Examining Language Variety as a Way to Determine the Validity of the Retranslation Hypothesis

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Abstract

Retranslation Hypothesis entails initial translations are domesticated and target oriented, while retranslations are foreignized and source oriented. This paper focuses on the micro translation strategies used in translating the language variety feature in the two Arabic translations of Lady Chatterley's Lover. The analysis of the micro strategies leads to the general approach followed in each Arabic translation and it reveals that the retranslation hypothesis is not valid as both Arabic translations are domesticated to target culture.

Keywords: retranslation hypothesis, Arabic, English, language variety, translation strategies

1. Introduction

The term language variety is used to distinguish between standard and nonstandard linguistic systems where the latter is referred to as a language variety such as a dialect. According to the Merriam-Webster Dictionary, a dialect is "a regional variety of language distinguished by features of vocabulary, grammar and pronunciation from other regional varieties and constituting together with them a single language." Some writers have different views about how they identify dialect. Dierickx and Noppen define a dialect as "a language variety in which the use of grammar and vocabulary identifies the regional or social background of the user" (1989). Similarly, Hillier (2013) states that dialect can be identified through some features like word choice, pronunciations and organization (meaning grammar). While according to Catford, a dialect can be either a marked or unmarked where the performer, the addressee and the medium are three 'constants' that correlate to create a dialect (1978). An unmarked dialect is what is considered standard or literary dialect like MSA and shows little differences between localities. Accordingly, this makes the East Midlands English (EME) a marked dialect. In summary, a dialect is a type of language that has a specific pronunciation and syntax and, sometimes, represents its users' social class.

The use of the by D.H. Lawrence, the author of Lady Chatterley's Lover (LCL) has a function and a justification too and is not used haphazardly. In fact, a dialect "could be successfully used especially in literary style because it is sure to add colour and vigour to the speech of the characters" (Pioariu, 1918). LCL is situated in the Nottinghamshire County—where D.H. Lawrence lived - and the EME dialect was mostly used by miners which signifies people of lower class. However, this language variety is not limited to the Nottinghamshire County but is also shared by other counties such as Derbyshire County, a neighbouring county.

2. Method

This paper is based on qualitative analysis of some examples of language variety found in the source text (ST). Such language variety can create difficulties to translators especially those who, either failing to decode its meaning and function or find a functional equivalent, or both, provide an inaccurate rendering in the target text. As a result of this misunderstanding the function of using a dialect in a ST, the target text looks weak, incomprehensible and lacks coherence. The analysis takes into consideration the types of micro translation strategies are utilized in both initial Arabic translation (T1) and the Arabic retranslation (T2) and whether these strategies contribute to delivering the (ST) meaning and function or not, or only partially. The sum of micro strategies utilized in both Arabic translations help in drawing a conclusion regarding the validity of the retranslation hypothesis. The following qualitative analysis applies Hatim and Mason's frame of dialect analysis in Translation studies which is illustrated in the next section.

3. Literature Review

3.1 Hatim and Mason Frame of Dialect Analysis

For the qualitative analysis of the ST's language variety feature to be comprehensive, we need to look at the general features of EME. Although Catford categorises dialect into three major categories: geographical dialect (like British English and American English), temporal dialect (like contemporary English and Middle English), and social dialect (relating to the status or social class of the speaker) (1978), Hatim and Mason's more recent classification is made more comprehensive by the inclusion of other elements. Hatim and Mason introduce a classification of language variety in which, they argue, any dialect can be analysed. In their framework, they first distinguish between the use and the user. The use refers to registers which include field, mode and tenor of discourse, while the user refers to where, when, by whom and how the dialect and its features are used. The framework includes five elements of dialect analysis which are

geographical (in what places the dialect is used), temporal (when the dialect is used), social (to identify ethnicity and social class), standard (to identify whether the dialect is (non-) standard in a certain place or by certain users) and idiolectal (which includes features such as distinct use of grammar, certain expressions, words or pronunciation).
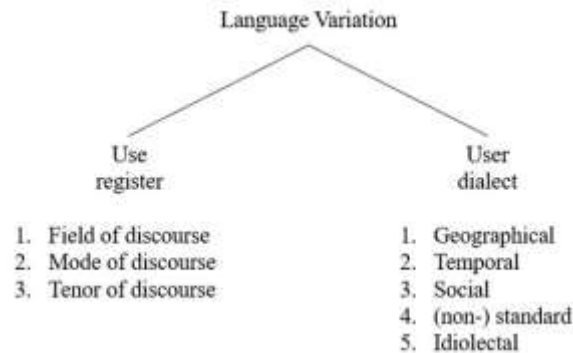

