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Stylistic Anomalies in Some Arabic Texts with Reference Translation into English

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Abstract

It is quite essential, for those who are highly interested in translation and stylistic studies, to lay great focus on the main issues which are closely related to both translation and stylistic anomalies. It is to be noted that stylistic anomalies can create aesthetic values to any text which implies them. It is also far better to take the phenomenon of anomaly into consideration because it is not touched upon before. As a matter of fact, the phenomenon of anomalies poses a great challenge to the translators of the Arabic texts since they neither can be true nor false. Thus, enough attention should be paid to the slippery areas of anomalies in some Arabic texts from stylistic and translational perspective.

Keywords: Stylistic, Rendering, Anomaly, Ambiguity, Value

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الغرائب الأسلوبية في بعض النصوص العربية بالإشارة إلى الترجمة اللغة الإنكليزية

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المخلص: من الضروري أن يهتم المترجمون بقضايا رئيسة ترتبط إرتباطا وثيقا بالترجمة و الغرائب الأسلوبية، وجدير بالذكر أن الغرائب الأسلوبية ممكن أن يكون لها قيم جمالية وذلك لأي نص يتضمنها، و من الأفضل بمكان أن تؤخذ ظاهرة الغرابة في الأسلوب بعين الاعتبار لأنها لم تُدرس من قبل، وفي الحقيقة تعد ظاهرة الغرائب تحديا كبيرا لمترجمي النصوص العربية لأن الغرائب لا يمكن حملها ضمن معيار الصح ولا معيار الخطأ، لذا يجب أن تحضى مواطن الصعوبة في الغرابة بمزيد من الاهتمام لبعض النصوص العربية من منظور ترجمي أسلوبى، ومهمة المترجم هنا هي أن يبذل قصارى جهده لينقل هذه الغرابة من النص الأصل إلى نص الهدف بقدر الاستطاعة لحقق الأمانة العلمية في الترجمة ويقلل الخسارة في المعنى.

الكلمات الدالة: أسلوبى، ترجمة، غرابة، غموض، قيمة.

Introduction

The present paper is an attempt to shed some light on the main issues of stylistic anomaly. It investigates the impact of anomaly in Arabic texts on the style in general. The paper hypothesizes that most of translators encounter great difficulty in rendering the texts with the stylistic anomalies. The study verifies that stylistic translation is the most appropriate choice to be adopted by translators as possible as they can. In addition to that, the areas of anomalies are advised to be detected carefully to arrive at the intentionality of the text producers who usually try to imply certain rhetorical purposes within their texts.

1. Anomaly

One can tackle the semantic anomalies as interacting meanings in a syntactically well-formed construction intuitively could not 'go together' in an appropriate way, as in *feeble hypotenuses* or *plastic anxiety*. Constructions such as these are not essentially uninterpretable; anomaly in a literal explanation of an expression is usually a sign which it is intended to be taken non-literal way. There are many ways through which a construction might be semantically strange, but the term anomaly from time to time points out to cases where there is a sort of conflict in domains of utility. For example, it is difficult to notice how the notion of *feebleness* could be associated meaningfully with *hypotenuses* (Cruse, 2006:13).

2.Styles

So many speakers of a language tend to speak one way with their friends, another on a job interview or presenting a certain report in a class, another talking to little children, another with their own parents, and the like. These "situation dialects" are named registers or styles. Approximately, everybody has a formal and an informal style. It is commonly known for communicators to have a certain competence in many styles, ranging between the formal and informal dimensions (Fromkin, et al, 2014:319).

3.Mixed Styles

Sometimes one can find technical texts written by more than one writer, each having a different style of writing. Translators may find that different terms can be used to refer to a concept. In extreme cases, translators may not be able to translate a certain part of a text "because the style and clarity of the text suddenly deteriorates in comparison to the rest of the document"(Altarabin, 2021:182).

