home is reflected also on a national level as "the colonial or imperial version of the genre conjures the return of those repressed under colonial rule, whose desire for revenge threatens the stability of the empire" (239). The creature in this regard and his destruction and revenge is read as an impending reaction to the colonial invasion of various parts of the world on the part of the colonised.

Orientalism is a concept closely intertwined with British colonisation and imperialism. Edward Said, in his discussion of the key dogmas of Orientalism, asserts that, "the Orient is at bottom something either to be feared (the Yellow Peril, the Mongol hordes, the brown dominions) or to be controlled (by pacification, research and development, outright occupation whenever possible)" (301). In this regard, the creature's yellow skin is a racial reference that separates him from Western civilisation and classifies him as "Other". Elizabeth Bohls argues that "the doctrine of the standard of taste forms part of an aesthetic ideology that extrapolates the viewpoint of an educated white European man to a universal standard and contributes to justifying colonialism and slavery" (32). Bohls views the aesthetic ideology of the sublime and superiority in terms of aesthetic taste as major influences on validating the exercise of colonial power, colonising and exploiting the inferior culture. Therefore, the ugly, different, and deformed monster is not allowed to be integrated into human society for racial reasons because he represents the uncivilized "Other".

Bohls also comments on the character of Henry Clerval as being Shelley's prototype of the European benevolent male, asserting that "Henry is the quintessential man of taste, representing all that is finest in European civilization. He combines

aesthetic sensibility with good looks, intelligence, and a nurturing side" (Bohls 27).

Despite this perfection, Henry possesses one "troubling feature that is amplified in

Shelley's 1831 revision, where he evolves from an idealistic student of Oriental

languages into a colonial entrepreneur" (27). In the 1818 edition:

> Clerval was no natural philosopher. His imagination was too vivid for the minutiae of science. Languages were his principal study; and he sought, by acquiring their elements, to open a field for self-instruction on his return to Geneva. Persian, Arabic, and Hebrew, gained his attention, after he had made himself perfectly master of Greek and Latin. (43)

In the 1831 edition:

> He came to the university with the design of making himself complete master of the oriental languages, as thus he should open a field for the plan of life he had marked out for himself. Resolved to pursue no inglorious career, he turned his eyes toward the East, as affording scope for his spirit of enterprise. (42)

Thus, through modifying Clerval's educational motives, then imbuing him with

imperial ambitions, Mary Shelley shares the enthusiasm of her contemporaries for

Britain's imperial projects. Consequently, it is important to investigate the ways of

representing this orientalist figure in Arabic translations of *Frankenstein*.

Henry Clerval is depicted differently in the three Arabic translations, and his

Oriental interests are altered as well. Dar Al-Bihar's Henry studies in Ingolstadt with

Victor, but there is no mention of his field of study. Zaid Hassan translates Shelley's

former paragraph regarding Clerval's colonial ambitions in one sentence:

"لم يشاطرني كليرفال الرغبة في دراسة العلوم الطبيعية فتقدم للجامعه ليصبح أستاذا متخصصا في اللغات الشرقية"(34)

Clerval never shared my taste for Natural science. He came to the university

with the design of making himself a complete master of the oriental languages.

(Hassan 35)

Nora Abdullah translates the same part by focussing on Clerval's desire to

study and master Oriental languages. Interestingly, Abdullah limits the languages that

Henry aims to study to just three: Hebrew, Persian and Sassanian, avoiding

mentioning Arabic as one of Henry's pursued languages.

"ولم يكن كليرفال يميل الى العلوم الطبيعية وكان كل اهتمامه منصب على الاداب, فهو لم يذهب الى جامعة

انجلوستادت إلا ليعد نفسه ليكون أستاذا في اللغات الشرقية وخاصة اللغه العبرية والفارسية والساسانية" (45)

> Clerval was not inclined towards the natural sciences. His whole
> attention was dedicated to literature, for he did not go to the University
> of Ingolstadt except to prepare himself to be a professor in the eastern
> languages, especially Hebrew, Persian and Sassanian.[10]

The translators' decisions to summarise or disregard Henry's imperial

ambitions exemplify cultural sensitivity regarding this issue in the Arab world.

Several Arab countries suffered from British and French colonisation; therefore,

modification of Shelley's text is required. In fact, St. John, Jane's cousin in *Jane*

Eyre, holds the same perception of British imperialism and experiences similar

changes in the Arabic translations, as discussed in Chapter Two. However, St. John's

purpose was rooted in his role as an evangelical missionary, and he targeted Orientals

in the Far East (India), which is distinguished from Clerval's desire to become a

"complete master" and to lead a career in the Middle East based on the languages he

wishes to master. Arabic translations of *Frankenstein* address Arab readers who

mostly belong to Middle Eastern countries; therefore, the expressed secular and

religious ambitions of British imperial projects in the Middle East constitute a bigger

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[10] My translation.

challenge for Arab translators. Nevertheless, they can be justified in presenting those ambitions in order to convey accurately the cultural context of the period.

In the source text, Victor also regrets not pursuing earlier the same knowledge Henry is interested in because in reading Eastern literature, he finds great consolation for his condition as he reflects: "When you read their writings, life appears to consist in a warm sun and a garden of roses ¬ in the smiles and frowns of a fair enemy, and fire that consumes your own heart, how different from the manly and heroic poetry of Greece and Rome" (43). Victor's comment on Eastern writings signifies an East-West dichotomy. Said's central argument views Orientalism as a system of helping the West define itself by constructing an "Other" whose characteristics are opposite to the West, as he declares that "the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience" (1-2). In *Transforming Orientalism*, Sylvia Yanagisako states that "whereas the East languished in an unmistakably feminine passivity, the West struck a decisively masculine pose" (287). The West often defines itself as opposed to the East. Where the West conceptualises itself as modern, active, and masculine, the East is ancient, passive and feminine. Orientalism is a cultural and historical phase; however, holding the East as inferior and subordinate to the West is insulting to Arab readers as part of that "Orient". For that reason, in the three Arabic versions of *Frankenstein*, Victor's paragraph that describes the Oriental soft and feminine style of writing as opposed to the Western heroic and masculine poetry is omitted as well. Thus, the Oriental references that reflect Shelley's stereotypical representation of the Orient are omitted, as already mentioned and discussed in regard to the characters of Safie and her father.

3.6.4 Cultural Challenges—Literary Allusions

Translating literary allusions that contain historical and culturally embedded references deserves careful treatment in order not to lose the artistic value of the source text, as discussed previously in Chapter Two. It is desirable that literary allusions produce the same impact on the target language readers that was established by the source text. Allusions give a certain richness to the language and need to be elucidated in translation to convey the intensity and meaning of the text for new readers. On the other hand, when including unfamiliar cultural, literary, or religious allusions, translators need to establish a ground of knowledge for target text readers.

In *Frankenstein,* references to some well-known texts or events in Western culture enrich the work and contribute to its appeal for readers. At the same time, these references can be difficult to communicate to a reader from a different culture than that of the source text. Translating those allusions to an entire audience with a completely distinct and varied cultural background is an even more complicated task. Therefore, translators need to include simple explanation on footnotes to help in guiding target text readers to peruse the references and achieve a better degree of appreciation and enjoyment.

In *Frankenstein*, the literary allusions spread throughout the novel refer to various classical works. Shelley's text employs many subtle allusions, but there are also direct allusions to the story of Prometheus in Greek mythology that shows the creation of mankind and its fall, to Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* (1798), in which a ship's captain kills an albatross and his crew suffers due to his action, and to John Milton's *Paradise Lost* (1667), in which Adam and Eve eat the forbidden fruit, thus losing their innocence and being cast out of Paradise. Significantly, all these texts are classic works and generally relate the story of man

exceeding his human boundaries and suffering the consequences of his actions, which inform the same theme in *Frankenstein*. Michelle Levy in her essay, "Discovery and the Domestic Affections in Coleridge and Shelley", asserts that Shelley replicates "'The Ancient Mariner's' intricate narrative structure of stories told within stories" (693). In *Frankenstein*, the allusion to *The Rime of the Ancient Mariner*, according to Levy, indicates that Shelley "participates in a conversation with Coleridge about the pleasures and the dangers of tales of the unknown" (694). The source text's original title is *Frankenstein, or the Modern Prometheus,* which is a direct allusion to Greek mythology. However, in the three Arabic translations, the title is condensed simply to *Frankenstein,* omitting the reference to mythology. Including Shelley's allusions to classic literary works in Arabic translation would therefore enrich the text and increase its artistic and cultural value for Arabic readers.

Additionally, the rest of Shelley's literary allusions are also abandoned in the Arabic translations of Dar Al-Bihar and Zaid Hassan. Then again, *Ruins of Empire, Paradise Lost* and *The Sorrows of Young Werther* are only mentioned as titles in Nora Abdullah's translation. For example, during the monster's education, he relates how "The book from which Felix instructed Safie was Volney's *Ruins of Empire* […] Through this book I obtained a cursory Knowledge of History and views on the several empires at present existing in the world; it gave me an insight into the manners, governments, and religions of different nations of the Earth" (79-80). This section is translated by Abdullah into:

> "كان الكتاب الذي يعلم منه فيلكس فتاته هو "خراب الدول" .... ومن هذا الكتاب تعلمت تواريخ دول لم تزل موجودة الى الان . كما اعطاني فكره عن الحكومات الحاضرة والاديان المختلفة" (7)

> The book which Felix teaches his girl is *Ruins of Empire*.... From this book, I learned the history of countries that still exist. It also gave me an idea of recent governments and different religions.[11]

Abdullah includes *Ruins of Empire* as a reference because it constitutes a vital part of the monster's education. Similarly, she translates the part where the monster accidentally finds a case in the woods that contained books that "consisted of *Paradise Lost*, a Volume of *Plutarch's Lives* and *The Sorrows of Young Werther*" (86) as:

"كانت عبارة عن كتاب " الفردوس المفقود" و "الام فرتر" و كتاب اخر لا يحضرني ذكره" (85)

'Consisted of *Paradise Lost*, *The Sorrows of Werther* and another book that I can't remember its title'[12]

Yet again, the translator avoids the source text's allusion to the Greek book *Plutarch's Lives,* referred to as "another book that I can't recall," and only mentions the other two. This translation is nonetheless enriched by including some of Shelley's major literary allusions. One of the major benefits of including Shelley's references in Arabic translation is that it opens up a wide horizon of knowledge for Arab readers to pursue. Still, the translator could have benefitted from the footnote technique used by some editors of Shelley's text for new critical editions that target contemporary readers, such as the Norton Critical Edition in English. Footnotes can assist target text readers to fully appreciate the content of the source text. On the other hand, some translators believe that they are intrusive and affect the integrity of the translator, since he or she must include parts that do not belong to the source text in order to explain it rather than merely translating it. Allusions are considered a particularly troublesome area in the field of translation, but culturally specific and historical

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[11] My translation.
[12] My translation.

allusions grant a particular richness to the original language, in addition to enhancing the reader's understanding of the text's thematic concerns, and consequently must be explained in the translation in order to convey the source language text to the target language audience.

3.7. Style and Narrative Structure of *Frankenstein*

The complex narrative structure of *Frankenstein* involves framed or embedded narratives that are sometimes called a "Russian doll" structure, consisting of stories within stories – a key Gothic technique that seeks to authenticate the text. Shelley purposely frames her story in a tight narrative structure because the apparent incredibility of the story necessitates the reader questioning its authenticity, but the narrative format helps to confirm it. The story unfolds through an epistolary narrative where Robert Walton writes to his sister, Mrs Margaret Saville, in England. Then this frame narrative is dropped in favour of an embedded narrative: Victor's account of his life. Victor's narrative in turn frames the creature's embedded narrative at the very heart of the text. He recounts his tale and that of the De Lacey family to Victor, who in turn recounts it to Walton. The narrative then returns to Victor Frankenstein until the final chapter, when Walton again takes over; we then return to the frame narrative for the conclusion of the story. At the time when *Frankenstein* was written, letters were a primary form of social discourse. Shelley aims to link the parts of the text together and reveal the similarities between her characters while allowing her readers to get several characters' viewpoints.

Mary Shelley's decision to exclude female voices from her novel by choosing three male narrators is often read as an attempt to illustrate the problem of inequality between the sexes. Devon Hodges declares that "Shelley challenges the place of

women plotted by the traditional novel by disrupting narrative sequence" (158). By making her three narrators all men, Walton, Victor, and the monster, Shelley attempts, as Hodges claims, to confirm that "woman has no place in writing yet can subvert male identity and truth by destabilizing narrative, making it uncertain about its patriarchal message" (160). The fact that women are not allowed a voice in the story is a direct parallel to the early nineteenth century, where the male sex was authorised to speak and women had no real "voice" in the political and economic spheres. Hodges also states that feminist readings of women's writing have often focused on "the woman writer's effort to speak within the language and codes of her society without being appropriated by them" (156). Therefore, as previously discussed in relation to Safie's letter as a core of Shelley's narrative and Elizabeth's letters as the only voiced female text, and the fact that the whole narrative is addressed to a woman, Margaret Saville, Shelley adopts a multi-layered narrative from three male characters to criticise women's lack of voice or the silencing of women's voices in the public sphere. The absence of a strong female voice in a chaotic male-dominated society makes Shelley's novel a powerful commentary on patriarchal society. Her silent, submissive, and relatively minor female characters are carefully constructed and purposefully silenced to criticise the social injustice and the tyrannical traditions of her time.

Unfortunately, Mary Shelley's unique, evocative, and complex narrative structure is not maintained in Dar Al-Bihar's and Zaid Hassan's Arabic translations. In Dar Al-Bihar's version, the narrator is Henry Clerval. Shelley's complicated epistolary narrative is reduced in Dar Al-Bihar's text to a limited omniscient narrative. This change deprives the text of a major strength of the source text and disrupts Shelley's complex overlapping narrative structure. Consequently, the target

text reader is denied the original experience of reading the source text. The main effect that this target text has lost in translation by altering Shelley's embedded narrative is that of arousing the reader's sympathy towards the monster, which happens specifically as a consequence of his narration.

Zaid Hassan's translation maintains the frame of the story as being narrated by Walton to his sister Margaret, but the translator summarises the content of those letters extensively. The book is divided into eight chapters. The translator skips over Walton's first five letters, introducing his first chapter with the following sentence: "The following is from Captain Walton's journal written to his sister Margaret" (9), after which he immediately starts narrating the meeting with Victor Frankenstein. Soon afterwards, Victor takes over the narrative and continues until the third chapter. Chapter Four is dedicated to the monster's voice; then, Victor continues his story. In the eighth chapter, the translator again begins with reference to Walton: "At this point Walton continues the story in the letter to his sister Margaret included in his journal" (Hassan 159). Hassan's summary is unnecessary and does not accurately transmit the original narrative style of *Frankenstein*. With this revised and condensed structure, the target text loses one of the most interesting elements of the novel as well as one of Shelley's major skilful techniques. Shelley's narrative structure is meant to send a feminist message by depriving the text of a sustained female perspective, as discussed earlier. Her complex narrative style also aims at keeping the reader at a distance from the direct experience of the horrific events, creating a supposedly authentic narrative and giving a slight sense of disorientation for the reader, which is common in Gothic narratives. This disorientation forces them out of their complacency and asks them to reflect on their beliefs and values in Gothic literature, which is why it is often regarded as a radical genre.

Consequently, disrupting that narrative structure manipulates Shelley's intended meaning and her subtle ways of delivering her messages. It is hard to speculate about the reason behind the distortion of the narrative frame of the original. It could be attributed to adopting a domestication strategy in Venuti's terms; yet, it is ultimately more convoluted than Shelley's narrative frame and disrupts the integral relationship between form and content in the original novel.

Alternatively, Nora Abdullah sustains Shelley's original narrative style, letters, and chapter divisions in *Frankenstein*. This target text opens with an epistolary form that matches the source text, and the novel is told through Walton's letters to his sister. Victor then relates to Walton his own miserable story and also narrates the monster's tale to him. Victor's story and the creature's tale are thus both embedded within Walton's letters. Letters and diaries are also often regarded by critics as the primary way women were able to voice their potentially subversive ideas and concerns in the private sphere in eighteenth and nineteenth-century societies. Hence, Shelley again uses this technique as a way of "feminising" the male narratives and employing these modes of communication in a radical and subversive way. By maintaining Shelley's complex narrative structure, Nora Abdullah's translation becomes structurally credible and textually appealing to Arab readers in comparison to the other two translations. It also most faithfully reproduces the original.

3.8. Conclusion

Frankenstein is a complex novel that inspires multiple interpretations in its original Western culture. In many Arabic translations, Mary Shelley's challenging text is reduced to the simplest form of scientific failure and the scientist's struggle to control the damage. Consequently, some Arab translators of *Frankenstein* make great

changes to the source text in order to align it with an Arabic/Islamic system of values and ideals. Religion and imperial interest in the Orient in *Frankenstein* are among the most challenging areas that Arab translators have to address. The three studied versions of the target text approach *Frankenstein* differently. Dar Al-Bihar's translation and narrative structure show the greatest alterations from the original and indicate the freedom that the translator enjoyed in transforming the text into a form of adaptation of Shelley's novel. The translator uses domestication strategy as identified by Lawrence Venuti, whereas Nora Abdullah's translation maintains fidelity to the style, structure, and content of the original. Abdullah also depicts Shelley's characters more accurately than Dar Al-Bihar and Hassan. Though Abdullah at some points makes some changes to the original, she maintains closer to the meaning than others to the source text. Zaid Hassan presents a target text that captures the overall story of the source text without going into specific details or offering a thorough portrayal of characters. Unlike Dar Al-Bihar's, Hassan's translation does not change, adjust, or remove events and characters. In fact, his major concern is in conveying *Frankenstein* as a tale; therefore, his main focus is giving a summary of the plotline. He offers a simple translation of Shelley's novel that lacks the depth and complexity of the source text.

Indeed, translating a text as controversial and radical as *Frankenstein* and presenting it to a conservative audience is not an easy task. Therefore, Arab translators have been restrained by the boundaries of their culture and the expectations of their readers from offering a faithful translation of *Frankenstein*. For example, the religious challenges exemplified in the concept of assuming the role of God and manipulating the order of creation, as well the feminist challenges that are represented in Shelley's non-verbal messages through her female characters, influence each

translation. In addition, Shelley's literary allusions and her attitude towards Orientalism present further challenges for Arab translators. Nonetheless, *Frankenstein*'s existing Arabic translations engage Arab readers because these translations are often tailored to fit their cultural knowledge and values. Arab translators attempt to deal with these various challenges to present Shelley's complicated text to their intended audience appropriately. However, Arab readers deserve a new Arabic translation of *Frankenstein* that would satisfy their demand for a comparable text that retains the full literary value and cultural status of Shelley's novel.

CHAPTER FOUR:

Cross-Cultural Translation: Challenges, Complications, and Possible Solutions

The challenges of cross-cultural translation of *Jane Eyre* and *Frankenstein* have been analysed and discussed in detail in the second and third chapters of this thesis. The challenges are common to both novels; most are commonplace and can be found in a range of texts, non-fiction as well as fiction. Therefore, categorizing the challenges will facilitate their analysis and support the claims of this study that cross-cultural translation of English literary texts into Arabic imposes familiar challenges for Arab translators. Hence, the study has, through the two case studies of *Jane Eyre* and *Frankenstein,* identified challenges, and in this chapter, will show their representativeness and relevance to other texts for translation.

Identifying the challenging areas as well as classifying and offering ways to address each challenge will help to establish guidelines that will be shared with interested translation organizations to assist translators in their future translation, as well as assisting readers in their evaluations of the translated texts. It is important to note that the challenges of cross-cultural translation often overlap and correlate with each other, and the potential strategies for addressing them overlap as well. However, for the purpose of the study, these challenges are categorised and addressed separately.