Figure 1. Hatim and Mason's Frame of Language Variation

Hatim and Mason apply this model precisely to EME, finding that the geographical dialect is indeed EME. Regarding the time period, EME was used during the 1920s and it is considered modern. The social class of EME is the working class. It is further considered a "non-standard dialect" as it is not the language variation of educated people or the media and because it is used in specific geographical region. This characterisation can be applied to the whole analysis here since all EME examples in this chapter are uttered by Mellors, an uneducated Nottinghamshire man. Finally, the idiolect characteristic of EME is that it has a special pronunciation of some English words, which is reflected in the spelling, too. Yet, this model seems to be incomplete since it does not include the setting in which a dialect is used. For instance, the EME used by Mellors is mostly spoken in intimate situations between him and Connie or in non-formal situations like when speaking to Hilda, Connie's sister.

When the model is applied to the Arabic translations at hand, the results become different and some elements are missing. For example, T1, done by a Syrian translator, does not contain any Arabic dialect at all, only MSA in both narrative and dialogue parts, which means that EME is wholly substituted with MSA. T2, on the other hand, uses an Egyptian language variation which makes Egypt the geographical dimension of the novel. Regarding the time period, the Egyptian dialect used can be considered modern too. It is also the standard language variety used in Egypt. Regarding idiolect, the Egyptian dialect has distinct pronunciation, word formation, word order and spelling that are different from MSA. However, the most important element of this model is the social dimension, which functions as the main cause of using EME in the ST as argued below. Hatim and Mason's model functions well when applied to languages that are quite close together, like Indo-European languages. However, this thesis deals with two languages (Arabic and English) that are very distant linguistically and culturally. They are not in the same family since the former is a Semitic language and the latter is an Indo-European language.

3.2 Function of the Dialect in Lady Chatterley's Lover

The use of dialect in literary works always has specific functions. This means the author uses a dialect for a reason that s/he wants to draw attention to. Thus, it is important to identify this function before applying a certain translation strategy, such as adopting a certain type of target dialect, particularly if the target culture is heterogenous and has multiple dialects. Ultimately, it is the translator who decides either to standardise a source dialect or to use a certain target dialect. However, this decision must be justified by the translators and be convincing. The selection of a target dialect could be justified, as Catford argues that translation equivalence can be achieved when the source and target languages share "the same substance" (1978). In the case of the ST at hand, the Arab translators are supposed to know the function of the EME used in the ST to come up with a functionally equivalent translation. Functional equivalence goes beyond basic translation of words. It requires the translator to transfer the meaning and effect of the original text into the target text. As we will see later in this section, EME signifies a social element in the source culture, which the translators need to know in order to find out the right equivalent in the target language and convey the same effect.

One of the functions of using dialect in literary works is showing the different geographical areas, times and social statuses of the source culture. According to Catford, like for Hatim and Mason, a dialect is a "language variety related to the performer's provenance or affiliations in a geographical, temporal or social dimension" (1978). In addition to the geographical dimension a dialect reveals, it is usually used in literary works to show the reader that the source culture is not homogenous. The use of dialect helps the reader know about the source culture. If the dialect is reduced and replaced by standard language in the translation of a literary work for any reason, the effect of the dialect might be diminished, distorted or lost. It is the translator's responsibility – since s/he is the most knowing of the target culture and target readers – to keep or standardise dialect in the translation according to their macro strategy.

It is noticeable in the ST at hand that the dialect is mostly used by Mellors, the "bi-dialectal shifter" as described by Michael North (1994), who is capable of speaking standard English as well as EME whenever a situation requires. This phenomenon is known in linguistics as

diglossia where two varieties of language are used within one geographical area. Thus, the vernacular language variation that people learn at home juxtaposes with another standard language variation that is used in a certain region. Through Mellors's use of language variety, there is a message in the novel that Lawrence aims to convey which is the differences between the two social classes: the working class on one hand (represented by Mellors) and the aristocratic class on the other hand (represented by Connie, who doesn't speak EME, although she understands it) and how they use language differently although they speak the same language and live in the same region. This idea is supported by Courtney Pina Miller (2020) who argues that Lawrence uses language to describe class differences between the high and the working classes. Likewise, Hillier argues that EME is used to represent "the language of the specific social community" (2013).