4.Formalist stylistics

Formalists are mainly interested in poetic language and wish to make literary inquiry more 'scientific' by modelling it on linguistics and thereby anchoring it solidly in observations about the formal features of the texts in question. The overriding interest of the formalist approach was in poetic form, or 'literariness', which led to a focus on elements of the literary text which made it 'literary' and set it apart from other types of text (Norgaard, et al. 2010:24).

5.Translation and Stylistic Variation

It is useful to notice why the stylistics may have strong connections with translation: both are related to the fine linguistic details of a text and how it could be seen as a reflection of a writer's textual selections and as the main source of effects on text recipients. Yet until recently these connections have only sporadically been discovered in some detail. Before regarding some of the historical fluctuations in their conversation, it sounds significant to find out why translation studies remains inadequate without stylistics (Burke, 2014:393).

There is a yawning gap between Arabic and English in terms of stylistic variation in Arabic. This is attributed to a number of reasons such as hyperbaton, shift الإلتفات, the letter ل for affirmation, negation particle, interrogative particle, morphological form of the verb, singular /plural. Plural of paucity جمع قلة /plural of multitude جمع كثرة, masculine/feminine, the detached pronoun ضمير الفصل, synonym, stylistic differences that are semantically oriented in Arabic. It is interesting to note that the translations of such examples cannot reflect the subtle semantic differences between any pair of stylistically different sentences. English cannot capture this unique phenomenon in Quranic Arabic (Abdu-Raof, 2023:80-1).

The following pairs of Quranic texts implies grammatically similar but stylistically different sentences.

25 (ومنهم من يستمع إليك) الانعام

42 (ومنهم من يستمعون إليك) يونس

And among them are those who listen to you.

Discussion

The stylistic difference lies in the verb سَمِعَ, which occurs in the singular يستمع but in the plural form يستمعون. The context has brought about the difference in the verb form. The singular verb form يستمع occurs because it refers to a group of people who are few in number, while the plural verb form يستمعون refers to a large number of people.

The other stylistic difference is between the singular pronoun هو implicit in the verb يستمع "he' listens", which refers to a group of people who are treated as one person, and the plural subject pronoun هم implicit in the verb يستمعون "they listen", which refers to disbelievers (Abdul-Raof,2023:82).

(بالأساء والضراء لعلهم يتضرعون (الأنعام 42)
(بالأساء والضراء لعلهم يضرعون) (الأعراف 94)

With poverty and hardship that perhaps they might humble themselves.

Where the stylistic distinction between the two STs lies in the difference in the verb morphological forms يضرع/يتضرع "to humble oneself". Co-text "the surrounding linguistic environment" has influenced the occurrence of يضرع in 42 because of the occurrence of the same verb in 43. Thus, in terms of coherence, the two sentences ,42-43 have achieved lexical symmetry. However, the verb يضرع has undergone the phonetic change of assimilation of the letter ت-it is deleted. This means that its original full verb form is also يتضرع (Abdu-Raof, 2023: 82-3).

6.False Friends

False friends are false cognate words in two or more languages. False friends can be shown as in:

- 1.look alike-they are orthographically similar;
- 2.sound similar-the phonetic form of the SL word is apparent in the TL; but
- 3.differ in meaning significantly.

For instance: the English word "embarrassed" and the Spanish "embarazada", which means "pregnant"; the English word "parents" and the Portuguese word "parentes", which means "relatives"; and the English word "sensible", which means "reasonable" in English, but it means "sensitive" in French, German, and Spanish. Additional examples include: English "demand" and French "demander", English "ignore" and Spanish "ignorer", English "virtue" and Latin "virtus", and English "deacon" and Greek "diakonos". Thus, in binlingual situations, a false friend refers to a borrowed or cognate word – a word which appears borrowed from another language at face value, but has a semantic shift. It has become a loan word but has acquired an additional meaning.

Example 1: "casino" in English and كازينو in Arabic.'

Example 2: "gymnasium" is a Latin word which can mean both:

- a) a place of education, and
- b) a place for exercise

However, in Arabic and English, the Latin word is used to designate the second meaning, but in German, "gymnasium" is used to mean the first meaning.