In this chapter, the challenges are categorised into individual ones, related to different translators; religious challenges; feminist or gender-related challenges; and

cultural and literary challenges, as discussed in relation to three Arabic translations of *Jane Eyre* and a similar number of Arabic versions of *Frankenstein.* This categorisation, in some aspects, is based on Abeer Al-Sarrani's discussion of the cross-cultural challenges involved in translating American literary works into Arabic. However, Al-Sarrani deals with a single translation of *Uncle Tom's Cabin* in her case study, so she does not have to deal with individual challenges related to several translators of each text. Although she referred to various existing translations of *Uncle Tom's Cabin*, she selected the version that has the most changes to the original because her purpose was not to encompass the problems of other translations but of one representative American text and one illustrative Arabic translation of that text. Furthermore, the nature of the cross-cultural challenges of translating American literature is different from translating English literature due to the differences between American and British cultures in terms of forms, genres, themes, characters, and linguistic styles, as well as language differences and spellings. Therefore, this study expands Al-Sarrani's approach and offers a different perspective in analysing the challenging areas of cross-cultural translation through using *Jane Eyre* and *Frankenstein* and comparing and contrasting the challenges faced by three translators of each text.

Before identifying the cross-cultural translation challenges for literary texts in the Arab world, a brief overview of literature and its value in Arab culture is necessary to highlight the significance of literary translation as part of literary production in the Arab world and to situate the study in the field of literary criticism and literary translation studies. Literature occupies an esteemed status in the Arabic culture. It is identified as *adab*, a term that implies a close linkage between the act of writing and the reinforcements of manners and morals of a community. Literature in

Arabic culture is used as a guide for proper conduct, providing enlightenment and entertainment in every conceivable medium through eloquent written pamphlets, manuals, letters, and texts. Those writings then developed into various literary genres and become extremely effective in Arabic cultural and educational life. This is evident through the existence of some influential Arabic texts that have been central to Arab belief and culture such as the prominent works of Al-Jāḥiẓ, including *Rasā'il,* which consists of letters written on every conceivable topic, and Ibn Khaldūn, who wrote Al-Muqaddimah, or The Introduction. Hence, the prominent value of literature in Arabic culture extends to the reception and evaluation of translated literary works. Arab translators fulfil the task of transporting literature across linguistic and cultural barriers.

4.1 Issues of Translation in the Arab World

The Arabic word for literature is *adab*, which originally means good manners and decent behaviour as stated previously. Therefore, literature in Arabic culture is strongly related to values and morals; as Ahmad Majdoubah asserts, it "fulfils a vital function of fostering and strengthening the already existing values" (84). Moreover, linking literature to morals and values is common to many cultures, including Western ones. However, the Arabic literary tradition does not always accommodate writing that challenges existing values. In contrast, Western literary writers and critics tend to appreciate creativity and genius in writing that challenge norms and the status quo. Thus, translating Western literary works that often challenge Western norms and confront established values into Arabic warrants serious inspection on many levels. Examples of such works include *1984* by George Orwell and Gustave Flaubert's *Madame Bovary*. Arab translators may avoid such works because they have their

personal censorship impulses or those imposed by publishers and authorities. In addition, they usually are translating to be read by an Arab audience which has its own values and ideas of censorship on what to read or allow their dependents to read. If they translate a work such as Salman Rushdie*'s The Satanic Verses* that is controversial in terms of morality and religious faith, they may risk not finding a publisher to promote their books. Governments and authorities also ban books and translations they deem inappropriate or unsuitable such as E. L. James's *Fifty Shades* trilogy, the series of erotic novels that includes sadistic sexual practices that are unethical and immoral to some readers. In short, any book or part of a book that challenges the Arabic moral system and ideals is dismissed and rejected to avoid confusion, especially for young readers.

To explain the sudden shift in focus from present day to the Victorian era, this section will support the argument that contemporary Arab culture is similar to that of English society of the eighteenth and nineteenth centuries in terms of the function of literature, among other matters. The present state of Arabic translation of English literary texts needs a brief overview of the previous didactic function of literature in England to justify the selection of translated texts and the strategies applied in comparing the two cultures in relation to the reception of literary works and audience expectation. Samuel Johnson, in his "Rambler No. 4", demonstrating a keenly Platonic concern with the role of literature in the education of the young, argues that a consideration of the work's impact is imperative given that books are written "chiefly to the young, the ignorant, and the idle, to whom they serve as lectures of conduct and introductions into life" (21). He contends that the "highest degree of reverence should be paid to youth", as a result of which "nothing indecent should be suffered to approach their eyes or ears" (21). This understanding of the moral and didactic

function of literature extends to the Victorian Age, where literature was expected to have a pedagogical function according to *The Broadview Anthology of British Literature* because of the rapid changes and upheavals that faced people following the Industrial Revolution; hence, "Many Victorian readers sought moral and ethical guidance from their authors, who assumed—or were thrust into— the role of 'secular clerics' with varying degree of confidence and authority" (LXXII). In that regard, the Victorian era shared a perspective of literature with that of the current Arabic perception. Arabic literature clearly serves a more moralistic and conservative function in its society than Western literature does currently in its culture.

In addition, Islam has often been regarded as the defining aspect of Arabic culture, and Western scholars have observed the influence of Islamic values on Arabic literature. Reuven Snir, for example, states that "Islam, as a system of symbols, represents the most significant factor in the explanation of Arab cultural, intellectual, and literary history since the seventh century" (78). Indeed, since the revelation of the Quran, literature and literary products began to be influenced by Islamic principles and guided by a cultural heritage that sometimes came to be held as sacred as religious law. Literature has always had significant value and esteem in Arabic culture even before Islam; ancient Arabs especially appreciated poetry such as *Al-Mu'allaqat,* which translates as "The Hanging Poems" because these poems, by virtue of their superiority, were hung on the walls of the sacred Al-Kaaba in Makkah. In fact, the Quran is often considered a miracle because it challenges the poet's abilities. In the pre-Islamic period, also known as Ayyame Jahilliya (Age of Ignorance), literature often reflects tribal history, important incidents in the tribe's history, and their heroic actions in battles with other tribes, and hence it serves as an archive for the Arabs. Each tribe had its own poet to glorify their victories and record their history. Poets

also composed remarkable love poems. Pre-Islamic prose literature served a similar function. In their discussion of the pre-Islamic Arabic literature, Abu Bakkar Siddique and Mobarak Hussain argue that the prose literature of the pre-Islamic period consisted of orally circulated narratives of battle, asserting that: "These narratives mainly dealt with wars among various contending tribes, some of them are based on the tales of their deities while others depicted, to some extent, aspects of their socio-cultural and religious activities" (103). However, the Islamic period marked the influence of the Quran on Arabic literature, which then steadily acquired Islamic fervour.

Since most Western literary works are presented to monolingual Arabic audiences through translation, these works have to undergo a selection process that requires some filtering for moral purposes. This censorship is practiced normally by publishers or authorities. There were restrictions on what was translated; as Snir asserts, "The dominance of Islamist discourse in the literary system during the last century [the twentieth century] was reflected through censorship and banning of books for religious considerations and for the harm they might do to public morality" (82). Perhaps the most famous example of banned books is the previously mentioned work of Salman Rushdie, *The Satanic Verses*. The list of banned books in many Arab countries include *Lolita* by the Russian-American novelist Vladimir Nabokov and the children's novel *Heather Has Two Mommies* by Lesléa Newman and Diana Souza. Hence, censorship extended to translation practices and eventually restricted translators and publishers during most of the twentieth century. As a result, literary texts that were translated were adapted to fit into Islamic and Arabic cultural doctrine.

In fact, the list of banned books and novels in the Arab world is extended and constantly changing, as it is in other countries. Cyberspace and the existence of the

Internet made access to these forbidden books and novels easy. A banned book nowadays only indicates that it is not permitted to be sold and marketed in local bookshops, but they can be reached and accessed in many other ways because of the expansion of media and Internet and people's increased mobility around the world. No government or authority can fully monitor and prevent its people from reading such books.

4.2 Popularity of English Novels in the Arab World

Although a great number of English literary works in translation have been available to readers in the Arab world, especially after 1836, which marks the reign of Muhammad Ali Pasha in Egypt, as will be discussed later regarding the history of translation in the Arab world, the historical and cultural importance of many of these works is rarely recognized in the process of translation, or is subsequently discussed and written about in terms of literary criticism by Arabic commentators. Even if the contextual accounts of a given text are conveyed in translation, they might hardly be noticed by Arab readers. This is due to the fact that the most widely spread translations are those promoted as educational versions, such as *King Lear*, *Pride and Prejudice, Jane Eyre, Great Expectations,* and *Robinson Crusoe*, which aim primarily to enrich English language learners' linguistic skills by providing them with simplified classic texts that, in content, are linguistically, thematically, and contextually inaccurate. There could be negative cultural implications as a result of readers' assumption that it is accurate while the informed critic knows they are not. However, Arab readers may fail to realise such implications because the texts often meet their expectations and satisfy their demand in other ways. For example, the previously mentioned titles are translated and published by International Languages

Home, an Egyptian publisher who states the purpose of this translation in a cover letter as a slogan استمتع بروائع الأدب العالمي وتعلم الانجليزية which translates into, "Enjoy reading classic world literature and learn English". Such translations also include glossary explanations and comprehensive questions at the end and CDs for additional resources. At times, those texts in translation, simplified both in language and content, are endorsed as authentic reading material for young learners. However, other publishers such as Al-Maktaba Al-Hadissa state the purpose of presenting their translation in an introduction, acknowledging that it is simplified in order to satisfy its educational functions. Publishers such as Dar Al-Bihar and Al-Hadissa often issue their translations in the format of an Arabic/English translation. This means that they translate the source text into Arabic with many omissions and changes because they care only about conveying the plot of the story rather than the specific details of the text. They might adapt the text's themes, remove or change characters, or alter any other element that is alien to the culture of their targeted audience. Then, this Arabic translation or adaptation is translated back into English using monosyllabic words and simple syntactic structures, and the reduced English version is put on a page facing the Arabic translation. Hence this text presents an English translation of an Arabic translation of an original English text that is the third version, yet only two versions are presented and the original is excluded.

As stated in the literature review, there is an ongoing debate in the field of cross-cultural translation that ranges between two extreme views. The first view calls for accuracy, which cannot be achieved easily except at the basic word level. Finding the perfect equivalence for a term or word is difficult because words often derive meaning from a context that involves culture. The second approach to translation is faithfulness endorsed by what is labelled as "dynamic equivalence" in translation

studies. In the context of this debate, cross-cultural differences between languages are the real challenges for translators, scholars, and theorists of translation such as Lefèvre, Bassnett, Nida, Toury, Spivak, and Venuti who led the cultural turn in translation studies since 1960s. This thesis will contribute to the discussion by identifying and exploring the impediments in the historical and cultural significance of some translated English literary texts to being received, acknowledged, and appreciated by Arab readers. This thesis will look specifically at *Jane Eyre* and *Frankenstein* and changes inspired by the translators' cultural and literary orientations, religious discrepancies, cultural barriers, and gender-related issues. As stated in the beginning of the chapter, the study will classify those reasons into several areas of cross-cultural translation challenges of literary works from English into Arabic. Then, the study will identify the challenging elements of each area and the strategies used by translators to overcome them, as exemplified in *Jane Eyre* and *Frankenstein*. Building on the information provided in the chapters on these two texts, the study's overall purpose is to raise awareness of the differences between the original text and what is presented to monolingual Arab readers as a "true version".

4.3 Common Challenges of Cross-Cultural Translation from English to Arabic

Millions of Muslims around the world want to learn English because of its global significance. Nevertheless, the ideological messages of much of what is broadcast, published, and recorded in English worldwide conflict with the culture, values, and beliefs of many Muslims. Therefore, some Muslim educators, translators, and authorities strive to reduce this conflict either by avoiding the controversial content that causes it or by changing that content in order to match Islamic values. In both cases, the lack of acknowledgement of a cultural clash or the act of interference in a

text's translation affects its authenticity and disrupt its reception. In addition, the vast developments in the means of communication, the Internet, social networks, and digital publishing have promoted the dissemination, sharing and discussion of translated texts. This development in global communication also impacts the popularity of texts such as *Frankenstein* that have become very popular in recent years in the Arab world as the increased number of its translated editions testifies. The popularity of genres like epic fantasy, science fiction, gothic fiction, and vampire and werewolf stories in young adult novels establishes *Frankenstein* as one of the leading novels in the field and a reference and inspiration to many other texts. Hence, this is not always a clash or conflict, but sometimes fashions change and make some novels more popular than others.

Preserving the authenticity of the original text in its translation requires the translator's fidelity towards the source text, or applying Venuti's technique of foreignization. Carlos Troncoso discusses the social impact of using authentic language materials in education, stating that they make learners "aware of the value of communication in modern multicultural societies as well as promoting the idea of mutual understanding, tolerance, and respect towards differences in multicultural scenarios" (83). Using authentic fictional material such as books and films reinforces Troncoso's claim. Since cross-cultural translation challenges are the main focus of this study, it is important to discuss the difficulties that face translators of texts from English to Arabic, especially in approaching authentic texts that reflect specific cultural values, as in the nineteenth-century novels presented as case studies in this thesis. The following sections will identify the challenges' sources of origin, their effects on the translator and the target text, and the ways they are handled in the

Arabic versions of the selected case studies. This identification will eventually help in developing methods to anticipate and address similar challenges.

4.3.1 Translators' Ideological Challenges

Each translator is governed by his/her obligations and affinities with their own culture. Translators translate for a reason. Whether this reason is financial, individual, academic, or institutional, they have to observe certain guiding principles and subject to some rules and requirements that correspond to their ultimate goal while translating. The religious orientation and cultural background of each translator as well as the degree of their loyalty and commitment to their own culture, not to mention the publishers' requirements, affect the translation process. Maria Tymoczko in her discussion of cultural translation and the translator's ideological agency and self-censorship states that, "In constructing ethical translations, cultural translators have not only censorship and norms to contend with but also the prison of their own fear and their own self-censorship" (259). Translators in a cross-cultural context apply standards of censorship that are based on their individual sense of decency and appropriateness. Hence, they display the impact of their ideological background on their translations and reveal their compliance with the norms of their culture. In the previously discussed case studies, *Jane Eyre* and *Frankenstein*, the rendering of each target text is influenced by its translator's ideology, and the ideological orientation of each translator differs from individual to individual.

In the three Arabic translations of *Jane Eyre*, the differences between the versions can be explained in relation to the translators' religious ideology, nationality, and intended audience. Helmi Murad and Muneer Albalabki, two of the translators, are highly esteemed literary translators in the Arab world, and both own and direct their

own publication companies. Consequently, they have more power and authority in their decisions to issue their books than those who do not have this control over publications. They also have their reputations as expert translators to preserve. In contrast, the third translation published by Dar Al-Bihar demonstrates substantial alterations to the original. Dar Al-Bihar is a well-known publication house that issues its translations without crediting them to any individual translator because they rely on collaborations of groups of translators. However, the company clearly controls its production and influences the translation process, which makes it different from the companies owned by Helmi Murad and Muneer Albalabki in terms of translators' authority and autonomy over the translated text. In fact, having an anonymous translator allows more opportunities to make changes to the target text without being held personally responsible for any distortions, since there is no individual translator to condemn. However, the company is responsible for its policies and can be surely be criticised, such as in this thesis. Dar Al-Bihar is a publishing house that only specialises in translations as part of the Dar Al-Hilal Publishing and Distribution Company in Beirut, Lebanon. Dar Al-Hilal states on its official website that its mission is to develop science and culture levels in the Arab world and to encourage reading through providing accessible books in all fields of knowledge, with special attention to children's and educational books. The Company's books are widely distributed in the conservative gulf area, specifically Saudi Arabia, because of their conventional style and content. As previously mentioned, its translated fictions are promoted as helpful sources for English language learners. For reasons related to the target audience, which is young English learners in conservative countries in the Gulf area, Dar Al-Bihar's English/Arabic translation of *Jane Eyre* is the version that differs most from the original.

Similarly, in the case of *Frankenstein*, the three versions selected as case studies have different translators: Zayd Majeed Hassan, Nora Abdullah, and an anonymous translator of Dar Al-Bihar. Unlike *Jane Eyre*, *Frankenstein* was not translated into Arabic by a prominent translator in the Arab world until recently. This may be explained by the challenging themes of the novel that are related to religion and its conflict with science and technology having a forceful impact potentially damaging on humanity, which were hard to present to an Arab audience in the past. However, there is a potential demand for a translation of the text because of the recent fashions of attraction to the gothic, science fiction, and fantasy genres in the younger generation, such as the tales of vampires, zombies, and werewolves that have led to a change in attitude toward texts like *Frankenstein*. The recent generation's interest and the rise of new technology such as artificial intelligence and electronic media advances are factors that have contributed to make the idea of creation and making a human more tolerable, and that consequently makes *Frankenstein* of greater social relevance now because of scientific interest and current research in these areas. This global shift indicates that it is not always a clash or conflict, but sometimes a change of fashion that makes some novels more popular than others in a given time and a certain culture as stated previously.

There is almost no available information about two of the three translators of *Frankenstein* whose works have been selected as case studies. Therefore, analysing the challenges related to the translators' individual differences and backgrounds remains subject to speculation. Nora Abdullah, the only female translator of the text, offers a faithful translation. Although her translation is not entirely accurate or literal, she captures the spirit of the text in a more effective way than Hassan or Dar Al-Bihar. Nora Abdullah conveys Shelley's characters, metaphors, and themes faithfully.

She also uses an eloquent linguistic style that gives her text an additional value because it resembles Shelley's articulate style. Hassan, on the other hand, attempts a translation that exemplifies Venuti's domestication strategy and adjusts the text to fit the Arabic culture as much as possible. He makes changes to the representation of the female characters, especially Safie, and omits some parts of the original, especially Shelley's religious and cultural allusions and the monster's account of his life. Dar Al-Bihar, as with the translation of *Jane Eyre* reflecting the anonymous translator's policy, offers more of an adaptation of the text than a translation. In this translation, form, characters, and events are changed as well as the ending.

It is worth mentioning that a new translation of *Frankenstein* by Hisham Fahmy, who is one of the most prominent names in the contemporary literary translation field in the Arab world, appeared in Arabic bookstores in late 2016. Fahmy is famous for his Arabic translations of *Lord of the Rings, Harry Potter*, *Game of Thrones*, *The Hobbit* and other popular fiction. Fahmy's translation coincides with the film and TV versions of these texts and was initially motivated by the poor quality of the screen script translation for these texts as he states in an interview. He attracts his readers with his accessible approach, fluent style, and accuracy. Having such good translations available on the market alone would increase the chance of reading them instead of or alongside the other versions. This is likely to enable contemporary readers to become more aware of the quality of the translations on offer and more able to discriminate between a good translation and what seems ideologically influenced, as seen in other translations of *Frankenstein* discussed in Chapter Three.

Although some translators may consider the need to reaffirm the Arabic cultural values is the main criterion for offering a good translation that would also work please their publishers and readers, other translators are obliged by their loyalty

to the source text and its author and attempt to offer faithful representations that will also satisfy their publishers and readers' needs and demands. In any case, in order for a translator to succeed and a translation to sell, both translators and publishers need to identify their audiences and meet their expectations.

Similarly, there is a new Arabic translation of *Jane Eyre* by another Arabic prominent writer and translator, Yuosef Ata Altarifi, published in 2017 by Alahlia publishing company. Altarifi specialises in translating or retranslating the works of Franz Kafka and Charles Dickens. His translation of *Jane Eyre* offers an accurate version in an eloquent style. He adopts a different theory in translating allusions, specifically religious allusions, than the strategies followed by Murad and Albalabki. His language is modern and more likely to appeal to modern readers. Moreover, the continuing translations of *Jane Eyre* and *Frankenstein* underline the significance of this study and the need to do more research on the reasons behind the multiple translations of the same texts into Arabic.

In fact, to address the personal, cross-cultural challenge of translation that is associated with individual translators, we should reflect on the quality of education and training offered to Arab translators. Some leading universities in the Arab world, including King Saud University in Riyadh, Saudi Arabia, The American University, The University of Cairo in Cairo, Egypt, and Yarmouk University, Jordan offer different degrees in translation and produce highly qualified graduates. However, those qualified translators are not recruited in the literary translation market by publishers and concerned organizations, or they avoid that field due to the spread of electronic piracy and the unfortunate lack of copyright laws in many Arab countries. As a result, translation in many cases is performed by unprofessional individuals whose only qualification is that they speak two languages. This may explain the great

variation in the level and quality of the available translated books as discussed in *Jane Eyre* and *Frankenstein*.