It is important to know that the English social system, in the 1920s, used to be very rigid and people spoke differently according to which social class they belonged to. The use of a "legitimate language variety" – which is standard English in Britain – by gentry and nobles is connected to politeness and can mark the social class of the speaker (Watts, 1999). This argument suggests that speaking in (non-)standard English would signify the speaker's social class, in which using a dialect is a mark of low class. Lady Chatterley's Lover tells us that high- and low-class people can live together but when it comes to marriage, working and high-class people are not supposed to intermarry. The love between Mellors and Connie, who wants to divorce her aristocrat husband and marry a working-class man, is a transgression of social norms because of the different social classes they belong to. What is important here is to know that in the British context, social class is expressed, among other things, by the way a person speaks. Having said that, for the translator, it is also important to know whether the Arab world shares the same class distinctions through speech and accent as the British. In Saudi Arabia for instance, people speak different dialects but it is impossible to distinguish social classes through the dialect alone. There are more likely to be two speakers of the same dialect who belong to different social classes. Different regional dialects do not represent social classes and cannot determine the social class of their speakers. This fact has important consequences for the Arab translators as it is difficult to denote social classes by using an Arabic dialect. The translator's task is not to show the difference between standard English and EME but to show that these language varieties are used to represent different social classes.

There are many instances in the novel where Lawrence indicates – before some dialogue – that Mellors uses vernacular language or dialect. These indications are included for the purpose of notifying the reader that the subsequent peculiar word spelling and pronunciation are written purposefully in non-standard English. It is also important to convey this message to target readers of the translations, as they need to know that there are social class differences. Both translators indicate that Mellors speaks in vulgar language. However, the first translator, Hanna Abood, uses MSA in the narrative and dialogue parts, and never uses an Arabic dialect as a possible equivalent to EME. This means that he uses MSA even with Mellors's speech in vernacular. Unlike other languages, Arabic does not show contrast between the use of spoken or written MSA. The use of spoken Arabic does not permit the speaker to violate grammar, which makes it equal to written Arabic. As a result, MSA would not represent the difference between EME and standard English. In T1, the ST's dialogue that is written in EME is found to be linguistically the same as other dialogue that is written in standard English. On the other hand, Abdulmaqsod Abdulkarim, the retranslator, uses MSA for the narrative part and adopts the Egyptian dialect as an equivalent to the ST's EME used in some dialogue. In regard to the narrative part in both Arabic translations, both translators use MSA, as the narrative part in the ST does not include EME. We discuss later whether or not these macro strategies are efficient in conveying the ST's actual function of using EME and showing social class differences demonstrated in the novel.

Since the ST incorporates a dialect that has a specific function, we need to know about the dialects in the Arab world and if any represent social class differences, as is the case between English and EME. It is well known that there are many dialects in the Arab world. According to Faical Azouaou and Imane Guellil, there are five major dialects in the Arab world: Egyptian, Levantine, Gulf, Iraqi, and Maghrebi (see Figure 2 below). However, these five dialects are clearly associated with geographical areas, and have no link to social classes. The social class differences and hierarchies in the Arab world are expressed by other means, such as the clan a person belongs to or by occupation, but not by language variations. Hatim and Mason's model of language variation is not applicable in full to the Arab world. It is difficult to say that the Arab translators fail to employ a dialect that performs the same function as EME, since the working class in the Arab world do not speak a unique dialect that is different from the standard language used in a certain country. The Egyptian dialect used in T2 is the same dialect spoken by most Egyptians and not specific to certain region or occupation within Egypt, which makes it non-equivalent to the function of EME written by Lawrence.

Figure 2. Major Dialects in the Arab World [1]

3.3 Standardization and Non-Standardization of Language Variety in Translation

As we have just seen in the previous section, language variety is a significant component in Lady Chatterley's Lover, which means that there is a risk of deformation if not translated adequately. Qusai Anwer Aldebyan argues that "domesticating translation strategies denude culture and literature of their identity … they subvert the other and misrepresent reality" (2008). Domesticating a text through using standard language, for instance, removes the ST's identity and reality. Likewise, Luigi Bonaffini argues that using standard language as a replacement of dialect in the translation makes a translation "flat" since it diminishes the "multilingualism" which distinguishes the source text (1997). Bonaffini considers dialect as a stylistic feature that, when standardised in the translation, is lost in the target text. Moreover, replacing dialect with standard language makes a target text become assimilated and united, which does not reflect the reality of the ST. Standardising dialect shows characters as if they used one form of language. It also shows the source culture as homogenised, using a monolingual system, which is incorrect.