Example 3: "club" in English and نادي in Arabic.

The most recurrent meaning of "club" in English is "a nightclub with dance and music". However, in Arabic, it denotes "an association of people who meet regularly to take part in a particular social activity such as نادي الطلاب(student club) or sports (gym, swimming)". There is linguistic and cultural distance between Arabic and English. However, consider languages and cultures which are comparatively closely related, such as Arabic and Hebrew. We must beware superficial similarities; translations done under these circumstances are often quite poor. Nida (1964) argues that: "differences between cultures cause many more severe complications for the translator than do differences in language structure"(Abdul-Raof, 2023:17).

7.Stylistic Vagueness

Not only the lexical vagueness, the syntactic construction of a text also might be vague. Look at the following:

- 1."She watched the man with binoculars".
- 2."Flying planes can be dangerous".

3. "John and Mary married".

In (1) the PP 'with binoculars' could be connected with the past verb 'watched' (implying approximately the same as- she watched the man through the binoculars), or it could be considered an attribute of the NP the man (the man who had such binoculars).

In (2), the verb phrase 'flying planes could be taken as follows:

"Flying in planes and as- planes which are flying".

(3) could convey the following sense "John and Marry are got married to or that they are both got married, possible to certain people. These texts are grammatically vague. Syntactic ambiguities from time to time yield semantic ones (Lobner, 2002:46-7).

8. Disambiguation and Elimination

It is essential to note the area of disambiguation in context. For instance, the word 'letter' is utilized in the following contexts:

- a. alphabetic character
- b. written message

1. "John wrote a letter".

2. "John wrote a letter to Patty".

3. "Gamma is the third letter of the Greek alphabet".

(a) has two meanings since the remain of the following text "Johnny wrote a _____, permits both senses of "letter". (b), even though, has just one form of reading. The addition of 'to Patty' demands the message meaning of the word. Similarly, in (c), the rest of the text will make no sense if 'letter' is not grasped as 'character'. So, the immediate sentential setting of a certain word might call for special meaning variations and exclude the others.

A sentence of a certain kind might also not contain possible reading at all if its elements do not fit each other. Instance (3) is self-contradictory and as a result disqualified at the level of utterance. Due to its main meaning, the verb 'shiver' needs a subject referent which is animate and has a body. However, the meaning of the word 'age' does not permit this kind of referent:

Johnny's age shivered (Lobner, 2002: 48).

9. Semantic Irregularities

The so many usages of meaning changes in the interpretation of actual texts blurs a certain question which is central to the semantic analyses, the frequent question of semantic irregularities. The idea of selection preferences gives us one obvious kind of cases: If a specification of an argument terminology in the text is incompatible with the selection restrictions, after that the structure is semantically odd. Simple as this sounds to be, we have noticed that the semantic regularity is an issue of the forms of reading claimed for the predicate term and its argument specifications. For example,

The cook has murdered an eggplant.

Is semantically irregular only if we suppose the lexical senses of 'murder' and 'eggplant'. It becomes regular, when we permit a convenient meaning change of either the verb or the direct object. (Possible explanations are left up to your own imagination.) It makes more sense to avoid the simple case of semantic acceptability and to substitute it by a description of the terms under that it is possible to make sense of a complicated expression. Then, we might discriminate between degrees of acceptability, like:

1. interpretable depending mainly on the forms of lexical meanings of all components
2. interpretable by means of common types of meaning changes,
3. interpretable only by means of uncommon kinds of meaning shifts, probably, a fourth category, does not exist (Lobner, 2002:118).