In an ideal world, translation is a process that depends not only on the translators' proficiency in two languages, but also on their awareness of translation's communicative function, an enlightened vision of their own culture and other cultures, and the capacity to make cultural comparisons and transitions valid and worthwhile. In light of the modest intellectual, cultural, and literary output of the Arab world nowadays compared to other nations, the majority of translators are undervalued, which makes them indifferent and discouraged. There is no doubt that the Arab world has many qualified literary translators who are equipped with theoretical knowledge, linguistic skills, and cultural understanding. Based on the increasing numbers of translations appearing each year in bookstores, there is a chance of this situation improving for them so they can fulfil the complicated task of linking two diverse worlds.

Hence, in order to address the challenges that face individual translators in the Arab world, translators need to be ideologically engaged in the field of translation through attending universities and specialised institutions, followed by practical training upon completion of their required degree. In some Western countries such as the United States, formal translation training programmes are offered in the form of a degree (undergraduate or graduate) or a certificate. Such college programmes introduce students to the basics of translation theory, practice, and purpose, in-depth second language study, and a practicum or internship following the programme. In addition, a certification exam for professional translators aiming to get certified translation credentials such as those offered by the American Association for Translators will also add to the development of translators. In addition, university

presses can also participate in improving translators through publishing and promoting translated books and journals that encourage professional translators to build their own reputations in the field. Such measures and practices, if applied successfully in the Arab world, will make translation a competitive and valued profession and improve translation products in general.

4.3.2. Cultural Challenges

Cultural challenges that face Arab translators may be categorised into several kinds—for instance, social and moral challenges based on Arabic cultural values, and literary challenges that include literary and classical allusions and metaphors. When dealing with cultural issues, translators often try to adjust the level of foreign elements in the text to match the assumed shared knowledge of the intended readers.

In terms of social challenges, Arabic society is governed by a communal spirit. This can be attributed to Islamic values that encourage communal relationships. Islamic teachings attempt to maintain a balance between individual and community. Islam safeguards the rights and freedoms of the individual and demands that individuals in turn serve the community. This is evident in the concept of prescribing what is right and forbidding what is wrong, the two Islamic fundamental positive roles for building a healthy community. Islam promotes individual freedom that will lead to the benefit and harmony of the community. And as stated previously, literature in Arabic culture is strongly related to values, morals, and Islamic principles. Therefore, foreign literary works and specifically Western texts, which often put more weight on individuality at the expense of the community, either fall out of the circle of interest in translation or those elements that are seen as threatening to communal unity or are changed or eliminated in translation. However, the conservative nature of Arabic

communal cultures is the reason for its peoples' interest in Victorian culture, which it resembles in certain ways. The underlying likeness between Victorian and contemporary Arabic societies in terms of morality, familial values, close-knit society, and adherence to traditions helps promote the translation of nineteenth-century English into Arabic. However, most of the works of the Victorian period include themes, characters, and ideas that challenge Victorian models of piety and social convention such as *Jane Eyre*. From the analysis of Brontë's text in the second chapter of this thesis, it became evident that *Jane Eyre* stresses the idea of individuality and represents a rebellious female character. Such elements are as challenging to Arab culture as they were to a Victorian audience, as will be explained in detail in the following.

Jane Eyre is often identified as a Bildungsroman that tracks the transformation of a young girl into womanhood. Gilbert and Gubar identify the novel as "a distinctively female Bildungsroman" and contend that the problems and difficulties that Jane faces "as she struggles from the imprisonment of her childhood toward an almost unthinkable goal of mature freedom are symptomatic of difficulties Everywoman in a patriarchal society must meet and overcome" (339). Jane follows her own intuition and asserts her individuality rather than submit to the oppressive social norms and false religious practices of her society as exemplified in her family and educators. Although Arab society resists individualism and encourages the communal spirit, as mentioned above, the character of Jane appeals to some Arab readers because it offers them an alternative to their own social and gender restrictions. Jane's individuality and self-assertion are admirable qualities that grant her the chance of a happy and fulfilled life at the end. Although Arabic society at large might resist individuality, many individuals, especially female, aspire to fulfil

their self-worth and break away from the constraints of a conservative community, and *Jane Eyre* offers an exemplary model.

In addition, Jane further asserts her individuality by choosing to marry Mr. Rochester after leaving him earlier because he had a wife. Jane's marital views reflect Brontë's vision of marriage that is based on passion, mutual love, respect and equality instead of the social expectations imposed on women in relation to marriage in the nineteenth century. In nineteenth-century Britain, women were expected to marry for economic security and fulfil the roles of dutiful wives and mothers. They usually remained financially dependent on their husbands even if they were wealthy; as Kathryn Gleadle states: "within the ubiquitous nineteenth-century discourse of separate spheres, women were portrayed as financially, intellectually, and emotionally dependent upon their male kin" (51). These expectations or traditional views on marriage and women may find many parallels in contemporary Arabic society, and Brontë's suggested version of marriage that does not conform to these social models and her radical break from them is just as attractive to female Arab readers as it was to nineteenth-century women.

In fact, the true attraction of Jane's character is that she challenges these expectations and chooses a marriage that places her in an equal position with Mr. Rochester. The narrative stresses their similarities in terms of intellectual and spiritual temperament, as well as their social inequality because he is a rich gentleman, while she is just a governess who works for him. In addition, he is a married man, which makes their marriage impossible. In the end, after living with her relatives, the Reeves, Jane matures emotionally, socially and financially when she inherits her uncle's fortune. Mr. Rochester, on the other hand, loses his fortune, which makes them financially equal. Because of his wife's death, they can finally be together. In

addition, she becomes self-sufficient and independent, while he is blind and dependent. Brontë uses his disability as a symbolic way of bringing Rochester closer to Jane's level as a woman in a male-dominated society.

Part of the appeal of *Jane Eyre* lies in the fact that it is a text rich in incidents that test out female individuality and break the norms and expectations of society. For that reason, it was considered a revolutionary work in Victorian culture. As discussed in the second chapter, Brontë's novel was celebrated by some readers and criticised by others. In Arabic translation, *Jane Eyre* arouses similar responses to the original reception in Victorian times, not necessarily in readers but in translators as reflected in their approach to the text. Thus, the instances that support individuality as Jane's and inspire feminist analyses are handled differently in the selected translations, as discussed in detail in previous chapters. Murad and Albalabki faithfully include instances that support Jane's individuality in their translations, such as Jane's ability to make choices in relation to her life and her fortune. Indeed, Brontë stresses the significance of having options and making choices in favour of feminist identity and individuality. She gives Jane the option to leave Rochester, go back to him, and marry him. These choices define Jane's feminism. Dar Al-Bihar excludes such examples or represents them differently to Arabic readers. This is specifically evident in the final chapter where Jane expresses her matrimonial happiness and fulfilment with Mr. Rochester: "I am my husband's life as fully as he is mine" (384). All the lines and paragraphs that describe their passion, marital relationship, and the equal status of both in that relationship are excluded from Dar al-Bihar's translation. The differences in the target texts reflect the Arabic readership's expectations and demands and at the same time may shape their reaction.

As argued in the introduction, there is an underlying similarity in the themes and concerns of the two selected case studies for this research. One major area of connections between the two texts is the theme of individuality, which poses challenges to Arab translators due to the critical state of this concept in Arabic culture. This theme is surely present in other nineteenth-century texts and poses similar challenges to Arab translators. Hence, addressing this theme in relation to the two texts will help to establish a way of approaching it in other texts.

Frankenstein is classified as a Romantic novel since it was written in the Romantic period, and one of the characteristics of Romanticism is stressing the importance of the self in terms of the validity of personal experience and expression. Victor Frankenstein represents the theme of individualism, for he is often seen as a representation of an extreme to which the Romantic focus on the individual might be taken. He becomes absorbed in his scientific studies and has no contact with his family for years. However, unlike Jane, Victor's independence and isolation is neither admired nor encouraged in the novel because it leads to his suffering and ruin and, perhaps more pertinently, to the death of several other people in the story. Therefore, Arab translators face no such challenge with this theme in *Frankenstein* as they do with *Jane Eyre*. Instead, it is emphasised that Dar Al-Bihar and Hassan's translations serve as a cautionary tale about the risks of breaking off from society and family. The ending of the two texts reveal the effect of independence and unconventionality on the main characters' lives. Jane's preservation of her uniqueness and independence leads her to a happy and fulfilled life at the end. On the other hand, Victor suffers greatly during his lifetime and perishes at the end, which serves as a warning about the possible destructive effects of individualism.

Literary allusion as well as classical and historical references is a literary device used by most writers and in some cases pose cultural challenges for Arab translators of English literary texts. Some writers refer to the work of other contemporary writers or to classic books such as *The Arabian Nights* and Milton's *Paradise Lost* in the form of intertextual dialogue, as is evident in *Jane Eyre* and *Frankenstein*. Others allude to historical or fictional figures; these references require special knowledge and understanding on the part of the translator of their function in the original texts. They also require the readers' engagement and are presented in a way that facilitates the reader's comprehension. In some cases, readers might appreciate the allusions without necessarily understanding them. Nevertheless, literary allusions and references are challenging in any literary translation project, not just in texts translated from English into Arabic. Allusions need special awareness on the part of both translators and readers, as Ritva Leppihalme asserts: "Allusions require a high degree of biculturalisation of receivers in order to be understood across a cultural barrier" (4). To secure this goal of biculturalisation and to overcome cultural gaps, Leppihalme proposes a number of strategies in her book *Culture Bumps: An Empirical Approach to the Translation of Allusions*. Broadly speaking, translators often adopt one of the following strategies: retention of the allusion, changing the allusion in a way they perceive to be more effective for target readers, or omitting the allusion altogether from the target text. The strategy of omission seems to have the greatest appeal for Arab translators. However, translators who choose this technique deprive the text of one of its most authentic elements and deny Arab readers the intellectual pleasure of recognising these allusions. Indeed, it is risky to assume that Arabic readers are incapable of comprehending and appreciating Western allusions, as well-educated Arabic readers in particular are likely to do so. Thus, removing the allusions limits

their enjoyment of the text and might prompt them to seek a more faithful translation once the drawbacks are recognised.

According to Leppihalme's proposed strategies for the translation of allusions, some translators choose to include allusions with brief footnotes or references in an appendix that explains their significance to the text. Other translators may present the allusion precisely as it appears in the source text in literal translation. In some cases, translators may retain the allusion and distinguish it from the rest of the text with, for instance, italic font, leaving the reader to investigate the reference and its significance. In addition, translators may replace the allusion in the source text with a target language item that will give the equivalent function and meaning of the original such as replacing Romeo and Juliet with Qays and Laila, two figures that are known for a romantic yet tragic love story in Arabic culture. [13]

In any case, whether to retain, change, or omit allusions in making a translation remains a culture-based decision to be made by translators, and their level of experience, competence, and comprehension guides their choices. An experienced translator will face less difficulty in translating allusions because they will have encountered them in previous works. They will be able to recognise the expectations of his audience and their interests and should determine the level and number of allusions to include. Presumably, if the aim of the translation is educational, the translator identifies the benefits of allusion and whether they offer the readers a chance to learn about and include them accordingly. The translator in this case may

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[13] The Shakespearean tragedy *Romeo and Juliet* was first translated into Arabic in 1900 by Najeeb Haddad. The play was adapted and performed in the Arabic theatre under the title, شهداء الغرام, Shohada Al-Gharam, which literally translates as *Martyrs of Love* in English. This addition to the title is a direct reference to Laila and Qays, which is also known as Layla and Majnoun's story, since they are often identified in Arabic culture as martyrs or victims of love.

also determine the expectations themselves because the audience of learners often has no expectation of allusion.

Indeed, allusions are a useful literary tool to convey a broad meaning in just a few words. *Jane Eyre* and *Frankenstein* include different kinds of allusions. Both texts are composed by well-read and well-educated women; as texts written by female authors, these allusions are sometimes read as serving a feminist purpose because they are deliberately introduced to cultivate an impression of women's education. Elaine Showalter discusses the difficulties women authors in the Victorian age had to face to prove that they were capable of producing art equal to that of men, as she states: "Although women writers often believed that they did labour under innate handicaps of mind and body, they nonetheless felt pressured to prove both their reliability and their physical endurance" (78). Showalter continues her argument by alluding to George Eliot's "Silly Novels by Lady Novelists", stating that "What women must demonstrate, Eliot wrote, is the capability for 'accurate thought, severe study, and continuous self-command'" (78). Hence, using intertextual dialogues and literary allusions was a deliberate technique practised by Victorian female authors to validate their ability to write fiction. Allusions in the texts vary from intertextual references to other texts to names of well-known figures in the past or to mythological events. Bahaa-eddin A. Hassan states that "Modern Western culture has inherited beliefs from the ancient Greeks and Romans. The Arabic reader is not familiar with these classical ideas" (53). For example, the full title of Shelley's novel is *Frankenstein, or The Modern Prometheus* in a direct reference to Greek mythology that is avoided in the three selected Arabic translations of the text. Some publishers or translators may not expect readers to be concerned with or need to be introduced to classical ideas, so they assume that readers are interested only in the story. For instance, in Dar Al-

Bihar's translations of *Jane Eyre* and *Frankenstein,* the target texts are stripped of all literary and classical allusions. This avoidance of classical allusions might be acceptable or even unnoticeable to some readers, but it surely makes these versions less complete among the selected translations.

Other translations, on the other hand, either resolve to translate the allusions in the target text as they appear in the source text or explain the allusion by using footnotes. For instance, Helmi Murad's Arabic translation of *Jane Eyre* retains all of Brontë's allusions in the target text. Murad follows the strategy that Leppihalme identifies as "internal marking" (84). He includes the allusions in bold type to inform the reader that they are allusions. This technique may just be a typographical marking. If the average reader is not interested in the details of the reference, s/he will not be bothered with too many details or subtexts. However, attentive readers may research this reference by seeking its explanation. Muneer Albalabki also keeps Brontë's allusions and, in some cases, uses footnotes to explain some of the references he believes the Arabic reader would need in order to comprehend the text. For example, Albalabki explains the reference to Medusa in the conversation between Jane and St. John when he discovers her true identity. "I thought Medusa had looked at you and that you were turning to stone" (Brontë 326). In his footnote, Albalabki explains that in Greek mythology, Medusa is one of three sisters with heads of snakes instead of hair. Though he does not give a full account of the allusion, his reference to it in a footnote is helpful.

In *Frankenstein*, literary allusions to various classical works are spread throughout the novel. Shelley's text employs many allusions to classics and Greek mythology to develop the theme of creation and, just as pertinently, the idea of the "over-reacher" figure in *Frankenstein*. Shelley's literary allusions are abandoned in the Arabic

translations of Dar Al-Bihar as identified earlier. This makes Dar Al-Bihar's populist text more accessible, yet less culturally rich and less faithful. Zaid Hassan also avoids all references and allusions in his translation. On the other hand, some allusions are preserved in Nora Abdullah's translation, which is enriched by including Shelley's major literal allusions to works such as Milton's *Paradise Lost* because it opens up a wide horizon of knowledge for Arab readers if they decide to pursue such allusions. It supports Shelley's attitude about the consequences of crossing human boundaries as established through various religious traditions, and interfering with God's order of life. For example, in multiple references to Milton's *Paradise Lost*, the creature draws parallels and contrasts his existence and his life with the story told in the poem, as he says, "Like Adam, I was apparently united by no link to any other being in existence […] but I was wretched, helpless and alone. Many times I considered Satan as the fitter emblem of my condition" (87). The creature associates himself with Satan when he is banished, rejected, and expelled from human society, which leads him to commit evil acts. There is also a connection between Victor and Milton's God and Satan. When Victor assumes the role of God and creates the creature, he associates himself with God and his creature with Adam. Perhaps if Victor had been a responsible creator and cared about his creature like a model father, the creature would have behaved differently. Later, when Victor fails in his role as a creator and realises that he seeks forbidden knowledge and attempts to take over God's role as creator, he begins to compare himself to Satan as he says, "like the archangel who aspired to omnipotence, I am chained to an eternal hell" (147). By connecting the epigraph from *Paradise Lost* throughout the text, Shelley perfectly interweaves layers of meaning. Including such allusions enriches the target text and provides the target

reader with a wider realm of imaginative implications and a broadened horizon of meaning with which to compare the *Frankenstein* story.

Other frequently used allusions in nineteenth-century literature, and specifically in *Jane Eyre* and *Frankenstein*, are the Oriental references influenced by the stereotypical images established during colonisation and reinforced by the translation of *The Arabian Nights*.[14] These references are often associated with gender-based issues and will be discussed in the section on gender-related and feminist challenges.

4.3.3. Religious Challenges

The religious challenges that face the translators of English literary works into Arabic exist because most Arab countries are Muslim, and when English works are assumed to reflect, discuss, or advocate Christianity, this is problematic for Arabic translators. It is important to note that religion and religious matters are highly esteemed in Islamic culture; therefore most Arab translators, regardless of their religious affiliation, attempt to avoid translating works that reflect the values of other religions, especially if they are addressing Arab/Islamic readerships. Accordingly, literary works that advocate, discuss, or criticise religious issues that might be presented differently in Islam are mainly discouraged. If a translator decides to risk translating works with controversial issues of a religious kind, he will encounter challenges in presenting these issues to target readers because of the limitations that such topics might impose on the publication and eventual reception of the text. Such limitations are not related to the readership alone, for there are legal implications that constrain publishing controversial works that might contradict Islamic values. Hence,

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[14] *The Arabian Nights' Entertainments* (1706-21) is the very first translation in English of *A Thousand and One Nights*. It was translated from Antoine Galland's *Les Mille et Une Nuits* (1704-17) by an anonymous "Grub Street" translator.

when works such as *Jane Eyre* and *Frankenstein* are translated, the Christian references are omitted in some versions, especially if the translation is directed to some Arab countries like Saudi Arabia.

Censorship in Saudi Arabia includes banning certain books that address specific issues such as religion, politics, and sexuality. In addition, newspapers that publish stories about controversial issues, websites, TV shows, and radio stations that broadcast disapproved materials according to Islamic standards undergo similar processes of suppression and censorship. Huda Yehia states that "The atmosphere of Saudi Arabia is generally conservative and many matters are prevented as part of preserving the spirit of Islam" (6). However, in many cases, censorship becomes a way to maintain the government's authority by denying access to any type of publication that contradicts the policy of the Kingdom. Yehia also concludes that in the Middle East, "censorship operates in a way that enables Arab governments in general to control their people by allowing certain limits of freedom without giving individuals the insight to realize the extent of censorship they are exposed to" (4). Thus, Arab governments must dominate all sources of radical and free thinking to preserve their security against potential rebels.

Investigating the reasons behind the omission of such references leads to better understanding of the religious barrier that separates the two worlds and ultimately helps to facilitate the communication process. Abeer Al-Sarrani discusses the importance of presenting religious references in translated literary works because, as she asserts, "readers could appreciate other religions and acknowledge the similarities among the different religions through actually emotionally engaging with literary characters and incidents found in literary texts" (191). Al-Sarrani proposes including

Biblical verses and footnotes of Quranic verse with similar meanings, since there is a

presumed underlying similarity between all three divine religions.

In *Jane Eyre*, Brontë's Biblical references occur regularly in the novel to develop

the major theme of individuality, which progresses as Jane continually struggles to

balance her concept of religion and social justice against the social expectations of her

gender and class. Jane rejects what she conceives as wrongful religious practices and

follows her own concept of religion, especially at Lowood School, where the

contrasting attitudes of Jane and Helen Burns are presented. Helen has a doctrine of

endurance that she tries to instil in Jane. It is worth mentioning that the principles of

endurance in Helen Burns or of piety and self-determination in Jane are not opposed

to Islamic values, nor is Islam opposed to Christianity. Some Arabic translations, such

as Dar Al-Bihar's, consider Jane's disapproval of Helen's unquestioning faith to be

wrong in religious terms; hence, they avoid including their dialogue, especially near

Helen's death. This causes a lapse in reliability and accuracy in translation and

therefore the loss of important passages of the novel in the translated version.

Otherwise, translators may consider the problem to be the way Jane turns her faith to

personal use by becoming rebellious. Instead, they avoid presenting such details of

her religious faith.