Despite the undesirable effects of standardising the dialect in translations, some argue that the best way to convey dialect is through applying standard language. Massimiliano Morini argues that normalising a ST is a strategy adopted by translators to make the target text more comprehensible to target readers (2006). Likewise, Juliane House argues that it is "usually quite impossible to render [intralinguistic] variations in a satisfactory manner" (1973). Selecting a specific target dialect could hinder the understanding of many speakers of a certain language. In contrast to supporters and opponents of keeping or diminishing a dialect, Hatim and Mason argue that "rendering ST dialect by TL standard has the disadvantage of losing the special effect intended in the ST, while rendering dialect by dialect runs the risk of creating unintended effects" (2014). Rendering ST dialect with a standard target language loses the effect and function that are intended by the ST. Yet, replacing the ST dialect with a dialect in the target language could also create unintended effects that do not exist in the ST. The following analysis shows what effects, losses, gains, or distortions the Arab translators' decisions result in.

4. Analysis of the EME

It is important to know that Mellors shifts between standard English and EME. For instance, his conversations with Clifford are of a formal nature, which requires him to use standard English. Mellors's conversations with Connie are of an informal nature in which he does not use standard English. In non-formal situations, Mellors acts naturally and his dialect reflects his true personality. This explains why the following examples of his use of EME are always conversations between him and Connie. In addition, it is noticeable that Mellors uses EME during intimate moments, another situation that does not require formality. Using standard English shows formality to the hearer, which is not required during sex.

When analysing Connie's reception of Mellors's use of EME, two opposite reactions can be detected. The switching between EME and standard English by Mellors sometimes disgusts Connie and other times it entices her (Miller, 2020). She likes to speak to Mellors in dialect and mimics him during intimacy (Leith, 1980); yet this is not the case most times. As we know, Connie does not fully understand EME and that is why she is sometimes disgusted and keeps asking Mellors in some instances to switch and use "ordinary", "fine", "normal" or "standard" English whenever Mellors uses EME. Consider the following example:

Connie: "Why don't you speak ordinary English?" she said coldly.

Mellors: "Me! Ah thowt it wor ordinary."

Chapter: 8, Page: 139

This example shows how Mellors considers EME as standard English for his social class, while Connie considers standard English as the only linguistic variety of English (Pioariu, 1918). Even though EME is used locally in Nottinghamshire, English people from other regions and people who know standard English still understand EME, which makes it comprehensible even though it is not used widely. A person might not speak the dialect but still can understand it because it is near enough to his/her standard language. The above example illustrates that Connie can understand EME but she cannot speak or produce it because she has passive knowledge and understanding of it.

This notion is known in linguistics as inter-comprehension, which is a "plurilingual communication in which those who participate in the event do not speak the languages of their interlocutor but understand them and speak the language(s) they know" (Bonvino, Fiorenza and Velásquez, 2018).

Examples analysed here include dialectal words that have different spellings and pronunciation from standard British English and are thought to be challenging to translators. The following analysis includes three potential challenges for translators due to EME being different from standard English.

The first challenge is a phonetic challenge, which includes omission or deletion of letters from some English words because they are a transcription of the spoken form of EME. Words with such characteristics seems to be easy to figure out; however, finding an equivalency is harder. We look at how the Arabic translations have dealt with them and what kind of translation strategies are applied.

Example 1

ST: Chapter: 8, Page: 138

He saluted without speaking, coming slowly near. She began to withdraw.

"I'm just going," she said.

"Yas yer waitin' to get in?" he asked, looking at the hut, not at her.

T1: Chapter: 8, Page: 149

حياها من دون كلام مقتربا منها على مهل. بدأت بالانسحاب.

قالت "إني ذاهبة."

"لماذا تنتظرين هنا ولم تدخلي؟" سألها ناظرا إلى الكوخ بكل كرامة.

T2: Chapter: 8, Page: 170

يحيي بدون أن يتكلم، مقتربا ببطء. تبدأ الانسحاب

يقول: "كنت ذاهبة للتو"

يسأل، وهو ينظر إلى الكوخ، وليس إليها: "كنت منتظرة علشان تدخلي؟"

There are verbs in the novel that are written in dialect in different forms. The deletion of letter (g) in words such as (waitin') is not typical in EME itself but is also used in standard spoken English. This is how non-standard spoken English is transcribed in dialogue by the author. Since the deletion of letter (g) in the ST indicates orality and the use of dialect, it is important to see how it is translated in the Arabic translations and whether they include a target form of non-standard spoken Arabic. Both Arabic translations have accurate translation of (waitin'); however, they are different in the translation strategies applied. T1 uses a verb form تنتظرين, which is considered an MSA verb format. On the other hand, T2 uses a noun form منتظرة, which is also MSA. Although this statement is said by Mellors in EME, in this case, T2 favours using MSA instead of including an existing Egyptian equivalent. The Egyptian form منتزرة could have been used to represent the EME word to make the translation coherent.