10. The 'Invisibility of the Translator

The concept of invisibility is a key term Venuti utilizes 'to describe the translator's situation and activity in modern American and British cultures'. Venuti views this sort of invisibility as ideally being yielded:

- 1) by the way those translators themselves translate "fluently" into English, to find out an idiomatic and 'readable' TT, then yielding an 'illusion of transparency';
- 2) by the way the rendered sentences are typically read in the target culture:

A translated text, whether poetry or prose, fiction or nonfiction, is judged permissible by so many publishers, readers and reviewers as it reads fluently, when the absence of any linguistic or stylistic anomalies makes it look transparent, showing the appearance which it reflects the foreign writer's personality or the main meaning of the foreign text – the appearance, in other words, which the translation is not actually a translation, but the 'original' (Munday, 2012:218-9).

The main issue in recent work on translation within cultural studies merely relates to whether the translator must remain invisible. The term "invisibility" the extent to which certain translation traditions do not tolerate the many intrusive presence of the translator in the rendition. According to Venuti (1992,1995), 'invisibility' has so come to include two distinct yet related phenomena:

-The 'effectiveness of discourse', i.e. the translator's utility of language.

-A 'practice of reading', or the way source texts and their renditions are evaluated and received (Hatim,2014:50).

11.Domestication

The term "domestication" basically describes the translation strategy in which a transparent, fluent style is activated so as to minimize the oddity (anomaly) of the foreign text for TL readers (Shuttleworth and Cowie, 2014:43-4).

12.Foreignization

Foreignization 'entails selecting a given foreign text and developing a way of rendition along lines that are excluded by dominant cultural values in the TL. It is the preferred selection of Schleiermacher, whose description is of a rendition strategy where 'the translator leaves the writer in peace, as much as possible and moves the reader toward the writer (Munday, 2012:2018-9).

13.Semantic Distancing between "تنزَّلُ" and "تنزَّلُ"

(تَنْزَلُ الْمَلَائِكَةُ وَالرُّوحُ فِيهَا بِإِذْنِ رَبِّهِمْ) الْقَدْر: 4
(إِنَّ الَّذِينَ قَالُوا رَبُّنَا اللَّهُ ثُمَّ اسْتَقَامُوا تَتَنَزَّلُ عَلَيْهِمُ الْمَلَائِكَةُ) فَصَلَتْ: 30

تنزل /تتنزل

In the above-mentioned two Ayas, anomaly is represented in the verbs "تنزَّلُ" and "تنزل". In fact, this phenomenon of binary verbs is widely utilized in the Glorious Quran. The verb "تنزل" refers to the limited number of sending Angels down because that happens just in one day whereas "تتنزل" is employed since the sending the angels down is recurrently throughout the year, that is, when each believer dies the Angels descend down. Thus, the use of the verb "تتنزل" indicates the unlimited number of descending angels down (Al-Samarra'i, 2006: 10).

14.Style of Ambiguity

Ambiguity is unclarity. It is a main stylistic device, utilized usually in language to achieve functions such as: unclarity of the intended message, complicating sense, hiding the truth, avoiding direct expression of opinion, reflecting the nature of character, a person, an idea. and so on, and interconnecting style and sense in such an exchange, artistic way that shows one another. These functions are significant to the

message; therefore, they are quite significant to retain in rendition. Frequently a clear message must be rendered. Below are some illustrative instances:

1.The shooting of the hunters is extraordinary. صيد الصيادين خارق للعادة

The item "shooting" has two readings: 1. Killing the hunters قتل الصيادين 2.killing the birds/animals قتل الطيور/الحيوانات (Ghazala, 2008:235).

14.1. Unfamiliarity of Usage

A lexical item is stylistically anomalous as its use is foreign and anomalous to the linguistic and stylistic instinct of the native speaker. In other words, the employment of a word like the verb (عصبب) to mean (very hot) is non-eloquent. Thus, we cannot have an eloquent sentence such as (الجو اليوم عصبب) meaning (the weather today is very hot) because of the word (عصبب) which must be replaced by (حار/ شديد الحر - quite hot). As for acceptability of discourse, eloquently and stylistically acceptable words which are utilized in prose can also be used in poetry. However, eloquently unacceptable words utilized in poetry could not be acceptable in prose (Abdul-Raof,2006:80).