Islam is not averse to Christian teachings, especially when they demonstrate

endurance such as Helen's. Helen expresses genuine Christian teachings that can be

traced in Islamic teachings. Helen's character, as mentioned earlier, embodies

humility, dedication, submission, and tolerance. Such characteristics are reinforced in

Christianity as they are in Islam. Through the tragic character of Helen Burns, Brontë

demonstrates that living up to such standards, even if they are supported by religion or

expected of women, will lead to victimisation and self-consumption. This is suggested

in Jane's dialogue with Helen when she says: "If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way; they would never feel afraid and so they would never alter, but would grow worse and worse" (48).

Moreover, Biblical references also help to construct Jane's character and shape her individual identity in many ways. For instance, she often rejects people's exploitation of Christian teachings for personal use whilst retaining her own faith. This exploitation of religion is exemplified by Mr. Brocklehurst and later by St. John, the two religious men who represent opposing attitudes. Mr. Brocklehurst is a hypocrite who preaches what he cannot practice. On the other hand, St. John represents an extreme and stiff religious stance that can be damaging to individual pursuit. Both men try to dictate Jane's actions and control her through their use of religion. Jane's refusal to adhere to patriarchal authority as exemplified by men of religion is avoided by Arab translators. In fact, Jane's reaction to these religious practices and references help to develop her character and her faith. Therefore, avoiding these religious references affects Brontë's revelation of Jane's character and the reader's understanding of her development.

Thus, tracing the parallels between the value systems of Islam and Christianity helps to identify possible shared beliefs among the two cultures. Such beliefs as seen in *Jane Eyre* lie in Helen's unquestionable and unconditional faith. This religious attitude is advocated in Islamic and some Christian doctrine. Jane's long conversations with Helen, Mr. Brocklehurst's ceremonies, and St. John's extended readings from the Bible are all rich with the religious values that can find parallels in Islam. In addition, in both religions and at specific times in history, men assumed authority over women as part of their religiously given right. Ignoring such religious

references also misses a good opportunity to establish a relationship based on shared beliefs between the two cultures.

In the selected translations of *Jane Eyre*, Muneer Albalabki and Helmi Murad decided to include many of Brontë's Biblical allusions such as the stories of Eliezer and Rebecca, Delilah and Samson, Genesis and the Old Testament, because they target their translations to a more open-minded, multi-cultural, and religiously diverse Middle Eastern audience then, for instance, readers in Saudi Arabia or the Gulf countries in general. Although there is no substantial evidence for the claim that they target particular audiences but the only proof is that their translations are not available in some countries. As stated earlier, Murad is concerned to recreate equivalent stylistic effects while preserving the original meaning that is the essence of the text. On the other hand, Albalabki aims to find literal equivalences and to maintain linguistic accuracy. However, in Dar Al-Bihar's Arabic translation of *Jane Eyre*, the translator avoids every allusion to the Bible. Brontë includes many religious references ranging from quoting specific verses from the Psalms, Matthew, Genesis and Luke to alluding to particular stories and people in the bible such as Rebecca and Isaac, Samson, King Ahasuerus, Saul, and David. Such allusions represented a cross-cultural challenge and are deleted in Dar Al-Bihar's version specifically because of the different religious beliefs of the two worlds, and in order to avoid confronting Arabic/Muslim readers with ideas from a dissimilar faith.

Murad and Albalabki include most of the early mentioned Christian references that construct Jane's faith and moral values such as self-reliance, intelligence, piety and determination. Brontë uses these references to develop Jane's unconventional character. Dar Al-Bihar avoids the religious allusion, clearly for ideological reasons that are related to the target audience. On the other hand, Albalabki includes literally

all references, such as St. John's readings from the Bible and his final letter to Jane at the end of the novel, and Murad includes all references while paraphrasing some of them, as discussed in detail in earlier chapters. Jane, in Murad's and Albalabki's translation, is similar to Brontë's Jane. Yet, in Dar Al-Bihar's Arabic translation, her rebellion is transformed into tragic submission. Inasmuch as the inclusion of the Biblical allusions in Murad's and Albalabki's translations retrieve the texts and make them more accurate and plausible, the loss of the religious allusions in Dar Al-Bihar weakens the text from the viewpoint of the central figure and drama. This affects the development of Jane's character, which is crucial to reading the novel as a Bildungsroman.

In *Frankenstein*, the religious challenges include the representation of the concept of creating and giving life to a "creature". This suggests interfering with the divine laws of creation in ways that could be considered blasphemous according to Islamic doctrine. Muslim translators or translators addressing Islamic audiences may need to modify Shelley's text to make it more acceptable to Arabic/Islamic values and culture. For instance, Dar Al-Bihar's and Hassan's translations emphasise the scientific aspects of Victor's experiment and its medical purposes rather than the fact that it interferes with God's order of life.

In Nora Abdullah's version, the translator conveys Shelley's elaborate descriptions of the process of creation and the confrontation between creator and created. Moreover, even the dialogues of this clash are delivered to the reader faithfully. In fact, Abdullah intensifies the style by her word choice and uses a language similar to that of the Holy Quran regarding the creation of Adam. For example, in *Frankenstein*, in a conversation between the creature and Victor Frankenstein, the creature says, "Yet you, my creator, detest and spurn me, thy

creature" (Frankenstein 65). Abdullah translates this as حتى انت يا من نفخت في من" روحك"(Abdullah 65). Abdullah in her translation replicates the Quranic verse in Surrat Alhijr when Allah addresses the angels upon the creation of Adam saying: "When I have brought him to perfection and breathed of My spirit into him" (Alhijr 20). She exactly uses the words "breath of your spirit in me".

Nora Abdullah decides to ignore the sensibility of likely conservative members of the Arabic/Islamic readership. Knowing who her intended audience is also sheds light on her decisions. She clearly addresses adult educated readers, unlike the Hasan and Dar Al-Bihar publishers, which market their translations to amateur and young adult readers. Hasan's translation includes a publisher's preface stating that the given translation offers accessible styles for both languages, in addition to considering the educational aspect so students will be able to compare vocabulary, syntax, and semantics. Hence, they will be directed to learn the language properly. Nora Abdullah offers a translation that differs from the other existing Arabic translations, which focus on the scientific and moral elements of Shelley's text and avoid stressing the issue of creation and playing God. Therefore, Abdullah presents a different aspect of *Frankenstein* that has not previously been presented accurately to the Arab audience. Her translation is closer to the original, especially if we take into account the novel's popularity and the various movie adaptations of the story. One way or the other, readers are likely to have encountered *Frankenstein* and formed their own opinions about it. Thus, Abdullah is offering a version that respects the modern readers' mindset by offering them what they expect of such a text.

Addressing the religious challenges that face Arab translators in the cross-cultural translation process requires an awareness of the role of translators as communicators. It also involves the principles of the recent global tendency towards opening channels

for interreligious dialogue among nations of different faiths. Such dialogue leads people of different faiths to come to a mutual understanding, acceptance, and respect that allows them to live with each other in spite of their differences. Mehmet Okuyan in his essay "Interreligious Dialogue as a Way of Establishing a Peaceful World Order: A Muslim Perspective" stresses the need for dialogues among different religions and cultures, asserting that: "Interreligious and intercultural dialogue, which offers a way of settling conflicts by inviting people to come together in a civilized manner […] has now become an absolute necessity in today's world" (45). This is due to developments in communication technology, including the media and the Internet, which "have turned the world into a global village where personal contact between followers of different religious and cultural affiliations is commonplace" (42). Translation also provides a vital means of communication between cultures and religions if employed effectively outside the translation proper. There might be a spin-off in opening doors to greater understanding through translation as interreligious and intercultural dialogue. For instance, translating literary texts that include religious references is one way to stimulate that dialogue. However, translators face challenges with transferring religious allusions to certain cultures with different religious beliefs. The religious challenges that face the translators of literary texts from English to Arabic, as discussed above, often involve the use of Biblical allusion and references and Biblical figures, as well as religious themes and anti-religious attitudes.

The need for intercultural and religious dialogues between the Arab world and the West has become a necessity in recent years. Over the last decades, Islamist extremists like ISIS have created a negative picture of Islam and Muslims through their continuous attacks on civilians in various Western countries to serve their own political agendas. The lack of proper communication between the two worlds

contributes to this situation. Therefore, Muslims need to use every possible approach to understand the "Other" and to make themselves understood. Efforts have been made in some countries to reinforce dialogue and communication between different cultures—for example, in Saudi Arabia through the establishment of King Abdullah's Centre for Contemporary Studies and Dialogues of Civilisations, which advocates dialogue among people of different religions and cultures. These efforts can further be fortified through literature and specifically by cross-cultural translation of works that will bring the two worlds together and facilitate the communication process between them. For this reason, translating classical literary works, such as *Jane Eyre* and *Frankenstein*, as well as mass media materials such as newspaper articles, movies, and television programmes help to connect audiences and eventually societies. This mission needs to be fulfilled by competent professionals who invest their time and energy to faithfully convey the meaning of the source text, while considering the cultural differences between the source and target author and readers.

4.3.4 Gender-Related Challenges [Feminist Challenges]

The gender-based challenges that face the cross-cultural literary translator of English novels into Arabic language and culture can be discussed through the theoretical framework of feminist literary theory offered by Gilbert and Gubar, Joyce Zonana, and Gayatri Spivak in addition to the feminist translation scheme suggested by Sherry Simon, Luise von Flotow, and again Spivak. To do so, there is a need to give a brief overview of the status of women in the Arab world. Moreover, this overview will help explain the conflict between Western feminism and Arab feminism.

Since the nineteenth century, Arab feminism has emerged to take part in a growing global feminist movement launched by activists such as Qasim Amin and Huda Sharawi. Among the well-known names in Arab feminist discourse are Leila Ahmed, Fatema Mernissi, Nawal El-Saadawi, Myriam Cooke, and Margot Badran. It is often hard to separate Arab feminism from Islamic feminism because the two are usually connected. However, it is important to understand that not all Arabs are Muslims and that not all Muslims are Arabs. In this study, Arab feminism is the major concern, yet Islam as a defining feature of Arabic culture is often present in the discussion.

Rajaa Aquil, discusses the portrayal of Muslim women in the Western media "as 'oppressed,' 'ignorant,' 'submissive' and 'uneducated' […] who need rescuing from their violent families" (21). She aims to "rectify the stereotypical image the West has of Muslim women, and asks for a change" (21). Aquil demands change in the representation of Muslim women in Western media. She discusses women's positions before and after Islam and indicates the level of freedom and rights given to Muslim women by Islam. Yet, she maintains that in some cultures, particularly contemporary Saudi culture, Islamic texts are explained according to a male-oriented ideology that might deprive women of some of their rights for the purpose of gaining control over them. This criticism is also a major part of the Arab feminist platform that generally aims at promoting gender equality and social justice which is based on reinterpretation of the Quran. Aquil also explores the change that is taking place now for Muslim women, particularly in Saudi Arabia, which is in her view "the strictest in the Arab and Muslim world in terms of the tradition of wearing the veil and segregation between women and men" (25). The status of women in the Muslim and Arab world has developed significantly even in the most traditional societies. During

the past two decades, women from the Arab world have been asserting themselves at both the national and international levels. According to Miriam Cooke: "Historically invisible, [Arab women] are becoming the agents of possible transformations in the societies in which their voices had traditionally not been heard" (150). This changing condition of women in the Arab world should help reduce the gender-related challenge of cross-cultural translation and produce a more welcoming approach likely to attract an interested activist audience and this may enable a better correlation with the feminist ideology of *Jane Eyre* and *Frankenstein*.

One of the fundamental gender-based challenges for translating a novel such as *Jane Eyre* is the fact that it is centred on a female character who is strong, independent, and resistant to patriarchal authority. In previous years, Arab society would have considered the true character of Jane as an undesirable influence because she is independent. Such a character would be condemned for presenting a negative image of femininity to conservative Arabic society. Therefore, the character of Jane had to be "tamed" in translation to fit the Arabic model of femininity, which is one of female subordination to male.

However, now, and based on the previously indicated changing positions and understanding of women in the Arab world, Jane does not pose serious threats to the male readers, translators, or publishers of the Arabic translation of Brontë's text as she might once have. Instead, she sets a positive example of a well-educated and self-reliant girl. In this regard, Jane's character is more inspiring than challenging. Clearly, this is a modern version of Jane that does not share the long-established Western view of Brontë's heroine. For years, Jane has been interpreted as a challenging and rebellious female character, which view dominated reviews upon the novel's publication in Victorian England, as previously mentioned in the section on the

novel's reception and contemporary reviews in the second chapter of this study.

Gilbert and Gubar state that *Jane Eyre* shocked Victorian society because of "its 'anti-

Christian' refusal to accept the forms, customs, and standards of society — in short,

its rebellious feminism" (318). Present-day Arab readers are inclined to understand

Jane's situation and radicalness for her time because of the current advances in

feminist movements that have spread awareness of women's rights. Unfortunately,

Dar Al-Bihar's 2007 Arabic translation does not share the same improved view of

Jane, and therefore changes this remarkable feminist icon dramatically to present Jane

almost as a fairy-tale princess who patiently endures many hardships in her life and is

eventually rewarded by marriage and the promise of a happy-ever-after life. This

simplicity and happy ending indicate that the version is targeted toward children, but

is promoted in the marketplace as a translation of the original, especially since there

are other available Arabic translations of *Jane Eyre* stating on the cover that they are

simplified versions of the original.

On the other hand, exploring the gender-related and feminist challenges that face

Arab translators of nineteenth-century novels is a complicated task because they

involve other theories. One of the major discourses that is often correlated with

feminism is postcolonialism. In fact, postcolonial theory, inspired by Edward Said's

provocative study *Orientalism*, has been used fruitfully by many postcolonial and

feminist critics to explore the complicated class, race, and gender issues raised by

Jane Eyre and *Frankenstein,* among other works. Spivak's "Three Women's Texts and

a Critique of Imperialism", as mentioned briefly in previous discussion, uses the

novels as tools to portray imperialism as a "worlding" process that attempts to mask

its approaches to validate Western dominance. She claims that because imperialism

was England's "social mission", particularly during the nineteenth century, the literature of the period reflects this cultural representation of England to itself.

Spivak also intensifies the feminist readings of *Jane Eyre* and *Frankenstein* by recognising an imperialist sub-text. She reads the two texts as part of a larger colonial discourse and identifies Orientalist ideology in the texts in the characters of the eroticized and objectified Other, Bertha Mason, Rochester's mad wife of Creole origins, in Brontë's *Jane Eyre* and Jean Rhys's novels *Wide Sargasso Sea* which is a writing back to Bronte in mid twentieth century.[15] She then compares her to Safie, the beautiful Arabian of a Muslim Turk father and an Arab Christian mother, in Shelley's text. Spivak points to the restraints enforced by imperialism in texts like *Jane Eyre* and *Frankenstein*. Brontë's marginalisation of Bertha and Shelley's depiction of Safie are clear evidence of these constraints, as discussed in the second and third chapters. Although both texts are revolutionary for their time, they are still informed by imperialist Western culture in terms of their handling of women as well as the colonial conquest of the East. Spivak uses the term "worlding" to refer to Western culture's attempt to legitimate imperialism and disguise it to endorse Western dominance over Third World culture, history, and literature as she asserts that the "worlding" process considers "the Third World as distant cultures, exploited but with rich intact literary heritages waiting to be recovered, interpreted, and circularized in English translation" (244).

Indeed, postcolonial feminist readings offered by Spivak and Zonana are among the major underlying connections between the selected two case studies for this thesis, as discussed in previous chapters. Although these readings may not be the only

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[15].In *Wide Sargasso Sea* Rhys tells the story of Bertha Mason by shifting the perspective on *Jane Eyre* and giving Bertha, an unheard voice in Brontë's text, a voice to tell her side of the story. Antoinette, as Bertha is named in Rhys's text is caught between two worlds, Western colonial and colonised Caribbean one.

reasons for selecting the two texts, they certainly inspired and influenced this study.

Feminist and postcolonial critics have made several links between the novels, reading them both as products of an imperial age. Consequently, cross-cultural challenges are predicted in this context to be faced by Arab translators. These challenges foreground the argument and provide a solid research foundation to be investigated and analysed. According to Edward Said, "the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience" (1-2). The West is simply identified as not "Oriental". In *Jane Eyre*, the Orient is evoked in the novel through Western characters who are sometimes associated with Oriental traits to illuminate their negative behaviours. For instance, Mr. Rochester's offer to cover Jane with gold and gems and dress her in a pearl-grey silk wedding dress after his first marriage proposal to her reveals Oriental traits of sexuality and male domination. Jane perceives this offer as an indication of ownership; as she notes, "his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched" (229). The sultan's smile and the slave metaphor extends to the pasha and harem imagery. Brontë uses this scene to promote a stereotype of men's desire to possess women and buy their love and affection with money and gifts. The metaphor also indicates Rochester's attempt to possess Jane, as with his possession of Bertha. It also emphasises stereotypical images of the sexualised Oriental, harem confinement, and female oppression.

Another way of using Oriental imagery is through references to Oriental people and places in a clichéd fashion. In *Jane Eyre*, the Oriental imagery includes the characters of Bertha Mason and Blanche Ingram. Both women are presented as Jane's "Other", and they both possess physical and psychological Oriental qualities. Ebtisam Sadiq argues that "while associating them with the East, Brontë also portrays them as

dispassionate temptresses and mere commodities" (91). Brontë in her stereotypical representation of Eastern women "attaches a multiplicity of moral and spiritual deficiencies" (92). Such images are challenging to translate for an audience that identifies with Oriental culture.

Moreover, the details of the missionary trip of St. John Rivers to the Oriental location of India, a harsh and distant land, also represent a period in history that Muslim readers view differently to Victorian readers. While the Victorian or Western audience views imperial conquest as its sacred mission, to the dominated Orient it invokes disturbing memories of humiliation, submission, and defeat. These Oriental references, as discussed in detail in Chapter Two of this thesis, are handled differently by the three translators of the selected texts. In general, they are included in Murad's and Albalabki's translations. Dar Al- Bihar, as always, avoids all references to the Orient. For example, though Bertha is included, the emphasis is on her mental illness as her major problem, not her Oriental origins. However, it is her exotic status that makes her "Other" with associations of wildness, unruliness and disorder, therefore, needing to be confined in Brontë's text. Such issues and references are related to the ideological dimension of the novel and complicate the translation task.

It is worth revisiting briefly here the argument in Chapter Two that Dar Al-Bihar's translation avoids all Oriental references in the text for their feminist and imperialist implications. Al –Bihar does not wish to disturb its readers with these Oriental images because the Company targets young adult English learners, as mentioned earlier. Translators want their readers to identify with the main character, not denounce her. Eastern allusions are carefully used by Brontë to support her feminist approach as she presents a female who refuses to be objectified and owned as if she belonged to an Eastern harem. The exclusion of these allusions affects the image of Jane as a symbol

of feminism. Brontë presents Jane as an independent woman who chooses her own path, finds her own destiny, and marries on her own terms. However, these qualities are difficult to infer from Dar Al-Bihar's translation. On the other hand, the inclusion of the Eastern allusions in Murad and Albalabki's versions enriches their texts and presumably brings them closer to Brontë's original text. In these two translations, Jane is eloquent, cultivated, and in control of her destiny. Such a character is indeed far more attractive and appealing than a submissive girl.

In fact, Brontë's use of Oriental references reflects the British imperial attitude toward the East in the nineteenth century. Most importantly, it is not just this attitude, but how it reflects the image of the conquering nation that matters. Spivak states that "it is not possible to read nineteenth-century British literature without remembering that imperialism, understood as England's social mission, was a crucial part of the cultural representation of England to the English" (243). However, as discussed earlier, the Eastern allusions in *Jane Eyre* take different forms. Some of them might reflect the Victorian fascination with the exoticism of Eastern culture such as when Miss Ingram and Mr. Rochester play charades as a form of entertainment offered to the guests at Thornfield. Despite the reference to Eliezer and Rebecca's story in the Book of Genesis, Jane's description of the scene reveals a clear influence from Oriental tales as she expresses:

> Mr. Rochester, costumed in shawls, with a turban on his head. His dark eyes and swarthy skin and Paynim features suited the costume exactly: he looked the very model of an Eastern emir, an agent or a victim of the bowstring. Presently advanced into view Miss Ingram. She, too, was attired in oriental fashion: a crimson scarf tied sash-like round the waist: an embroidered handkerchief knotted about her temples; her beautifully-moulded arms bare, one of them upraised in the act of supporting a pitcher, poised gracefully on her head. (156)

In addition, the reference to St. John's missionary work in India and Jane's initial agreement to participate in the educational mission directed at the natives reflects the influence on the novel of British colonial and imperialist practices in terms of seeing education and hence colonialism as a civilising mission to enlighten and rescue the savages.