The example also includes the word (yas) which is an informal form of (yes) used to express excitement. It is a slang English word and it is not typical of EME. This word in this context is a filler word and Mellors's question can stand without the word (yas). Neither Arabic translation includes this word although it does not represent a difficulty in finding meaning and can be translated by an MSA word such as نعم or by the Egyptian word أيوه, which both mean (yes). Another option would be to add the word صحيح or صح meaning (correct), which can fit here too. However, since it is not significant in the ST and it does not add meaning to the statement, it could have been deleted in the Arabic translations.

Example 2

ST: Chapter: 8, Page: 138

"I mean as 'appen Ah can find anuther pleece as'll du for rearin' th' pheasants. If yer want ter be 'ere, yo'll non want me messin' abaht a' th' time."

She looked at him, getting his meaning through the fog of the dialect.

T1: Chapter:8, Page: 149

"أعني أني سأجد مكان آخر لتربية الدرج. فإن أردت أن تكوني هنا فلن يفوتك الوقت."

نظرت إليه تلتقط المعنى من غموض لهجته.

T2: Chapter: 8, Page: 171

"أعني ممكن أشوف حتة تانية أربي فيه الدراريج. لو عايزه تجي هنا، ومش عايزاني أكون هنا في الوقت ده."

تنظر إليه، وتفهم المعنى من خلال غموض اللهجة

This example contains many words that are written in EME such as ('appen) meaning (happen), the determiners (a') which means (all), (anuther) which means (another), a noun (pleece) which means (place) and a preposition (abaht) which means (about). Both T1 and T2

have deleted the word ('appen) meaning (happen), which is a result of misunderstanding. In regard to the words (anuther) and (pleece), they are translated in T1 correctly into آخر and مكان which are MSA words. Also, they are translated correctly in T2, yet using Egyptian dialect تانية and حتة. In regard to the words (abaht) and (a'), both T1 and T2 use a paraphrasing strategy since the two translations make sense without including these two words. However, the deletion of these two words can be a result of translators' misunderstanding.

Example 3

ST: Chapter: 14, Page: 270

"John Thomas! Dost want her? Dost want my lady Jane? Tha's dipped me in again, tha hast. Ay, an' tha comes up smilin'. –Ax 'er then! Ax lady Jane! Say: Lift up your heads, o' ye gates, that the king of glory may come in."

T1: Chapter: 14, Page: 312

"آه ياجون توماس. ألا تريدها؟ ألا تريد. سيدتي جين؟ فاجعلني اغطس فيها مرة أخرى، أسرع. هيا انتصب مبتسما. — افترعها اذن. افترع الليدي جين وقل: افتحي مصاريعك أيتها البوابات، فقد يصل ملك المجد ويعبر."

T2: Chapter: 14, Page: 366

"يا جون توماس! مش عايزها؟ مش عايز ستي؟ متجبليش العار مرة تانية. يلا. آي، قوم وابتسم. — اسألها بقى! اسأل الليدي جين! تكلم: ارفعن أيتها الأرتاج رؤوسكن، وارفعنها أيتها الأبواب الدهريات، فيدخل ملك المجد."

The word (ax) in this example refers to the English word (ask). In this example, Mellors talks to his genital organ and asks it to ask lady Jane to be open. In T1, there seems to be a misunderstanding of the meaning of the word (ax) since the translation becomes (have sex with her) which is a paraphrasing strategy. The translation has some addition and omission of some parts of the ST, which are seemingly applied as a result of misunderstanding some words in the ST, like (ax) and ('er) which refers to (her). On the other hand, T2 gives an accurate translation of the word (ax) which is translated as (ask) along with the other words like ('er) and (smilin') meaning (smiling). T2 also employs the Egyptian language variety in translating this sentence.

For coherence purposes, T2 could have applied the Egyptian dialect to the whole sentence. The ST word (say) is translated as تكلم, an MSA verb. Instead, this verb could have been modified into Egyptian dialect by adding the Arabic prefix أ / to the beginning of the verb in order to become اتكلم. The addition of the prefix to the verb changes the MSA verb form into an Egyptian one.