14.2. Inaccurate Use

Some words are used in an inappropriate way in the non-convenient context, the verb (فشل) as used in a wrong way in sentences like (فشل في حل لمشكلة) that are regarded as non-eloquent due to the stylistic fact that (فشل) must be substituted by the stylistically and eloquently accurate expression (أخفق) to get (أخفق في حل المشكلة -He failed to solve the problem). Similarly, the expression (تواجد) is wrongly used in modern standard Arabic, as in:

على الطلاب التواجد في قاعة الامتحان في الساعة التاسعة صباحاً

Whereas the eloquent noun is either (التواجد) or (الحضور) conveying the sense of (presence). So, the eloquent text becomes:

على الطلاب التجمع/الحضور في قاعة الامتحان في الساعة التاسعة صباحاً

Students must be present in the examination hall at nine o'clock in the morning.

The second example is (رضخ) as in (رضخ الشعب للظلم) that is wrongly rendered as ("The people gave in to injustice"). However, such sentence is considered non-eloquent due to the inappropriate use of the verb (رضخ) which should be substituted by (يستكين) or (يخضع). Thus, we need to say:

(استكان الشعب للظلم) or (خضع الشعب للظلم) meaning (People gave in (bowed) to justice). Semantically-speaking, the verb (رضخ) means (to break something), (Abdul-Raof,2006:80-81).

15.The Concept of Collocation

The collocation points out to the way which the words are utilized together. It is significant to note the following instance:

pretty woman

The above-mentioned example signals a typical collocation. So is the other example: "handsome man"

This clearly does not mean that 'handsome woman' or 'pretty man' is impossible, just that they are very inappropriate or marked. Clearly, translation requires the strength of collocation to be recognized in the ST and conveyed in a satisfactory way in the TT (Hatim and Munday, 2004:249).

One of the most important issues that linguistics has contributed to literary criticism is the phenomenon of 'foregrounding'. Such notion is derived from the works of the Russian Formalists, namely Victor Shklovsky (1917), according to whom the key

purpose of art was to make the audience watch the globe in a new-brand way, throughout defamiliarization, or 'making odd. This was performed by emphasizing, or making significant, special textual characteristic, so foregrounding them. Inevitably, this entailed violating the norms of the classic language, with the result which one characteristic of literariness was a certain degree of the linguistic deviance (Finch, 2000:192).

16.Semantic Overlap

It is clear that semantic overlap can create the anomaly in the text. So, the key task of the translator here is to notice the intended meaning of the semantic overlap. It is usual that the text produce intends such area of overlap to attract the attention of the text recipient in a very different way. One can consider the following illustrative poetic line:

طاردوها كطفلٍ ربيعيٍّ

The semantic overlap, in turn can create stylistic anomaly, can take place in the adjective "ربيعي". Here is a sort of an inevitable overlapping translation may be occurred. The SL adjective "ربيعي" could be rendered either into "spring sparrows" or into "young sparrows". Such overlap is quite difficult to be disambiguated (Dickens et al, 2017:81).

17.Creative Collocation

Stylistic anomaly could be practiced in the creative collocation to some One can consider the following "Our argument for a cognitive stylistic approach is developed with the discussion of the unusual(anomalous), or foregrounded collocations, suggested by the poet. A number of collocations of different unfamiliar (anomalous) than familiar (normal), are used in the poem as the following list shows:

- to be young ang *easy* (بإفـع و رشيـق)
- to *lordly* have the trees and leaves (لأمتلك بوقار الأشجار والأوراق), (Ghazal, 2011:182).

Conclusions

The present paper arrives at the following conclusions:

1. Most literary writers can exploit the phenomenon of anomaly in their works to attract the attention of their readers.
2. Anomaly is one of the most effective stylistic tool to be utilized in the political exchanges.
3. Semantic overlap, from time to time, could create a sort of anomaly in the text.
4. Collocational clashes, especially when they are intentionally used, lead to the phenomenon of anomaly.
5. Anomaly, in Arabic, serves an active part for yielding rhetorical and stylistic values.

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