Brontë has not always reflected the imperialist attitudes of her age subconsciously. For instance, in the previously discussed section of the novel that covers the relationship between Jane and Mr. Rochester before their marriage, she deliberately refers to the feminine, weak, submissive Orient in order to deny such qualities in Jane and to present her as the opposite. In the passage where Jane compares Mr. Rochester to a Turkish Sultan because he places her in a position equivalent to that of a harem inmate, she refuses this comparison by saying: "I'll not stand you an inch in the stead of a seraglio...so don't consider me an equivalent for one" (229). She even claims a superior position to them because she "would preach liberty to them who are enslaved" (230). Moreover, Brontë depicts non-English female characters in a negative stereotypical way, especially Oriental women. Bertha Mason, for instance, is described as an animal-like, sexual, and mad woman, as Rochester declares to Jane that "she came of a mad family; idiots and maniacs through three generations! Her mother, the Creole, was both a mad woman and a drunkard!" (249). Therefore, in a nineteenth-century, traditional, negative, and Orientalist view, Oriental women are considered inferior to English women in *Jane Eyre*.

In a similar manner, *Frankenstein* embraces the methods of feminist Orientalism in foregrounding a stereotypical beautiful Arabian girl, Safie, who has a free-spirited Christian/Arab mother and oppressive Muslim/Turkish father. Safie is used as a learning tool for the creature, who is educated through observing her education by the

De Laceys in the civilised Western way of life. Although she is a minor character, her role is significant to the development of the plot. Safie is treated in three different ways in the three selected translations. Nora Abdullah gives full details and conveys her character faithfully as well as her role in the novel. Zaid Hassan only mentions Safie briefly, focussing on the function of her role in educating the monster and avoiding any reference to her origins. In Dar Al-Bihar's version, Safie is excluded from the text altogether with no evidence of her existence. The construction of Safie's character can be placed into the category of problematic Eastern allusions that translators struggle to find a way to present to the target reader without insulting Arabs or Muslims, since Safie is presented as a daughter of a Turkish Muslim father and an Arabic Christian mother. However, faithful representation of such characters enables the target readers to perceive them as they are conceived in the source text. Hence, translation with fidelity to the original is the desired method in this case because it gives readers a chance to relate to or even criticise the character in ways that are closer to authorial intent.

The gender-related challenge is a complex one and often interconnects with other challenges that Arab translators face. Therefore, this challenge cannot be easily resolved by applying specific translation strategies. Instead, as stated earlier, the gender-related challenge needs translators who are aware of the changing positions of women in contemporary Arabic culture. The change in interpreting women's role in Arabic society may justify re-translating texts such as *Jane Eyre* and *Frankenstein* to present them to a more enlightened Arab readership by contemporary and progressive translators. Therefore, translators' revised interpretation of the role and meaning of women's place and their acknowledgement of an ideological shift towards a feminist position of greater independence will produce more faithful translations. This is seen

in the previously mentioned recent translations of the two texts, *Frankenstein* by

Hisham Fahmy and *Jane Eyre* by Yousef Altarifi. Increasing the awareness of

translators in these challenging areas will lead them to present texts faithfully in

translation and will positively improve the quality of translation of the literary texts

that advocate women's rights and reinforce their important roles in contemporary

Arab society.

4.4. Implementing the Model of a Mixed Cross-cultural Translation in *Jane Eyre* and *Frankenstein* in Future Translations of the Texts or Other Nineteenth-Century English Novels in Arabic Translation

As previously stated, the choice of translation theories while translating or

analysing target texts depends largely on the personal experience of the translator.

Translation studies encounter and interfere with a wide range of disciplines and fields,

including linguistics, literature, philosophy, cultural, postcolonial and gender studies.

Each field provides a valid and different perspective on translation, producing

different theories such as Skopos, polysystem, corpus, postcolonial, and feminist

translation theories. In addition, different theorists and translators produce new

principles of translation after facing a problem or discovering an issue while

translating. Therefore, there is no right or wrong translation, and there is always a

chance to analyse or explain a specific translation on the basis of one or more

translation theories. Furthermore, there are many established methods when

discussing translated texts, such as word-for-word translation or literal translation,

faithful translation, or semantic translation that primarily aim to preserve the aesthetic

elements in a literary text, adaptation, or free translation. Although free translation

complicates analysis of the translated text, it is desirable in some contexts, especially

for script writing for the cinema or stage. It is worth mentioning here that the debate

of literal versus free translation has recurrent patterns in Translation Studies paradigms such as the distinction between formal and dynamic equivalents made by Eugene Nida (1969), in Peter Newmark's (1981) categorisation of translation as either communication or semantic, in the notions of overt and covert translation proposed by Julian House (1997), in Christian Nord's (2005) distinction between documentary and instrumental translation, and most importantly in Lawrence Venuti's (1998) domestication and foreignization methods.

Consequently, there are often two generally accepted directions in literary translation: the first calls for the free translation of the literary text, while the second calls for the literal translation of the text, as discussed earlier in Chapter One. There are certainly some gradations between these two extremes such as translations that show linguistic variation due to semantic and syntactic differences between the two languages that may not always be entirely accurate, but they convey the plot and characters accurately. Each direction has its advocates and opponents. The supporters of the first trend of free translation, such as Roman Jakobson, reject the literal translation's blind obedience to the original text, which leads to a lack of creativity and ignores the aesthetic features of translation. Hence, they see this type of translation as depriving the target text of its artistic and literary merit. On the other hand, the defenders of the second trend of literal translation, such as Catford and Newmark, condemn the violation of the original text by addition or expansion and see this type of translation as losing the source text's originality. They reinforce the concept that the "translator is a traitor" because they believe that such free translation disturbs the original meaning of the text and affects the author's main purpose. Consequently, the debate over literal and free translation led to the development of new categories to compromise the gap between the two trends. Venuti, for instance,

argues for the sake of fidelity in translation by stating that: "The translation should be a faithful rendition of the work into English; it shall neither omit anything from the original text nor add anything to it other than such verbal changes as are necessary in translating into English" (273). Hence, translation with fidelity to the original is a grey area between free and word-for-word translation.

Furthermore, the translator has an important role in reinforcing the popularity of literal over free translation or vice versa. During the periods before 1960, when literal translation with a linguistic focus was the dominant trend, translators were marginalised. Edwin Gentzler alludes to Venuti's discussion of the translator's invisibility and contends that power relations "including legal, educational, and literary institutions […] have marginalized translators and made them subservient and self-effacing" (201). The translators' role was limited to finding equivalences and was easily replaced by translation software. Consequently, as Venuti proposed, free translation allows the creativity of the translator as artist to emerge, and not just in terms of faithfully reproducing the original. Over time, translation has not been limited only to free and literal traditions; other types of translation have appeared. This might be due to the impact of adaptations of novels for movies. Thus, translation has become a creative career when texts are transferred into a different medium. Translation also developed from a general practice into a science that has its scholars, theories, and professional techniques. As discussed previously in earlier chapters, the quality of the translated text depends on the nature of the text, the education of the translator, access to dictionaries, and publishers' tolerance of different ideas of translation.

In addition, the type of translation used, whether literal or free, is also partly defined by the function of the translation in relation to the target audience, the

preferences of the translator, and the type of text. Scientific texts, for instance, require rigor, accuracy, and objectivity regardless of style; hence they demand literal translation. However, if the text belongs to a literary genre, preserving creativity and style is a major concern. Literary works have many components that the translator must absorb and then rewrite. In this regard, Lawrence Venuti in his book *Rethinking Translation* argues that:

> A translation is never quite 'faithful', always somewhat 'free', it never establishes an identity, always a lack and a supplement, and it can never be a transparent representation, only an interpretive transformation that exposes multiple and divided meanings, equally multiple and divided. (8)

This seems to contradict Venuti's previous argument about faithful translation. However, in the first case, he is defining a faithful translation for a handbook and stating what a translation should be like, whereas here in a different text with alternative critical parameters, as he rethinks and reflects upon the process of translation and the invisibility of the translator, he is explaining the concept more in shades of grey.

Through surveying the various theories of literary translation in chapter two, this study adopts Lawrence Venuti's theory of foreignization and domestication as the main framework to explain the differences between the various versions of translation. However, this research does not exclusively promote "foreignization", Venuti's term for taking the reader closer to the writer's language and culture, nor "domestication", which is quite the opposite and involves changing the source texts and making them more readable and acceptable for the target reader in terms of cultural expectations. The translator's decision about whether to adopt domesticating or foreignizing strategies affects the whole translation process. This decision also produces a target text that is either recognisable or accessible to the readers, or a text

that constantly confronts them with the cultural differences of the source text. Therefore, a mixed approach that combines domestication and foreignization is identified as the most suitable method to translate English literary works into Arabic.

In any translation project, however, there is no pure domestication or pure foreignization. At some point, the translator has to mix both techniques to deliver the text successfully. The translator sometimes is forced to use strategies such as additions and deletions, whether following foreignization or domestication. For example, Arab translators may use different strategies to render idioms and culturally specific words such as kinds of food, specifically pork, ham, or bacon. In this case, the translator may decide to provide a literal translation of each type of meat, or to paraphrase or delete such terms out of respect for an Arabic audience's cultural background that is based on the Islamic prohibition on consuming pig meat and any related products. The author of a literary work usually creates a text that attempts to reach the intended audience with regard to their assumed cultural background and knowledge. Consequently, when such works are translated for people from different cultural backgrounds to the author's or the source text's target readers', the translator then considers how to help target text readers to receive the source text successfully. Here, the translator plays the role of mediator between cultures and tries to address the differences between cultures. In this thesis, as previously stated, the selected case studies have been assessed and evaluated according to Venuti's foreignization/ domestication criteria. In fact, the criteria derived from Venuti's theory in this study are applicable to other nineteenth-century novels translated into Arabic, such as the works of Jane Austen, George Eliot, and other works of the Brontë sisters because it offers a valid tool to evaluate target texts.

4.5. Conclusion

There are many types of translation, and the most challenging translation field is that of literary translation. This sort of translation requires, in addition to linguistic proficiency, the possession of comprehensive literary knowledge, sufficient background understanding of the cultures of both the source and target languages, and advanced stylistic skills. Therefore, literary translators are faced with many challenges during the translation process. They are required to maintain a high level of accuracy and validity in transferring meaning from one language to another. In addition, the literary translator must have some talent for creative writing, which guarantees the preservation of the aesthetic images of the source text in an attractive manner. For instance, dealing with commonly used figures of speech such as similes and metaphors and finding equivalences between two cultures is a complicated task that distinguishes literary translation from other types of translations and elevates the literary translator to the creative level. In fact, retaining the figurative language of the source text and recreating the atmosphere of the original text while reproducing the author's use of humour, irony, and wordplay in the target text are not easy tasks because such effects are usually revealed by implication rather than explanation. Hence, the skills of the translator appear in handling such techniques. Literary translation cannot be seen from the point of view of being a self-contained art, since each literary text has its own translation problems that interfere with many ideological stands, viewpoints and theories, whether scientific, linguistic, or cultural. Therefore, through discussing the various challenges that face Arab translators of *Jane Eyre* and *Frankenstein*, this study attempts to draw attention to cultural and linguistic problems in English/Arabic translation. This chapter functions as an overview of the cultural problems of translation into Arabic and some of the critical debates about types of

translation in general for which the arguments presented in Chapters Two, Three, and

Four can be related and verified.

CHAPTER FIVE:

Issues of Translation in the Arab World: Overview and Recommendations

Translation is controversial in the Arab world, and Arab translators are often faced with serious challenges, as the last chapter indicated. This chapter identifies and discusses the current situation of translation in the Arab world through surveying translation movements starting from the days of the past when it flourished, to its decline after the Abbasid Era (800 A.D.) and then the renaissance of translation in Egypt in 1835. This chapter links the thesis to the current state of translation in the Arab world in order to engage this study with the field of translation in the Arab world by developing recommendations to be sent to a number of translation projects and institutions conducting them that are listed in the first Appendix. The targeted institutions are the Arab Organization for Translation, the Kalima Project for Translation in the UAE, Translation Centre in King Saud University in Riyadh, and the National Centre for Translation in Egypt.

5.1. A Brief History of Arabic Translation

Arabic translation dates back to the eighth century, which is known as the Islamic golden age that witnessed an era of prosperity and enlightenment. It played a significant role not only in the advancement of the Arab nation in the Middle Ages but also in spreading knowledge and science to other non-Arabic nations. The Arabic translation movement reached its peak in the Abbasid era from the eighth to the tenth

centuries, especially at the time of Caliph Al-Ma'moun. In Baghdad, Al-Ma'moun

built "Bait Al-Hikma" (House of Wisdom), which was the greatest institute of

translation at that time. During that period, Islamic capital cities became the main

intellectual centres for education and science, attracting scholars from different parts

of the world. Knowledge of the ancient civilisations such as Persian, Greek, and

Roman was translated from ancient and classical languages into Arabic. This

systematic translation project preserved the content of most of the ancient texts such

as Aristotle's because these translations and the knowledge that the Arabs added to

them in the translation process were then translated into Western languages.

Unfortunately, despite this glorious past, Arabic translation started to decline

by the end of the eleventh century and decreased dramatically after the downfall of

the Abbasid Caliphate in the twelfth century and the downfall of Baghdad to

the Mongols. During this period, the Arab world suffered politically and

economically, and the quality and availability of translation was affected accordingly.

However, starting from the time of the modern Egyptian state of Muhammed Ali

Pasha (1805-1848), translation began to regain its importance. During his reign,

Muhammad Ali adopted reforms and modernization in the military, industrial,

economic, healthcare, and education. According to Pan Guang, Muhamed Ali

Pasha's reforms "plays an important role in the history of Egypt or even the whole

Middle East" (17). Guang also asserts that "Ali recognized that to promote the

reforms and revitalize Egypt, the advanced culture and technology of the West had to

be introduced" (21); for this purpose, he sent many Egyptian youths to Western

countries to learn, and when they came back they were encouraged to translate books

in their fields. As a result, in 1835, the establishment of the specialized translation

school known as Madrasat Al Alsun (Languages School) helped to produce new

generations of specialized Arabic translators. Then again, the Western invasion of the Arab world started to influence the translation process and products. After World War II, colonialism changed the geographical map of the Arab world and affected all educational, legal, and economic institutions, as well as other aspects of life. In that context, translation was employed to serve different political, religious and cultural agendas.

As stated earlier, Arab/Islamic civilization gained enormous benefits from the focus on translation. Muslim translators played an important role in building an intellectual and distinctive culture. This situation changed when communication with other languages and cultures was disrupted and came under the operation of internal and external forces to serve political and cultural agendas, especially during the colonial periods, as discussed in the first chapter of the study. Today, one of the reasons behind the misunderstanding of some elements of Arab/Islamic civilization is that Arabs and Muslims have neglected the importance of faithful translation in conveying the basic concepts of their faith and culture to non-Arabs. On the other hand, while attempting to protect their native cultures, Arabs may impose rules and, in some cases, ban what they perceive as foreign cultural intrusions or a risk of Westernisation that might impose Western values on Islamic societies. As a result, Arab translators sometimes overlook the purpose of translation or they fail to maintain fidelity in translation and distort the meaning to suit other agendas. However, Arabs need to perceive other cultures through faithful representation of cultural and material realities and to present themselves to others in a similar manner. Thus, faithful translation is important as a means to maintain open and transparent relations with different parts of the world.

5.2. Current State of Arabic Translation

Despite these broader cultural and political challenges, at the present moment, translation has become an important industry in the Arab world with the effects of globalisation and specialised translation programmes, digital materials and databases. Universities and academic institutions have started to offer degrees to promote the translation profession and to train specialised translators in various fields, including science, literature, law, business, medicine, and technology. A great variety of translation products can be found in Arabic bookstores. However, their variable quality and authoritativeness raise many concerns, as demonstrated by the different versions of the selected texts in this research. In addition, there is a shortage of reports and lists of publications of translation products in the Arab world. Existing reports are very limited, outdated, and inaccurate, since they clearly do not reflect the current state of translation in the Arab world and don't consider the inconsistency of translation quality. For instance, according to the United Nations' Arab Human Development Report (UNAHDR) issued in 2003, Arab countries combined have translated for centuries fewer books than what one European country, such as Spain, translates in a single year. The report states that: "The aggregate total of translated books from the Al- Ma 'moon era to the present day amounts to 10,000 books" (67). This number is hard to accept as true because it clearly underestimates the volume of translated texts into Arabic. Richard Jacquemond argues that this report is: "based on antiquated and incomplete data, deems the current Arabic translation movement strikingly weak and calls for 'an ambitious and integrated Arab strategy' in the field of translation" (15). The report also declares that "Translation is one of the important channels for the dissemination of information and communication with the rest of the world. The translation movement in the Arab world, however, remains static and

chaotic" (3). As mentioned earlier, parts of the report seem exaggerated and non-representative. For example, according to the report, there is a great deal of neglect in the field of translation in the Arab world in comparison to other countries. However, there are many organisations and institutions in addition to the universities that are committed to the process of developing translation in the Arab world, which undermines the claims of this UNAHDR report and questions its political implications. These academic institutions, organisations, and translation projects are listed in the Appendix I and II.

There is great variation in the degree of interest and professionalism in the Arab countries in the practise of translation, and this could be due to different factors such as the lack of resources and interested professional translators, as discussed earlier. Furthermore, the quantity of translated books in all Arab countries combined is generally lower than that of translated books in any country in the West. According to the Arab Organization for Education and Culture, the number of books translated from foreign literature into Arabic from 1970 to 1980 was 2840, of which 62 percent were translated in Egypt, 17 percent in Syria, 9 percent in Iraq, and 5.4 percent in Lebanon. It is also proven statistically that 14 percent of translated books are scientific texts, while translated books of literature, philosophy, and social sciences account for over 70 percent. Clearly, the decline in the number of translated scientific books is due to the fact that all Arab countries, with the exception of Syria, do not Arabise university education and use English textbooks and references. While some university departments use Arabic for studying subjects like literature, religion, and social sciences, many Arab universities use English as a medium of instruction and expression in higher education in scientific majors like medicine, dentistry,

engineering, computer sciences, and pharmacology, in order to remain up to date with modern publications in those fields.

It is encouraging to note that in response to the UNAHDR, the Gulf Research Centre GRC, an independent research institute located in Dubai, has already recognised the importance of pursuing politically neutral and academically sound research on the state of translation in the Arab world. The Centre studies the performance of the Arabic book translation industry in five representative Arab countries: Lebanon, Egypt, Saudi Arabia, Morocco, and Syria. Najib Harabi states in the introduction of this study that:

> In Arab countries, there has been a widespread impression that there is a low level of translation activities, which in turn has led to a low output of the translation industry in those countries. Since there has been no systematic collection of data or statistics for verifying this impression, a systematic empirical study is needed to provide scholars, business leaders, and policy makers with sound advice and assist them in making informed policy decisions concerning this important issue. (12)

According to Harabi, the translation movement in the Arab world suffers not only quantitatively but also qualitatively, as he asserts that: "[The] Arabic book translation industry […] has not yet achieved the level of development of other developing and developed countries" (8). Although translation of specialised texts is undertaken and encouraged by public institutions, popular interests and public demand promote the translation of fictional, personal development and self-help texts such as Stephen Covey's *7 Habits of Highly Effective People* (1989) because they prove to be more rewarding financially, which grants profitable revenues for publishers as previously discussed regarding the publishing houses of *Jane Eyre* and *Frankenstein*. Hence, translation turned into a business- related activity and commercial motives drives the selection and promotion of published titles. In addition, most translations are the product of individual efforts made by translators

working as freelancers, as well as some Arab educational institutions and publishing houses that specialise in translation. Moreover, there are no organizing measures and rules governing the field of translation in the Arab world as, according to Harabi, there is a "severe coordination failures" between the "different agents (translators, book publishers, suppliers, customers, supporting organizations, the state, and so forth)" (25). Those agents need to coordinate their efforts and selections of translation. Their lack of coordination has led to the deterioration of the translation industry in the Arab world. Harabi also claims that "coordination failures exist not only at the national (domestic) level, but also at the regional and international levels (Arab League and other pan-Arab and international organizations)" (26). In addition, translation in the Arab world is not sufficiently open to various trends in Western thought, as it often avoids addressing certain issues that are mostly linked to religion, morality, and politics due to extreme censorship of printed production. This results in a long list of banned books, as discussed previously. In such cases, a significant body of knowledge and ideas is denied to the Arab public.