The second category of the challenges is the grammatical challenge. This section focuses on some English function words that are not widely used in contemporary English. The examples included relate to pronouns and reflexive pronouns that have different formats than their counterparts in standard and contemporary English. It also deals with examples that have different forms of verbs, auxiliary verbs and double negation.

Example 1

ST: Chapter: 8, Page: 138

He looked at her. She looked cold.

"Sir Clifford 'adn't got no other key then?" he asked.

"No, but it doesn't matter. I can sit perfectly dry under this porch. Good afternoon!" She hated the excess of vernacular in his speech.

T1: Chapter: 8, Page: 149

نظر إليها. بدت مبتردة.

سألها "إذن ليس لدي السير كليفورد مفتاح آخر؟"

"لا ولكن لايهم، يمكنني أن أجلس من دون بلل تماماً تحت العتبة. طاب نهارك"

كرهت الإفراط باللهجة العامية في كلامه.

T2: Chapter: 8, Page: 170

ينظر إليها. تبدو بردانة.

يسأل: "مفيش عند السير كلفورد مفتاح تاني؟"

"لا، لكن لا يهم. يمكن أن أجلس جافة تماما تحت هذا الرواق. عمت مساء!" تكره إفراطه في استخدام العامية.

This example is related to ('adn't), which is a form of the English auxiliary verb (hadn't) or (had not). T1 provides an accurate translation through using ليس, a negative word in Arabic. T2 uses مفيش which is an Egyptian dialect format that means (does not exist). Although this word choice is correct, I believe the use of the Egyptian word معندوش or معندهوش, which means exactly (does not have), fits better in this context. In fact, my suggested Egyptian word معندوش has been used once in the corpus of T2, which makes it more applicable for consistency purposes.

Example 2

ST: Chapter: 14, Page: 270

The man looked down in silence at his tense phallus, that did not change. – "Ay!" he said at last, in a little voice. "Ay ma lad! Tha'rt theer

right enough. Yi, tha mun rear thy head! Theer on thy own, eh? an ta'es no count o' nob'dy! Tha ma'es nowt o' me, John Thomas. Art boss? of me?"

T1: Chapter: 14, Page: 312

بصمت نظر الرجل إلى الأسفل، إلى هنه، الذي لم يتغير — "إي" قال أخيرا بصوت خفيض "إي ياجميلتي. أنت تقولين الصواب تماما. ذلك ومع ذلك يجب أن تبعدي رأسك. ليس لديك إلا ملكك هذا. أليس كذلك؟ فلا تحسبي حساب أحد. أما أنت فقد تفوقت علي يا هني يا جون توماس. ألست معلما فنانة؟ ألست معلمي؟"

T2: Chapter: 14, Page: 366

ينظر الرجل في صمت إلى القضيب المتوتر، الذي يبقى على حاله. ويقول في النهاية بصوت منخفض: "آي! آي فتاي! أنت هناك بشكل ملائم جدا. يي، لازم ترفع راسك! هناك على صاحبك، إيه؟ ومتهتمش بحد! متصغرنيش، يا جون توماس. أنت ريسي؟"

The double negative in English is not considered a form of formal or standard English. It is used in informal English and when it is used it refers to the opposite meaning. The sentence (ta'es no count o' nob'dy) means (take no count of nobody), which in standard English means (take account of nobody) or (do not take account of anybody). Although double negation in Arabic is actually used and is known as نفي النفي (the negation of negation), which means affirmation, T1 and T2 do not use it. Instead, they include single negation as used in standard English illustrated above. The difference between the two translations is that T1 uses MSA equivalent فلا تحسبي while T2 uses Egyptian dialectal word ومتهتمش, both meaning (do not account).

Also, in this example, we can notice the use of the word (ma'es) which means (makes). The two Arabic translations translate this differently. T1 looks like (you are better than me, John Thomas). T2 appears as (don't underestimate me, John Thomas). The ST is only made up of EME words which may make it difficult for the translators to get the intended meaning like (art boss) which is translated by T1 as ألست معلمة فنانة؟ meaning (are not you an artist teacher?), which delivers an inaccurate meaning of the ST. In addition, the translation appears to use a feminine form of the whole statement, although the male genital is treated as masculine. The free translation strategy used here does not solve the issue of misunderstanding EME and makes the sentence confusing to readers. T2, on the other hand, translates it as أنت ريسي؟ meaning (you are my boss?). This translation is readable, acceptable and makes sense to the target reader.