Although only a limited number of books are translated into Arabic, these translations do not often find their desired audience because reading is neglected in most Arab societies, either because of a lack of proper education or inadequate public provision for reading spaces, such as public libraries and community centres. Inevitably, this is a subjective view, but only libraries attached to academic institutions and universities are functional and up-to-date. Furthermore, cultivated Arab readers are often educated in English and are able to read original texts in their source languages which undermines the need for translations into Arabic in some cases and of some texts. According to Brian Whitaker's report in the *Guardian*, "reading in foreign languages is far more widespread in the Arab world than in the

west. Arab countries import about $40m (£22m) worth of books and magazines every year, according to a background note for the Frankfurt book fair" (Whitaker).

Moreover, this leads to a situation where particular Western works are favoured and privileged by making several translations of them. Many translators and sometimes minor publication houses decide to translate foreign literature without obtaining copyright permission from the author or original publisher. Such illegal versions are often marketed in street book markets or downloaded for free online. Such practices affect the translation process as well as readership. Furthermore, classics and other popular texts are translated or re-translated into Arabic to enrich some publishers' lists of publication and to build their reputations. This might be one reason for having several versions of the same text of varying quality, as in the case of *Jane Eyre* and *Frankenstein* as was discussed in Chapters Two and Three. Hence, piracy and copyright infringement are among the main reasons for having multiple translations in the Arab world, and the general low level of reading and book sales affects the process and quality of translations as well.

In the same context, it can be noted that concerning the effects of different translations of the same text in controlling its reception in the target culture, the critic Edward Said suffers from the negative effects of translation. His seminal book *Orientalism* has been translated into Arabic twice, by Kamal Abu Deeb in 1981, and again by Mohammed Enani in 2006. However, the first translation limited the impact of Said's work in the Arab world for 25 years, whereas the second translation redeemed this reputation of Said's work. Many Arab critics ascribe this negative perception to Abu Deeb's unapproachable and complex translation. In this respect, Sabry Hafez states that "Aside from obfuscating his brilliant argument, the translation had an enormous negative impact on his legacy and the perception—or

misperception—of his work among Arab intellectuals" (82). Fadil Elmenfi attempts to analyse the reasons for the fading echo of *Orientalism* in the Arab world through comparing the two translations and identifying areas of difficulty and weakness in Abu-Deeb's version that Enani avoided in his translation. Thus, re-translating a text is sometimes necessary because, as Elmenfi asserts, "the fact that translations can be made in so many different ways is an important incentive for retranslation. When ten translators translate the same source text into the same language, the result will be ten unique translations" (3101).

The Arabic translation movement cannot be separated from the general social context of the Arab world and its complex socio-political conflicts, as Halla Shureteh asserts: "The Arab world is constantly living in a time of rapid and radical political, social, and economical changes that surely and inevitably affect the nature and development of academic disciplines and fields of knowledge" (1382). Shureteh also claims that in the Arab world, translations are funded by different means, which complicates the process both economically and functionally. She maintains that, some translations are funded by self-employed individual translators, freelancers, private translation companies, private publishers, translating divisions in government, or academic institutes such as university presses. This enumeration of sponsors of translations indicates that translation products vary in quality and topics according to the translation purposes or sponsors. It also reveals the coordination failures between different agents in the Arabic book translation industry, as mentioned earlier. The absence of Arab organization to fund, advertise and structure a systematic process of translation is the major obstacle for translation in the Arab world. Hence, more professional regulation which would also ensure some synchronization of translation efforts is desirable.

In addition, economic factors affect the sponsoring of translation in the Arab world and contribute to the disruption of the Arabic translation wheel. For instance, financial issues such as the lack of sufficient funding in some countries cause many newly initiated translation projects to be terminated before completion; as Shaheen asserts: "the need for good translations in the Arab World is not satisfactorily catered for" (48). While acknowledging existing progress in the translation industry and academic and literary products in the Arab world that is also evidence of lack of coordination and fragmentary nature of the business of translation as a profession, there is still a greater need for translations in various fields to catch up with global modern advances and to satisfy the needs of different sectors of modern Arab societies in areas such as business, education, health care, media, and the entertainment industry.

It is important to note that translation is a true space for cultural exchange, tolerance, and dialogue between civilisations and cultures, playing a major role in building bridges between people. As Venuti notes, "A translated text should be the site at which a different culture emerges, where a reader gets a glimpse of a cultural other" (*Invisibility* 264). Therefore, the mission to generate strategies that support the advancement of the translation industry in the Arab world is much needed. In addition, there is a great need for the transference of Arab literature into foreign languages, partly because of its culturally enlightened and religiously tolerant heritage. For example, the works of the Egyptian Nobel Prize winner Naguib Mahfouz and the novels of the well-known Sudanese author Tayeb Salih, among other prominent Arab authors, provide authentic insight into Arab culture that contradicts the stereotypical images of Arabs in the West. Such works that reflect shared human aspects and the social life of Arabs are necessary, especially in light of

the current ways that Arabs and Muslims and their civilisation are associated in the West with radical Islamist terrorism. Fortunately, most works of these two prominent Arab authors among others distinguished Arab writers were translated into English by an equally eminent translator, Denys Johnson-Davies. The Arabic texts that he translated into English helped to establish a readership for translated Arabic literature in the West.

Nevertheless, there is a view among critics like Sherif Ismail and Ibrahim Farghali that Arabic books that have been translated into English and other European languages and marketed for Western readerships are likely to reinforce negative stereotypes of Arabs. Most publishers of translated Arabic literature focus on books handle such topics of corruption, sexual and gender relations and particularly the oppression of Arab women. Such books may get celebrated by Western audience because they reflect their expectation of the Arabic societies especially closed ones. Rajaa Alsanea's *Girls of Riyadh*, gives a good example of a book of limited artistic value yet because of its critical topic, it receives more attention than it deserves in English translation. Sherif Ismail argues that despite the interest in such translations in order to enhance understanding of the Arab/Muslim world, English translations of Arabic literature in many cases result not in better understanding, but in reinforcement of biased and negative stereotypes of Arabs as Others. Perhaps the most prominent example of works that substantiate Western perceptions of Arabs and their culture is the translation of the *Arabian Nights,* which depicts Arabs as tyrannical, lustful, filthy, and immoral and such views are indeed controversial. Clearly, the *Arabian Nights* has been translated into English many times offering variable versions in length, content and accuracy but the reference here is to Sir Richard Francis Burton's text, entitled *The Book of the Thousand Nights and a Night* that appeared in 1885, in ten

volumes. Burton's version is recognized for the emphasis on sexual and racial imageries. On the spectrum of readers, some may have fantasies and anticipations regarding Arabs, Muslims, and Islam that this distorted depictions fulfil, and other Western readers will also have different expectations. Ismail gives another example of *The Yacoubian Building*, the English translation of *Ìmārat Yà qubyān* by Alaa Al-Aswani that was celebrated in the West as comment on Arabic/Egyptian society. In contrast, it is criticised in some Arabic circles as being popular literature that lacks literary originality. Al-Aswani's novel is indeed progressive and his attempt to tackle taboo topics for Arabs such as homosexuality may be the main reason for the reproachful reactions of conservative readers. Ismail also asserts that "much focus has been placed on writers whose works substantiate Western preconceptions of Arab Others, and hence are of interest to English readers and can as such be marketed and promoted" (Ismail 916).

Ismail's argument is focuses on translations of Arabic literature into English, and his argument suggests that translation is often used to flatter target cultures and to satisfy target readers' expectations in addition to commercial motives for making such translations. Ismail asserts that "The translated text, too, can be conceived of as a contact zone in which two linguistic and cultural systems 'meet, clash and grapple with each other', while involved in 'asymmetrical relations of power'" (926). Translating English literature into Arabic fits into this category. However, due to the differences and inequalities in power relations, which here derive according to Ismail "from the belatedness of the act of translation in relation to the source text, from its being a target-oriented act, and from the subject–object relation it establishes between the target and source texts, languages and cultures" (926), Arab translators tend to do the opposite of English translators in most cases. They select classic English texts

with conventional themes and characters such as Victorian texts aiming at translation that actually reinforces the norms of Arabic cultures while fantasising that the process of translation will promote understanding and bridge gaps. Some translators would eliminate any references or allusions that may contradict Arabic beliefs or that criticize the Orient such as most religious references or sexual and moral incidents that are discussed in Chapter Four in addressing the cultural and religious challenges facing Arab translators of English literary texts. Hence, Arab translators adopt different strategies to deal with challenging areas and as Ismail suggests, it is more convenient, for both translators and publishers, to translate texts that do not expose the asymmetrical power relation or create critical challenges from the start.

Despite the prevailing domesticating strategies, like the above, applied by most Arab translators to Western translated texts, the rapid growth of Translation Studies worldwide has positively influenced the Arabic translation industry. The number of professionals working in the field of Arabic translation is increasing in every country throughout the Arab world, as Shureteh remarks, "Translation in the Arab world is not perhaps widely recognized as a firmly-established discipline in its own right. However, the field of Arabic translation [is moving] and has witnessed significant developments" (1381).

In fact, one of the main purposes of translation from other languages into Arabic in the Arab world today, in contrast to the past, is to emphasise the autonomy of the Arabic language and its ability to incorporate growing developments in science and technology, as well as in other fields and contributions by qualified scientists. Furthermore, the significance of translation has begun to occupy the minds of recent cultivated Arab thinkers and enlightened modern governments, such as that of the United Arab Emirates, which has resulted in a new wave of translation projects taking

place in various Arab countries led by different organisations and individuals, as will

be discussed in detail in the following part of this chapter. Book fairs held in many

Arab capitals and new releases of the latest translations in the book industry indicate

increased interest in translation, as appears in Sayed Mahmoud's report (2009) for the

Al-Ahram newspaper of Abu Dhabi's book fair;

> The magnitude of translation initiatives was impressive, with a range of
> Mohammad Bin Rashid Al Maktoum Foundation displays, including the
> Arabs Library project (the first comprehensive electronic portal for
> Arabic books, including 1,194 books, 4,081 biographies, 500 reviews
> and seven dictionaries, with many interactive features), alongside the
> Abu Dhabi Authority's Kalima. The Foundation also launched the
> project Ten Books in One, in addition to ongoing projects like A Book
> in a Capsule and the Tarjim (Translate) and Uktub (Write) initiatives.
> (Mahmoud)

A Book in a Capsule and Trajim are initiatives that involve translation buth

the rest are ment to build and develop the reading culture among Arabs. In regard to

the Arabs Library projects, it is still under construction and it is designed to house

more than 4.5 million printed, digital, and audio books. The Arabs' Library is not a

translation project, however, because the lack of a unified data base of translation and

the need for a library that encompasses all translated books in Arabic is identified as a

major obstacle in the progress of translation in the Arab world, this library provides

hope for improved settings for translation and translators.

Thus, despite the pessimistic attitudes held by some Arab thinkers regarding

the state of translation in the Arab world, the situation looks promising given the

increasing number of translated texts and the advancement of translation projects and

initiatives taking place in the Arab world, which will be listed and discussed in an

Appendix to this chapter. In addition, in recent years, the number of educated Arab

youth has grown significantly due to globalisation and having access to wider culture

via the internet. This make reading materials as well as media productions more accessible in their original forms and languages. Since most Arab youth have been educated in the Western style because modern education is largely based on the Western curriculum using English-based materials, those privileged with international education will not need translation as others monolingual persons. Nonetheless, this study still recommends that the younger generation preserve their language because it is a major component of their distinctive cultural identity. This can be done by enhancing cross-cultural knowledge and translation from English into Arabic of the text books and other resources.

5.3. Present Challenges of Translation in the Arab World

This study identifies the existing problems and challenges facing Arab translators of English literary texts and presents several solutions to overcome such challenges. The research will acquire greater social relevance if a report is made available to interested translators, organisations, projects, publishers, and institutions that practise, teach, and carry on the translation process in the Arab world. To this end a survey the translation organisations and projects in the region has been made and it is the intention to make a summary of the findings of this study available to them with reference to the approximate picture of the translation process in the Arab world that this thesis provides. In addition, after providing the history of Arabic translation in the preceding sections, it is logical to reflect on the recent position of Arabic translation in order to identify how the results of this research might be of help in making suggestions and recommendations for future translation endeavours.

Translation enhances the means of understanding the world and sharing in its progress, and it has become a major topic in many cultural forums, university

conferences, seminars, and book exhibitions in the Arab world. For example, according to their website, the Forum for Arab and International Relations based in Doha, Qatar promotes translation and cultural interaction by holding an international conference titled "Translation and the Problematic of Cross-cultural Understanding".[16] This annual conference has become a platform for translators from and into Arabic and international translators to meet, interact, and honour some prominent contributors to dialogue and understanding across languages and cultures. There is also a faster turnaround in the translation process, specifically in translating and publishing contemporary books. As a result of holding annual book fairs in different cities in the Arab world such as Riyadh, Cairo, and Sharjah, the time between the initial publication of a work in English and its translation into Arabic has decreased considerably.

Translation gives significant access to the lives of people, nations, and cultures. A great text, whether a story, a novel, or a poem from a different culture, enables readers to identify common human values and concepts of people that may otherwise be considered foreign or "Other". Today, it is important to broaden the extent of literary and human exchange in the Arab world in order to address the insufficient/ limited number of translation products in comparison to other nations, as discussed in earlier in relation to the UNAHDR and other reports on Arabic translation. To overcome this shortage and bridge this gap, some countries, such as Egypt, Lebanon, United Arab Emirates, Saudi Arabia, and Qatar lead valuable initiatives and projects in organisations that translate and publish books, offering translation awards, and organising conferences to encourage more activity. A list of

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[16] http://www.katara.net/en/communities/forum-of-arabic-and-international-relations

these projects and the organisation to which they are attached is included in the appendix to this thesis.

Most translation projects, aim at similar goals, although they differ in their place of origin and their levels of continuity and persistence. There is no doubt that Arabic translation is developing in different ways as manifested in these established projects, organizations and initiatives in the Arab world, however, these efforts are being made in several directions, for example, encouraging greater endeavours in the fields of translation, make translated texts more widely available in the awarding of prizes for translation. Therefore, it is important that attempt should be made to carry on further progress and advancements in the field.

The endeavours to develop Arabic translation need specialised organisations or institutions that carry out consistent work and issue regular publications, instead of just launching projects without following through on them. There are many initiatives and projects that fulfil this role such as the Forum for Arab and International Relations in Qatar, Mohammed Bin Rashid Al Maktoum Global Initiatives in United Arab Emirates, and King Abdullah's International Centre for Interreligious and Intercultural Dialogue based in Vienna. These forums, centres, and initiatives contribute to the improvement of the Arab world in several respects, including translation to and from Arabic. Having such global organisations that initiate and supervise translation projects allow contemporary accomplished Arab translators to share their experiences in translating and discussing their achievements. Yet, there is a need to progress literary translation in particular by having similar initiatives to monitor this field. For example, the British Centre for Literary Translation and the American Literary Translators Association, based at the University of Texas at Dallas, are major contributors to the development of literary translation from and to English.

Having similar associations and centres helps to serve translators, publishers, and readers of literature in translation in the Arab world. In addition, there is a great influence from the media in the process of supporting translation in the Arab world by dedicating programmes to translation and hosting translators to introduce their efforts and promote their works, and this is the second recommendation of this thesis. There is also a need for more contact with the media to enlist their ongoing engaged support of the Arabic translation industry and enable it to establish a more visible identity.

Such recommendations and others were also advocated by the previously discussed report, Performance of the Arabic Book Translation Industry in Selected Arab Countries, published in 2008 by the Gulf Research Centre in Dubai, United Arab Emirates. The report concludes with valuable recommendations that were implemented in many projects that follow its publication, especially in the Gulf area. The report's recommendations include improving the documentation of Arabic translation, implementing financial support programs for translation, endorsing translation quality assessment programs, designing training programs for translators, and promoting networks among writers, translators, and publishers to coordinate efforts and facilitate contact among writers, translators, and publishers. The Arab world also needs to support readership and promote reading programs to enhance the culture of reading among the younger generation. All these measures are intended to strengthen the supply side of the translation industry in Arab countries.

The ongoing translation projects and encouragement of prizes that are listed in Appendices A and B indicate that translation in the Arab world is developing and expanding more into the public domain. Expanding these efforts and investing in these awards confirms that translation is being encouraged ion different countries in the Arab world, and that each country has different processes and regulations in

regard to publication. Although they share the same task of translating from and to Arabic, each of the mentioned projects and centres work independently and without coordination with the others. One result of this lack of communication is that different versions of the same text may be offered, varying in shape and quality in comparison to the original, as noted previously in Chapters Two and Three.

In fact, Arab translators still face many complications, including cultural, economic, and constitutional challenges. Facing such challenges requires awareness of their nature and origins in order to develop ways to overcome them. Translation as a process is also subject to challenging obstacles. Among the main economic factors negatively affecting translation in the Arab world are the low purchasing power of most Arab readers and the publishers' financial marketing goals. Hence, the lack of financial support for translation projects, especially in less wealthy and politically unstable countries in the Arab world such as Egypt, Syria, Iraq and Lebanon, clearly affects the progress of translation, especially after the Arab Spring. Unfortunately, there is no specific study or clear evidence of the quantity or quality of translations produced after this period, yet most studies are focussed on the discourse analysis of news translations, which indicates the powerful role of translation in the socio-political context. However, the cultural, financial, and political circumstances vary enormously from country to country in the Arab world, and these conditions affect both the process and products of translation. In countries experiencing unstable political conditions such as Syria, most publishing houses are closed, and translators can hardly survive, much less produce quality translations, whereas most of the recent translation projects and initiatives are taking place in the relatively politically stable Gulf countries   In general, skilful translators and quality translations flourish and thrive in countries and regions that are safe, stable, and prosperous. In addition,

censorship and cultural and religious traditions in some Arab countries limit topics of interest and create further obstacles for translators.

Perhaps one of the major obstacles to translation in the Arab world is the fact that there is no united database of Arab translation institutions and translators and publishing houses that synchronises all works, theories, and projects into a single, unified profile. This unified database is desirable because it could serve as a foundation for increased engagement by translators and/or institutions, as well as for coordination of the efforts among translators and the management of translated works in order to avoid, for example, retranslating the same book in several versions at the same time. Unfortunately, some books such as *Jane Eyre* and *Frankenstein* are translated in several countries at the same time by different translators and published simultaneously, and this has a double-edged effect. Having numerous translations of the same text may confuse average readers, since they cannot easily differentiate between good quality and poor versions.

Of course, some books such as the previously discussed example of the Arabic translation of Edward Said's *Orientalism* are so popular and have such wide appeal that they need more than one translation to accommodate the different readings and interpretations. In some cases of successful production and dissemination, it is commercially desirable to re-translate some texts because there will be guaranteed sales. However, having numerous translations of one book in the same language can lead to variation in the level and quality of translation, as shown in the case studies in this research. Having numerous translations of a text in the same language also indicates that different readerships are being targeted, and some inevitable variation in purpose of translation, quality, and level of comprehension aimed for are present. This leads to the need to evaluate existing translations to enable readers to make a choice

while selecting the best translation to read, which this study has undertaken in relation the Arabic translation of *Jane Eyre* and *Frankenstein*

At the present time, the expansion of media and communication through global technologies such as the Internet and social media have inspired Arabs to absorb modernity and globalization while attempting to preserve their national identity and cultural privacy. This globalisation situates translation as a valuable form of communication between people of different tongues and as an introduction to the achievements of intellectuals from other nations. It also encourages deeper respect for the civilisation of other nations. The numerous factors that influence translation make it difficult to examine the processes. All agents involved in the production and reception of translations, including the translator, the publisher, the government, the seller, and the reader, have their own standards when it comes to producing, marketing or reading a translated text. According to Clifford Landers, "the translator is faced with choices—of words, fidelity, emphasis, punctuation, register, and sometimes even spelling" (10). The most important question to ask here is which norms and strategies such as fidelity, accuracy, free, references, cover image or marketing purposes the translator will or will not consider and to what degree.

5.4. The Role and Responsibilities of Translators

Some translators often practise translation thinking that because they speak two languages, they are qualified for the task. Other translators accept translation jobs that they are not qualified to undertake because they are not aware of the requirements of the task, or they are doing it for the profit only, as claimed by Mona Baker in "Ethics in the Translation and Interpreting Curriculum" that: "practising translators and interpreters have traditionally been perceived as apolitical professionals whose

priority is to earn a living by serving the needs of their fee paying clients"

(Baker). Therefore, they do not follow a coherent approach to translation problems,

and eventually they are unable to develop consistent strategies or solutions for those

problems. Although there are many university departments and colleges of languages

and translations that offer specialised degrees in translation across the Arab world,

there is still a need for more certified training and translation programmes that

provide comprehensive curricula, applied practices and, most importantly, ethical and

professional codes of practice to better qualify graduates and future translators. Such

translators should be trained to classify the common problems of translation on the

one hand, and to identify the translation requirements of particular texts on the other.

Moreover, employing translators with a certified degree in translation needs to be

enforced as a main requirement of publishers. Unfortunately, in most Arab countries,

there is no market regulation, which means that translation is a purely commercial

venture and that translators need no qualification to undertake a translation job.

Eugene Nida in his book *Toward a Science of Translating* asserts that the role

of the translator ideally requires "a person who has complete knowledge of both

source and receptor languages, intimate knowledge of the subject matter, effective

empathy with the original author and the content, and stylistic facility in the receptor

language" (153). My research on Arabic translation of *Jane Eyre* and *Frankenstein*

and my understanding of translation as a practice has been based on these values.

Translation is an art that requires mastering the vocabulary, morphological structures,

and grammatical expressions of both languages. It also requires the translator to

understand the cultural background of the speakers of those languages. Translation is

not merely the replacement of words from a language with corresponding words in a

second language. It is a process of fusion and linguistic reformulation, and the

translator must realise that each language has its own way of employing connotations that add shades of meaning to each word that no linguistic dictionary can contain or convey in full. For example, the analysis of different translations of *Jane Eyre* and *Frankenstein*, in the previous chapters, showed that different translators choose different terms to translate different words; to illustrate this , particular examples are now revisited: In *Jane Eyre*, "Mahomet" in the saying "the mountain will never be brought to Mahomet, so all you can do is to aid Mahomet to go to the mountain" (98) is translated in different ways in the Arabic versions: Helmi Murad translates Mahomet as (الانسان) –al-ensan-, which literally means in Arabic "the human", while Muneer Albalabki translates <u>Mahomet</u> as (النبي)-al-nabi-, which means "the prophet" in Arabic. Similarly, in *Frankenstein*, the verb "create" which literally means in Arabic (يخلق) (*yakhloq*) is translated in various ways through different synonyms in the three translations. Nora Abdullah uses the same word and its literal equivalence. In Dar Al-Biha, "create" is translated to يبتكر (*yabtaker*), which means innovate, and Zaid Hassan replaces "create" with يصنع (*yasna),* which translates into make or manufacture. Therefore, ideology and cultural sensitivity affect translators' word choices.

Maria Tymoczko discusses ways and strategies of empowering translators in their specific cultural context. She considers translators as agents of cultural change, asserting that translators play powerful roles "in ideological charged situations, either to promote cultural and political change or to consolidate power" (190). If the task of the translator in general is to facilitate communication between two nations of different languages, the literary translator has the specific responsibility to act as a mediator between two cultures while maintaining the aesthetics of the linguistic structures of the language of origin. Although this is a nebulous responsibility and

translators adopt a variety of different strategies, courses that teach translation often enforce this point of view and stress the fact that literary translators need to be well equipped with intercultural awareness, as well as creative writing and analytical skills to undertake this type of translation. In his article "Approaches to Teaching Literary Translation", Zahang Yan proposes that the teachers should consider using appropriate approaches to teaching literary translation because of the unique nature of this type of translation, as he argues:

> In literary translation, the translator should not only translate the original meaning faithfully and expressively, but also convey the original style to the readers of translation. At the same time, literary translation has clear links with other disciplines, such as linguistics, language studies, comparative literature, and cultural studies. (512)

Literary translation is an art that lasts and prospers in an ethos of mutual intellectual, emotional, cultural, and linguistic exchange. Such features establish both the difficulty and significance of literary translation and the special skills and qualifications needed by literary translators. Evelyn Trotter and Andrea DeCapua maintain that "literary translators are readers, writers, interpreters, mediators, and communicators" (460). The literature of each culture specifically acquires its beauty from the language in which it was written. This problem occupies those concerned with literary translation, who call for the presence of certain qualities and skills in the literary translator to preserve the aesthetic elements and cultural values of the original in the translated text.

A literary translator has the double task of conveying the source texts while preserving their style and aesthetic language, whether they wish to follow either the view of translation as showing fidelity to the original, or that of free translation while conveying the spirit of the text. They have to carefully select their words, structure, and styles to create a similar appeal of artistic pleasure for the target reader. In

addition, literary translators are required to deliver the author's ideas and sensibilities as expressed or embodied in the literary work. When it comes to adopting a culturally oriented approach in translating literary works, with regard to certain political, social, and religious issues, translation becomes a challenging process because such issues are often highly controversial, even in the source culture. Therefore, special precautionary measures may be needed to overcome this problem. Attention to such issues is recommended even in the education and training of translators to enable them to make careful decisions in such sensitive areas. According to Nermeen Al Nafra, "One of the main concerns in current approaches to translation training is to provide translators with the skills necessary for them to take responsibility for their decisions whilst translating" (20). For this purpose, many translation programmes reinforce the significance of combining theoretical knowledge with the practical training in their courses to establish in their students and future translators "the ability to manage and execute translation tasks, choose the appropriate strategies to solve translation problems confidently and make appropriate decisions" (22).

Hence, the translator plays the role of a connector between the source and target languages, and links through his works two distinct cultures. The scope and standards in the translation of literary works have developed significantly since the cultural turn in translation studies in the 1980s, and the shift from a linguistic-oriented approach to literary translation to the culturally-oriented approach has consequently had the effect of improving and reforming the types of techniques, interests, skills, and competences that the translator should master. Arab countries are still processing this shift and enhancing the qualifications of translators to fulfil their cultural mission, as the growth of institutions promoting translation shows. In addition, censorship of Arabic translations and publications still overrides these practices; however, radical

translators always find a welcoming platform ready to publish their banned books. In the Arab world, as in many other places around the world, a black market exists for selling banned books, especially with the assistance of the Internet. In fact, in conservative countries such as Saudi Arabia, sometimes banning a book increases demand for it and serves as a marketing element. Such books may get printed and distributed secretly without permission from the authorities or made available for downloading online. These illegal and unsupervised translations negatively affect the translation industry. Generally speaking, books that threaten political stability, religious authority, or in some cases social values and morality require censorship interference.

In addition, translation standards could slip in some cases because of the production conditions surrounding illegal translations. Intellectual property rights represent a great problem for publishers because obtaining the copyright to translate and publish a book is a costly process, as previously mentioned at the beginning of the chapter. Thus, they avoid translating to escape this process. To meet the public demand for translation, amateur, unauthorised, and unprofessional translators take the initiative to translate books with the help of translation software. According to John Carroll, "In many respects, intellectual property rights go largely unenforced in the Middle East" (556). Because of the overlooked and under-applied regulations on copyright in some Arab countries such as Egypt, Lebanon, and Syria, poorly reprinted books and translations with unknown origins are sold on the street's book markets or uploaded online. This practice affects the state of translation in general by stigmatising the products and lowering the standards of translation in the Arab world. In addition to the underestimation of the role of the translator and the lack of

recognition of their individual skills and efforts, as discussed earlier, which in turns, affect the general state of translation in the Arab world.

In conclusion, translation is a challenging and demanding occupation. Translators have to enrich their linguistic knowledge and cultural awareness. They are required to be faithful enough to convey the source text with fidelity, yet creative enough to decide how to translate a text or even a word depending on the context and related topic. Translation is also a highly competitive occupation that requires hard work and dedication to establish a good reputation in the field. After all, translators are important agents playing a significant role in uniting nations, crossing borders, and connecting different parts of the world.

5.5. Conclusion:

The present study is focused on literary translation, but it is worth mentioning that there is a whole different body of translated books and references and translation endeavours taking place in the Arab world led by academic institutions and universities such as King Saud University's Translation Centre and the Centre for Translation Studies in the American University in Cairo.

In the Arab world, many translation initiatives and projects have been taking place recently, and this chapter has offered an overview to translation's past and present in order to establish how translation is developing in the Arab world and to offer them a list of recommendations about how to improve standards in translation and to coordinate efforts in future projects. The chapter also acknowledges the role of the translator and argues that in order to fulfil the function of translation and raise the quality of translated products, more attention and recognition need to be devoted to the education and professional requirements of Arab translators by governments,

publishers, and readers. In terms of education, as mentioned above, there are many educational institutions which offer specialised degrees in translation such as King Saud University in Saudi Arabia, the American University in Egypt and Yarmouk University in Jordan. However, some translators choose to work in the field of translation without proper qualifications.

One of the aims of the research provided in this chapter is to provide recommendations to the interested translation institutions and projects listed in the Appendix. These recommendations will be sent to the relevant translators and organisations, and will hopefully contribute to the process of overcoming the challenges that face Arab translators by offering ways of improving practices of translation in the Arab world,. It has been proven earlier that there is an increasing awareness in the Arab world of the significance of translation and the role of translators as evident in the numerous recently founded projects and awards. As stated earlier, these efforts need to be unified and problems need to be addressed in order to improve translation as a channel of successful communication between the Arab world and the non-Arabic world.

CONCLUSION

1. General Remarks

This thesis reconsiders literature and its translation as a vital channel of communication between the Arab and English worlds. It examines the cross-cultural challenges of translation from English to Arabic by adopting as case studies six Arabic translations of two exemplary English novels, *Jane Eyre* and *Frankenstein*. In confirming that cross-cultural challenges in translation are the main barriers that prevent translators from offering a faithful translation to some literary text mainly because of the different cultural values and religious beliefs between the source and the target cultures, the study will be relevant to translators, publishers and readers of translations. It underscores the significance of offering translations that respect cultural and ideological differences between Arab and Western cultures while reinforcing the value of offering a faithful translation that justly represents the source text and its author. Therefore, a mixed approach , as adopted in the analysis of this thesis, that combines two translation strategies introduced by Lawrence Venuti, , known as domestication and foreignization, was considered to provide an accurate and considerate translation of literary texts.

Venuti develops the distinction between what he terms domesticating and foreignizing translations to define the two directions the translator may take in locating a translated text in the target language and culture. Selecting Venuti's theory as a frame methodology for this research is grounded on the fact that his theory offers the most applicable approach in the analysis and classification of all the selected target texts. The research findings show that most Arab translators either domesticate

or foreignize Brontë's and Shelley's texts and produce texts that are so simplified and familiar to Arab readers or texts that are alien and distanced from Arabic language and culture. Only a few translators, such as Helmi Murad, the translator of the version that is identified in this research as the most faithful Arabic translation of *Jane Eyre,* and Nora Abdullah, the translator of the text that, according to the research findings, is the most accurate Arabic version of *Frankenstein*, manage to combine elements of both strategies in their translation. Hence, both Murad and Abdullah use the proposed technique that combines domestication and foreignization in presenting the target text and they present, according to the criteria adopted, the most authoritative and accurate translations.

Venuti's strategies were tested by being applied to three Arabic translations of *Jane Eyre* and *Frankenstein* that are carried out by different translators across the Arab world. Although there are other translation scholars and theorists who are concerned with questions of cultural encounters and power relations such as André Lefèvere, Gideon Toury, Jeremy Munday, Maria Tymoczko, and Mona Baker, Venuti's approach is more relevant to this study because it links translation and culture. His strategies can be used to extend the debate about cultural translation to postcolonial and feminist discourse where conflicts between dominant and subjugated languages and cultures are embedded in the discourse and the language used. The polarisation between domestication and foreignization encompasses other cultural discourses because these two translation strategies are mainly concerned with the two cultures, as stated previously, where the former indicates replacing the source culture with the target culture and the latter entails maintaining a faithful representation of the source culture's despites its differences. Hence, power relation and gender representation as reflected in the source text will consequently be transferred

truthfully or altered in the target text according to the translators adopted strategy. Such oppositions are strongly relevant to the cross-cultural translation challenges that face Arab translators of *Jane Eyre* and *Frankenstein* leading them to choose between foreignizing and domesticating a text.

The study starts with an introduction that outlines the argument and explains the rationale for the project. The first chapter surveys the field of translation theory and practice by exploring past and present translation theories and, in particular, the cultural shift in the field that has influenced if not dominated the approach to and evaluation of translation since the 1960s offering some explanations and definitions of translation discourses and methods for the purposes of locating the research in the domain of translation studies. The research emerges within the view advocated by Lawrence Venuti that translation should provide cultural relevance while explicitly preferring "faithful" rather than "free" translation of the source text, but not necessarily being always a literal translation.

Cultural studies have influenced translation studies in three major areas. The first area where cultural studies operates in translation is the theory proposed by André Lefèvere that considers translation as a process of rewriting, in which the translator manipulates the translated text and adapts it to fit the dominant ideology of the target culture. The second area of cultural studied integrates gender relations and feminism with translation. Thirdly, Orientalism and theories of postcolonialism contribute towards founding new outlooks on the theory and practice of translation. As a result, translation becomes a site for interdisciplinary research where some of the most significant developments, including cultural, political, social and historical-based methodologies, start to influence the discipline. The study reveals that such theories continue to develop the status of translation as a field of intercultural

understanding and exchange. Then, the study examined the theories of literary translation directly related to the challenges of translating *Jane Eyre* and *Frankenstein* into Arabic. The study then identifies the texts that use a mixed approach combining domestications and foreignization, as Helmi Murad's Arabic translation of *Jane Eyre* and Nora Abdulla's translation of *Frankenstein* are the most accurate Arabic translations so far because they occupy a middle ground between foreignization and domestication. They offer faithful translations that simultaneously consider the target culture.

The thesis then turns to examine in more detail the challenges of cross-cultural translation from English into Arabic and what impact these challenges have on Arab translators. The second and the third chapters offer a close textual analysis of various translations of *Jane Eyre* and *Frankenstein*. The selection of the two texts, as stated in the introduction, is based on the fact that both novels are extremely popular in both cultures and they both tackle challenging themes and topics for their contemporary audiences and contemporary Arabic readers. Besides, the two texts have been translated into Arabic various times by different translators, with each version varying from the others. This variety establishes the grounds for conducting this research on the cross-cultural challenges of translation.

In order to accomplish the goals of the research, a comparative investigation and the methods of contrastive textual analysis, where Venuti's domestication and foreignization strategies provided the model, was carried out. The analysis indicates that one of the difficult and challenging areas of cross-cultural literary translation practices stems from the translators' ideological orientation and cultural background, which is different from that of the writers and target readers of the source texts. Moreover, challenges raised by the differences between the target and source cultures

such as religion, moral values, gender relations, and social standards complicate the translation process and suppress translators, also leading to other difficulties. In fact, religion is the major cultural barrier between Western and Arabic societies, and challenges due to the different religious beliefs between the two cultures are further complicated because they also imply similarities in certain views. For instance, the Brontë's depiction of Helen Burn's religious ideology of submission and Shelley's indication of the chaos resulting from scientific and man interference with God's order of creation are clear examples of the similarities between religious values and beliefs of the two worlds as previously discussed. Yet, the ways in which these issues developed in the texts complicate the process of translation as previously discussed. In addition, gender-related concerns complicate the process of translation and form another challenge. Finally, political and geographical differences between Western and Arab societies often lead to censorship and control over translators. Such differences also occur among different societies within the Arab world, forming problematic areas for translators.

Each challenge is analysed and compared in three different translations of *Jane Eyre* and *Frankenstein,* reflecting different attitudes toward the process in each case. The areas of challenge that have been identified are then supported by evidence from the text showing the translators' methods of handling the issue. Evidently, translators either avoid the allusions, topics, or characters that might disrupt an Arabic audience in a way that domesticates the text to make it fit into Arabic culture, such as Dar Al-Bihar's translations of *Frankenstein* and *Jane Eyre*. Other translators choose to modify some of the challenging themes, characters, or even phrases to meet the expectations of their target readers, as in Hasan's translation of *Frankenstein*. Foreignization is only applicable in Muneer Al Baalbaki's version of *Jane Eyre*.

Murad in *Jane Eyre* and Abdullah in *Frankenstein* produce target texts that are faithful to the sources while considering the cultural orientation of an Arab audience. Hence, their translations are considered the most suitable for academic use.

Chapter Four provides a summary of the results of the preceding analysis for the cross-cultural translation challenges of the two case studies and compares them to generate a unified list of challenges that are potentially applicable to different Arabic translations of other nineteenth-century novels. Chapter Five offers an overview of the translation movements in the Arab world in general, surveying it's past and present situations with reference to Arab culture to locate the study in the current setting of Arabic translation and to highlight its significance and relevance to the involved translators, publishers, organizations and eventually readers. It has also addressed the effects of Islamic influence on Arab culture and the role of the translator in the process. The study then concludes in with a summary of the conducted research, reflections on the initial research questions, and limitations and suggestions for future work.

2. Research Questions Revisited

It is important to reflect on the research questions outlined in the introductory part of the thesis and whether the applied methodology has helped to answer them. The first question enquires about the main challenges of translating literary texts from English into Arabic and the way to classify these challenges as reflected in the changes made to the target texts in comparison to the source texts during the translation process. In response to this question, three Arabic versions of *Jane Eyre* and three Arabic versions of *Frankenstein* were compared and analysed. The textual analysis is based on literary approaches and literary translation theories, including

feminism, Orientalism, and postcolonialism that form the methodological framework of the study. Through examining various examples in each texts that contain cultural, religious, feminist, and postcolonial implications, the study identifies such elements as challenging to translators. The areas of challenge that face Arabic translators are then classified based on their origin, whether they are related to translators' ideological affiliations or to the source and target texts' cultural, religious, gender-related, political, or geographical differences. Moreover, the study identifies different translation strategies and techniques utilised by translators such as deletion, adaptation, paraphrasing, and footnotes. In conclusion, translators of literary texts from English to Arabic face serious challenges due to extreme differences in moral and religious values between the two cultures and the critical relation between the two worlds. They choose to handle these challenges in different ways, which leads to different versions in shape and content of the same text, leading or in some cases misleading the Arabic readership to accept the translation as an accurate replication of the original.

The second research question is whether the culture of the source text was delivered in the translation faithfully, and if not, what ideological views might prevent this from happening. This question can be answered in the affirmative for some texts, such as Helmi Murad's translation of *Jane Eyre* and Nora Abdullah's translation of *Frankenstein*, and in the negative for the other texts, except for Albalabki's version of *Jane Eyre*. Albalabki may have offered a faithful translation, but it belongs to the category of literal or word-for-word translation' hence, it is controversial. It is an accurate translation without any doubt. However, fidelity in translating literary texts requires more than linguistic accuracy, as argued earlier. Furthermore, the findings of the research analysis confirmed the assumption that differences in the cultural

background between English and Arabic societies present difficult challenges for Arab translators. This indicates that in translated literary texts, the translator employs different strategies either to guarantee the faithful representation of the source text's cultural implications (foreignization, as termed by Venuti), or to ensure that the target culture is protected from foreign influences, which is an application of Venuti's domestication strategy. The target texts that display the most changes to the original are Dar Al-Bihar's translations. Translations from this publisher were selected for both novels and both are published anonymously. Hence, the ideological orientation of the translator is unknown. Yet, the ideological concern of the publishing house, Dar Al-Bihar, that is located in Beirut, Lebanon and the intended audiences of the texts (young English learners) play a major role in the distortion of the original texts in these versions. In this regard, the changes reflect political implications and the rules of censorship in the countries receiving the translations. The target audience of Dar Al-Bihar's translation also leads to another question, which concerns the most appropriate educational version.