Example 3

ST: Chapter: 8, Page: 133

"Yes!" she said, "he might have another. Otherwise, we could have one made from the one you have. It would only take a day or so, I suppose. You could spare your key for so long." "Ah, canna tell yer, m'lady! Ah know nob'dy as ma'es keys round 'ere."

T1: Chapter: 8, Page: 142–143

قالت "نعم قد يكون معه آخر. وإلا سوف نصنع نسخة من مفتاحك. لن يستغرق أكثر من يوم تقريبا كما أظن. أنت تستطيع أن تستغني عن مفتاحك طويلاً."

"لا أستطيع إخبارك يا سيدتي، فلا أعرف أحدا هنا في الجوار يصنع مفاتيحاً"

T2: Chapter: 8, Page: 162

تقول: "أجل، قد يكون معه مفتاح آخر. وإن لم يكن معه نصنع نسخة على مفتاحك. قد لا يستغرق الأمر إلا يوما تقريًا، على ما أعتقد. يمكنك أن تستغني عن مفتاحك لفترة طويلة. ما اقدرش أقول لسموك! معرفش حد بتاع مفاتيح حوالينا"

Example 4

ST: Chapter: 14, Page: 256

He slowly unbuckled his leggings. The dog edged a little nearer.

"What's amiss wi' thee then? Art upset because there's somebody else here? Tha'rt a female, tha art! Go an' eat thy supper."

T1: Chapter: 14, Page: 294

وقام بخلع غطاء ساقيه بهدوء. فاقتربت الكلبة منه أكثر قليلا.

"ما الذي ينقصك إذن؟ هل أنت منزعجة لأن شخصاً آخر هناك؟ أنت أنثى. بلى. اذهبي وكلي طعامك."

T2: Chapter: 14, Page: 344

يفك طماقة ببطء. وتقترب الكلبة منه أكثر.

"وبعدين، إيه اللي ناقصك؟ مضيقة علشان فيه حد تاني هنا؟ إنت نتاية، إنت! روحي كلي عشاك؟"

Example 5

ST: Chapter: 6, Page: 98

He gave a queer little bow, lifting his hat. "You did, your Ladyship," he said; then, with a return to the vernacular: "but I canna tell yer." And he became a soldier, inscrutable, only pale with annoyance.

T1: Chapter: 6, Page: 99

قام بانحناءة غريبة رافعا قبعته "لقد سألتني أيتها الليدي."

قال ذلك ثم عاد إلى اللهجة العامية: "ولكني لا أستطيع إخبارك." انقلب جنديا محيرا جعله الإزعاج شاحباً.

T2: Chapter: 6, Page: 112

<div dir="rtl">

ينحني انحناءة خفيفة وغريبة، رافعا قبعته. ويقول: "سألت سموك" ثم يضيف عائدا إلى العامية: "لكن ما أقدرش أقولك." ويتصرف مثل جندي، بشكل غير مفهوم، ويشحب من الانزعاج.

</div>

The previous examples 3, 4 and 5 include different forms of first and second personal pronouns, (ah, thee and yer). The pronoun (ah) means (I) while (thee and yer) mean (you) – they are considered archaic according to the Merriam-Webster Dictionary. Since Lady Chatterley's Lover is written in modern English, these pronouns are rarely used. However, the use of these pronouns can be found in literary works. In regard to the second person pronouns, they have different usage. (Yer) are used as subject cases while (thee) is used as an object case. Both T1 and T2 use the correct Arabic implied pronoun when translating the English first person pronoun, (ah). T1 uses the verb لا أستطيع and T2 uses the Egyptian ما اقدرش meaning (I cannot) where the pronoun (I) is included in the verb without using the Arabic separate pronoun أنا. The pronoun (ah), which means (I), is equivalent to the Arabic أنا, however, for succinctness purposes, it is better to omit the Arabic pronoun أنا and keep the verb only, since the verb itself implies that the doer is the speaker. In regard to the second person pronouns, T1 and T2 use connecting pronouns for second personal pronouns, which is ك. (thee) in Example 4 is translated in T1 as ينقصك and in T2, with Egyptian dialect, as ناقصك. The pronoun (yer) in Example 5 is translated in T1 as إخبارك and T2, with Egyptian dialect, as أقولك. These English dialectal and archaic personal pronouns do not seem to create any difficulty to the Arab translators.