The third research question concerns finding the most appropriate criteria for translation for educational purposes. The outcomes of the analysis show that, while taking into consideration educational value as a marker of differences in translation, the most appropriate criterion is fidelity to the original. This entails maintaining the cultural, religious, political, and social elements of the source text and representing them to the target audience using various techniques. Through this method, students and learners in general will benefit from exposure to the foreign culture. Adaptation or free translation often indicates the appropriation of the text by the culture of the target language, which in turn leads to presenting students with stories and events that lack ideological and cultural dimensions. Analysis of Dar Al-Bihar's versions of the

two case studies gives the clearest example of free translation that has resulted in the loss of the target text's identity, historical significance, and cultural specificity. In fact, this great variation in Dar Al-Bihar's translations sets the standard for the least appropriate versions to be used for academic purposes when compared to other versions. The research also identifies Helmi Murad's translation of *Jane Eyre* and Nora Abdullah's translation of *Frankenstein* as the two target texts that retain the most features of the source texts and represent them with the greatest fidelity to the original. These two versions meet the criteria for educational value by being the most accurate translations while maintaining the aesthetic and stylistic features of the original. The value of such features when preserved in translations used in an educational context is to expose students to foreign cultures.

The thesis also resolved other questions integral to the entire methodology and analytical process. The examples of the three different translations discussed in the second and third chapters show that the translators who chose a literal foreignizing translation mostly aimed at preserving elements that reflect English culture. By contrast, translators who opted for free translation and went for domestication in order to protect the Arab culture from the influence of foreign elements created a gap between the two texts and the two cultures that made it impossible to properly convey the author's intended meaning through their translation.

There has been an ongoing debate about cross-cultural translation challenges as shown in Chapter One's survey of the field. The results of this study contribute to this debate by addressing the challenges that face translators of nineteenth-century British novels into Arabic. Globalisation and cross-culturalism raise awareness among Arabs of the need to spread their culture to the Western world while exhibiting the Islamic principles of tolerance and dignity in order to amend the stereotypical image

of Muslims/Arabs as terrorists and extremists. Globalisation also entails importing elements of Western culture to connect the two worlds, and translation assists this process. Therefore, it is important to examine the cross-cultural relationships in translated literary texts. Such texts often get adapted to fit another culture rather than presenting the "other" culture faithfully. This practice evidently disrupts communication processes between the nations and cultures concerned. Examining different versions of *Jane Eyre* and *Frankenstein* in Arabic translation proves that approaching the translation of literary works from English into Arabic through a cultural perspective is complicated yet rewarding. By discussing the cross-cultural challenges of translating literary works from English into Arabic, the study proves that cultural relations are often reflected in translation. In addition, it is important to keep in mind that translators are cultural agents who play a vital role in bridging gaps across different cultures through communication and mediation. Moreover, the translation of literary works grants target readers access to a world different from their own, which eventually leads to understanding and acceptance. This thesis enters the conversation of literary translation by discussing the challenges and solutions concerning the cross-cultural translation of nineteenth-century British novels and advocates an approach to translation that maintains the cultural and historical contexts of the English literary texts. Hopefully, this research will stimulate the communication process between Arab and Western cultures through translation and encourage other scholars to explore other texts in Arabic translations, as well as different translations of *Jane Eyre* and *Frankenstein* into different languages and cultures.

3. Limitations of the Study

The study faced several difficulties, most notably in terms of:

1- Difficulty in obtaining the necessary data on the exact number of existing Arabic translations of *Jane Eyre* and *Frankenstein*: i.e. the number of translated versions, year of publication, publisher, place of publication, etc. It was necessary to obtain such data for this study to decide which versions to include and where to find them. New translations of the two selected novels are appearing regularly; some were published during the course of this study and could thus not be addressed here. Unfortunately, there is no database that provides a bibliographic list of books translated into Arabic during the past years, nor a specific organization that coordinates between translators and manages translation products in the Arab world.

2 - There was difficulty in identifying the rules and regulations in each Arab country, whether governmental, educational, or private that control the translation process, as translation products mostly meet the needs of those involved in the process. Such information, if available, would have formed a better informed analysis of the selected texts in this study and given a stronger cultural context to situate it. As mentioned earlier, each version is published in a different country and targets various other Arabic countries as well. Hence, knowing the rules and regulations that govern publication in Egypt, Lebanon, Morocco, and the rules for permitting publication of books in Saudi Arabia explains the translators' decision to domesticate or foreignize the text.

3 – There are negative responses or lack of responses from publishing houses in the private sector in general in terms of providing accurate information in relation to their criteria of translation and translators' contact information, due to the belief that such information is confidential and must be kept so in order to maintain their profits and

their competitive position in the market or for fear of legal responsibilities related to the copyrights of the original texts. Unlike Western publishing houses that in many cases are contacted easily through their websites and are often willing to provide assistance for researchers, in the Middle East, publishing companies are difficult to contact through mail or websites. For the purpose of this study, I contacted Albalabki's Dar Al Elm, Dar Al Hilal, which is the main company of Dar Al-Bihar publishing house, but I have not received any response.

Despite these limitations, they could be used as a point of departure for further analysis of Arabic translations of English novels in the future and be instrumental in filling the gap in the need for a cross-cultural translation analysis of different texts.

4. Future work

This study is more comprehensive than some published studies about translating between Arabic and English in that it deals with a wide range of translation challenges at once and tracks those challenges with two case studies and six primary resources. Other studies that are mentioned in the critical context part of the introduction such as those by Al-Sarrani, Tanjour, and El-Haddad, usually focus on certain translation problems for investigation and overlook others or discuss translation difficulties (whether linguistic or cultural) in a single case study by examining a single translation. The challenges concerning cultural translation investigated in this study may be found in studying the translation of any other nineteenth-century novel. Therefore, applying the methodology of this study might help to explain challenges encountered in the Arabic translations of works of, say, Charles Dickens or George Eliot.

As for suggestions for further research, this research could be sustained through examining other texts in Arabic translation and generating new challenges such as ethical ones, or even explaining the challenges identified through different approaches to translation. We live in a constantly developing world, and social, political and educational conditions are changing rapidly. Such advancements are likely to generate new conflicts, concerns, and challenges encountered by translators. Addressing these new challenges is a worthy topic for future studies and a valuable extension of this study. Moreover, since this thesis employs a qualitative research methodology, it is possible to undertake quantitatively-oriented research in the future by designing a questionnaire to survey the cross-cultural translation challenges as encountered by readers or translators of translated English literary texts and investigate their reflections and aim for it to be a published as piece of research.

Another recommendation for future research is to conduct face-to-face interviews with Arab translators to examine their preferred translation strategies and the reasons behind such preferences, and to investigate the influence of their cultural and ideological background on their translation decisions. Moreover, identifying the cross-cultural translation challenges from English to Arabic, as in this thesis, will hopefully benefit researchers wishing to examine other similar challenges related to other cultures such as African, Japanese, or Russian. In addition, although this study examines texts from a particular historical period, it is worth considering a contrasting study that examines cross-cultural translation issues of literary texts translated from Arabic into English. Such a study might need to investigate different texts from a different period to observe whether translating from Arabic into English would create similar or different problems based on the findings of this thesis.

The results of this study lead to the conclusion that translation will always provide a space for cross-cultural communication, and that translators often function as mediators of this exchange. However, their roles are complicated and often double-edged because they can also simply inhibit effective cross-cultural dialogue. The degree of variation between the source and target cultures will affect the challenges that face translators. The greater the gap between the two cultures, the more challenging the process of translation will be. Indeed, the gap between Arabic and Western culture is reconfiguring earlier tensions into new contexts. However, nineteenth-century British culture is more relevant to contemporary Arabic culture because of the similarities in their strict social conventions and religious values that govern both cultures. Nevertheless, this relationship is changing continuously, like other aspects of life, and these changes will lead to new translations of the same original texts to satisfy, entertain, convince, and meet the expectations of an Arabic readership. According to Maisaa Tanjour, "bridging cultural gaps while translating a novel from English into Arabic is an essential task the translator has to fulfil in order to achieve a satisfactory communication with target readers" (57).

In conclusion, it now seems inevitable that Arabic readers should question and challenge their assumptions about foreign literature in translation. When reading a translated text, Arabic readers either assume that the translation is an equivalent of the original, which is the prevalent view, or they believe that texts in translation are misleading and inaccurate. This does not mean, however, that existing translations of literary works are all manipulated and significantly different from their originals. However, it is important to differentiate between target texts where translators are making a genuine effort to represent the source texts faithfully, and other target texts that have lost their originality in translation. In both types, translators are guided by

certain principles, and each type of translation has its advocates and devoted audiences. Nevertheless, it is important for readers to make a mindful choice when selecting a text to read based on their preferred type of translation, adaptation, or faithful translation, not an arbitrary selection.

Finally, despite the shortage in information regarding the actual state of translation in the Arab world and the disagreement with most of the declarations of the United Nations' Human Development Report of 2003, it is fair to acknowledge that Arabic translation is lagging behind other countries in quality and quantity. I hope that the recommendations of this study will spread awareness of this and encourage more efforts to insist on higher standards and more faithful and accurate translation. I hope that the results of this study will be able to benefit translators and publishers who may seek advice on how to produce future translations of higher quality.

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Appendix I:

A List of Main Arabic Translation Projects, Centres, and Organizations

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1 – The Committee of Composing, Translation, and Publishing

This committee originated in Egypt at the beginning of the twentieth century. According to Nadia Rizk, the committee was "formed by a group of cultured Egyptians –[who] did not have profit as one of their aims" (555). The initial committee founded in 1914 consisted of graduates of the Higher Teachers' School and the School of Law. It aims to improve educational learning through providing scientific books to school students and to advance society and education through systematic expansion of the composition and translation of books in various fields of science, history, literature, and philosophy. Among the notable products of this committee is the translation of Western encyclopaedic books such as *A History of Western Philosophy* by Bertrand Russell and *The Story of Civilization* by William Durant. The Committee has contributed to the production of an experienced generation of Arabic translators and helped to establish grammatical rules for the Arabisation of translated scientific terms, which assisted in the development of the translation process in the Arab world.[17]

2 – The first and second "Thousand Books Project"

The first version of this project was initiated in 1955 under the supervision of the Cultural Department of the Egyptian Ministry of Education. It focused on translating prominent international classics, texts in the pure sciences, applied

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[17] Including this initiative in the list of translation projects, although it is no longer functioning, is important because it is one of the leading and primary translation projects, and the books they translated and composed enriched the content of the Arabic Library and are good examples of the hard and productive work among intellectuals.

sciences, general knowledge, philosophy, psychology, religion, social sciences, languages and fine arts, literature, history, and geography. The project was interrupted in 1969 because of the political situation of Egypt and its struggle with Israel. The unstable political, economic, and social conditions in Egypt during this period contributed to the temporary termination of this project because the funding stopped and the focus was on rebuilding other vital aspects of life after the war. It was then resumed in 1986 under the title "The Thousand Book Project II" by the Egyptian General Book Organization. This second version of the project focussed on the translation of modern books instead of classics in an attempt to connect with the contemporary scientific revolution and cultural expansion of the West. The project has been divided into nineteen branches of knowledge such as philosophy, psychology, religion, social sciences, pure sciences, applied sciences, fine arts, literature, history, geography, and biographies. The project also ensures the translation of modern books in an attempt to connect with the scientific revolution that pervaded the whole world after the Second World War and that continues in contemporary global culture. The project is now under the supervision of the Supreme Council of Culture, which has initiated a National Centre for Translation to build on previous attempts, but with the aim of achieving larger and more comprehensive objectives to meet contemporary developments in the field of knowledge, including breaking away from the domination of English and French and open up to translating from other languages; to avoid the concentration on specific domains such as literature and humanities into other fields of science and experimentations; and to encourage contributions from all around the Arab world, not just from Egyptian translators.

3 – The National Centre for Translation - Supreme Council of Culture

The Supreme Council of Culture in Egypt launched the National Translation Project to organize and supervise the previously listed translation projects that were also based in Egypt. It also aimed at resuming former translation projects such as the Thousand Books Project. Its first project launched in January 2000 aimed at continuing the one-thousand-book plan, and in 2006 the project celebrated the issuance of its thousandth book. The project aims at expanding Arabic translation products to include other productions from genealogically relevant languages, not exclusively books from English and French. It suggests an openness to Eastern languages that have important historical links to Arabic such as Turkish and Persian. The project also aims at reaffirming Egyptian significance in the field of translation and at placing the Arabic reader at the heart of the global creative and scientific movement. The centre has an official website that contains all its publications and productions. http://nct.gov.eg/?___store=english&__from_store=default

 4 - The Arab Organization for Translation

The Arabic Organization for Translation is a specialised, independent, international, non-governmental, non-profit organisation founded in 1999 in Beirut with the aim of transferring knowledge, spreading international thought, and developing the Arabic language. The organisation works to achieve a qualitative and quantitative leap in the number of translations in the Arab world. It takes the initiative in translating books, periodicals, and any sort of publications that are deemed useful to the Arab world, regardless of profitability. According to its website, the organisation aims at "promoting the availability of financial contributions as incentives to the development and progress of translation: such as financial contributions to start new projects, risk capital, soft loans and defined grants" (Aot. org). The organization has also established a network of communication among

professional translators in the Arab world to enable them to exchange information and experiences in the field and to link them together in an attempt to unify their efforts. The following link is for the website of the organization:

http://www.aot.org.lb/Home/index.php?Lang=en

5 - The "Kalima" project- Abu Dhabi Authority for Culture and Heritage

Kalima is an independent initiative of the Abu Dhabi Authority for Culture and Heritage (ADACH) under the patronage of His Highness Sheikh Mohammed Bin Zayed Al Nahyan. The initiative is an ambitious, non-profit project that aims at reviving the translation process in the Arab world, increasing the number of books and reading options available to the Arab reader, honouring the Arabic language, and promoting appreciation by increasing the number of books translated into Arabic.

The Kalima Project annually announces a list of a hundred books published in all languages in various fields of science, literature, and history. The books on the list are then organised according to their topics and speciality, translated, printed, and distributed in the Arab world. The initiative seeks to find a balance between classical, modern, and contemporary books in various fields. The link below is for Kalima's web page. http://www.kalima.ae/en/readnew.aspx?id=129

6 – The Shorouk–Penguin Project

One of the latest translation projects in the Arab world and among the leading projects that have been implemented is the 2010 joint venture between the renowned Penguin Random House and Egyptian Publisher Dar El Shorouk, titled the Shorouk-Penguin Project. The initiative aims at translating English-language titles from Penguin Books' "Penguin Classics" imprint into Arabic, as well as translating original Arabic classics into English to present to the Western reader as part of Penguin's enterprise for cultural exchange. These translations are published in both

digital and paper format. The project aims to present translated works to the general reader at reasonable prices. In this sense, it goes beyond being a mere financial venture to one that promotes creativity and propagates knowledge. It also promotes the reputation of the two publishing houses by maintaining superior criteria for translation. https://nasher-news.com/the-shorouk-penguin-project-translating-literary-classics-into-arabic/

7. Tarjim "Translate"

This is a program launched by the Mohammed bin Rashid Al Maktoum Foundation, which aims to enrich the Arabic library with the latest and most prominent international endeavours in all fields of human knowledge through the translation of such foreign works into Arabic. It also seeks to promote the civilised face of Arabic culture by translating Arabic creations into different languages of the world. Through the Tarjim program, the Foundation seeks to provide a new impulse for the translation movement. It offers a vital extension of the development of knowledge in different branches of sciences and humanities in the Arab world and builds a bridge to interact with other cultures and a channel to access authentic sources of knowledge. The project aims to translate 365 books yearly—i.e., a book per day—and it focusses on the translation of books in the fields of management and administration specifically to fulfil the shortage in this field in the Arab world.

8. Ketab fi Daqaeq "Book in Minutes"

This is another initiative of the Mohammed bin Rashid Foundation. "A Book in Minutes" program was introduced to develop the talent and potential capacity of the new generation to serve the nation's future. Through this scheme, the programme issues various publications by prominent authors and bestselling books in the fields of self-improvement, family and education, short biographies, and psychology. Such

books are summarised and translated chiefly from English, but there are also books

translated from other languages such as French and German to ensure that the

message can be understood by the reader within a matter of minutes. A wide range of

topics are covered and translated in a creative way to successfully meet the objective

of educating and improving the quality of life and the cultural level of the individual

that contributes to building communities. This link is for the website for the

foundation and project. http://www.mbrfoundation.ae/NewsPage.aspx?ID=778

9. Al Babtain Translation Centre

Mr. Abdul Aziz Saud Al-Babtain, the President of the Foundation, established

this centre in 2004. The centre aims to support the translation of texts from foreign

languages into Arabic and vice versa. Within a few years, the centre has been able to

contribute to the promotion of translation in terms of projects such as translating

Shakespeare's sonnets into Arabic for the first time. In terms of endorsing its

objectives and activities, the centre cooperates with the Paris-based UNESCO and

with various publishers and translators. See the centre's website at:

http://www.albabtainprize.org/default.aspx?PageId=38

Appendix II.

Current Translation Awards and Prizes in the Arab world

1. The Arkansas Award for Arabic Translation

The University of Arkansas Publishing House Award for Arabic Literature is an award for an English translation of a book-length literary work selected from books originally written in Arabic. The award is sponsored by the King Fahd Centre for Middle Eastern Studies at the University of Arkansas. The prize is worth $5000 to the translator and its counterpart to the original author. Fictional works can be nominated for the prize as well as non-fiction.

2. King Abdullah bin Abdulaziz Al Saud International Prize for Translation

The Custodian of the Two Holy Mosques King Abdullah bin Abdul Aziz Al Saud International Prize for Translation was established in October 2006, based in the King Abdulaziz Public Library in Riyadh, Saudi Arabia. It is an annual award for works translated from and to Arabic. The prize is the result of the vision of the late King in calling for cultural bridges to be established between peoples and for the communication of knowledge among the civilisations and cultures of the world.

3. The Saif Ghobash-Banipal Prize for Literary Translation

The full name of this award is the Saif Ghobash-Banipal Prize for Arabic-English Literary Translation. It is an annual award granted for a published translation of a full literary work from Arabic to English. The prize is administered by the Society of Authors in the United Kingdom, and the prize money is sponsored by the Ghobash family in memory of their late father, Saif Ghobash, who was the United

Arab Emirates first Minister of State for Foreign Affairs. The prize was inaugurated in 2006, and the prize money is £3000.

4. The Sheikh Hamad Prize for Translation and International Understanding

The prize was launched in 2015 in Qatar and is offered annually. According to their website.[18] The total value of the award is two million (US$2,000,000) US dollars, divided into three categories: Translation Prizes (US$800,000), Achievement Prizes (US$1,000.000), and the Prize for international Understanding (US$200,000). The prize is an important venture that seeks to foster a culture of dialogue, develop international understanding, and encourage mature cultural processes between Arabic and the languages of the world through translation and Arabisation. It also aims at honouring translators and encouraging the publication and contributing to the creativity and quality of translations from/to Arabic.

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[18]http://www.hta.qa/en/

APPENDIX III.

Letter with List of Recommendations to Concerned Organisations

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To Whom It May Concern

This letter refers to the findings of the thesis titled "Texts between Two Cultures: Challenges of Cross-Cultural Translation in the Arabic Versions of *Jane Eyre* and *Frankenstein*" and contributes to the recommendations already made in the Performance of the Arabic Book Translation Industry in Selected Arab Countries, published in 2008 by the Gulf Research Centre in Dubai, United Arab Emirates and the 2003 UNAHD Report.

I suggest in light of the research undertaken in this thesis, and the perceptions among critics, readers and scholars, that Arabic translation lags behind other countries both in quantity and quality that the following recommendation be considered

1. Offering mentorship programs and hold regular conferences, hosting keynote speakers to attract interested individuals in the field and advance the art of literary translation
2. Contacting the media to ask for their support in dedicating programmes to translation and hosting translators to introduce their efforts and promote their works.
3. Encouraging more advanced quality assessment for translation, and implementing them through translation training programmes and the development of networks for translators. [this comes from the 2008 report]
4. Introduce and coordinate a project to provide united database of Arab translation institutions and translators and publishing houses that synchronises all works, theories, and projects into a single, unified profile.
5. Motivating Arab translators to establish a platform for intercultural and interreligious dialogue based on the shared principles of humanity.

If you wish to pursue this further I am willing to provide a copy of my thesis.