Another important element worth discussing in Example 5 is the ST signal of articulating the sentence in "vernacular". This sentence indicates that Mellors starts to talk in standard English then switches to EME. T1 does include the translation of the word "vernacular" as العامية; however, the actual sentence by Mellors in EME is translated in MSA. T1 indicates that this sentence is said in vernacular but does not use vernacular Arabic; instead, it uses MSA, which adds some kind of confusion to the target reader, although it is coherent with the macro translation strategy followed in T1. On the other hand, T2 indicates that the sentence is said in vernacular and uses Egyptian dialect to translate it, using two different linguistic systems as it does all along.

Example 6

ST: Chapter: 11, Page: 217

"He never said anything. But I don't believe he had any right pleasure with me at nights after; he'd never really let himself go. I used to say to him: 'Oh, let thysen go, lad!' – I'd talk broad to him sometimes. And he said nothing."

T1: Chapter: 12, Page: 243–244

<div dir="rtl">

"لم يقل أي شيء. ولكني لا أعتقد أنه استمتع معي حقا في الليالي التي تلت ذلك - كان في الحقيقة يمنع نفسه من الذهاب. اعتدت أن أقول له: اذهب أيها الفتى – كنت أحادثه بالعامية أحيانا. لكنه لم يقل شيئا."

</div>

T2: Chapter: 12, Page: 282

<div dir="rtl">

"لم يقل شيئا قط. لكن لا أعتقد أنه استمتع معي متعة حقيقية في الليالي التي تلت ذلك؛ لم يفصح عن نفسه قط. واعتدت أن أقول له: أوه، فضفض يا راجل! كنت أتكلم معه بالعامية أحيانا. ولم يقل شيئا."

</div>

Another example of language variety in the novel is the use of the reflexive pronoun (thysen) where (thy) refers to the possessive pronoun (your) and (sen) refers to the suffix (self). Both T1 and T2 use a paraphrasing strategy and never include the Arabic equivalent of (yourself) in the translations. On one hand, there seems to be a misunderstanding in T1. The translation sounds in Arabic as (you boy, go), which is not the ST's intended meaning. In fact, the translation does not make sense to the reader. On the other hand, T2 renders the intended meaning and it makes more sense than T1. It sounds in Arabic as (get it off your chest) or (let it out). Although this translation does not include the word (thysen), it still makes sense in this context.

The third challenge is lexical, which includes some words not used in standard English and requiring prior knowledge or further research of their meanings.

Example 1

ST: Chapter: 12, Page: 231

He kissed her softly, murmuring: "Ay, my lass!" But she did not know what he meant, she did not know where he was. In his silence he seemed lost to her.

T1: Chapter: 12, Page: 262

<div dir="rtl">

قبلها بنعومة، هامسا هنا "ياحبيبتي." لكنها لم تعرف ماذا قصد، إنها لم تعرف أين كان. بدا في صمته ضائعا عنها.

</div>

T2: Chapter: 12, Page: 305

<div dir="rtl">

يقبلها برقة مهمهما: "آي، يا معشوقتي." لكنها لا تفهم ما يعنيه، لا تعرف أين كان. في صمته بدا لها تائها.

</div>

The word (lass), according to the Merriam-Webster Dictionary, means a young woman or sweetheart and it is used in Scottish English. Clearly in this example Mellors uses (lass) and means sweetheart. T1 translates this word as حبيبتي meaning (beloved), which is considered an MSA term and contemporary, since it is still used nowadays. T2 uses معشوقتي as an equivalent to (lass), which provides the meaning of the ST and is considered as a synonym of T1's choice حبيبتي. This word does not seem to challenge the translator as it exists in the

dictionary.

Example 2

ST: Chapter: 15, Page: 278

"I do, duckie! If we go on at our present rate then in a hundred years' time there won't be ten thousand people in this island: there may not be ten."

T1: Chapter: 15, Page: 323

"أقصد يا حبيبتي. إن سرنا على هذا المنوال فبعد مئة عام فقط لن يكون في هذه الجزيرة من السكان أكثر من عشرة آلاف: ربما لا يكون هناك عشرة"

T2: Chapter 15, Page: 380

"أعني، يا أمورة! إذا واصلنا بمعدلنا الحالي فلن يكون هناك في خلال مائة سنة عشرة آلاف في هذه الجزيرة"

According to the Merriam-Webster Dictionary, (duckie) means (darling) or (cute). Again, T1 uses the same word used in the previous example حبيبتي. It provides the meaning but there are other alternatives that could be used, such as عزيزتي. T2, on the other hand, uses أمورة, which provides the meaning but is more of an everyday spoken word and not an MSA term, as it is not found in some Arabic dictionaries such as Almaany Dictionary.

The following example presents many translation challenges, ranging from semantic, phonetic, to syntactic issues.

ST: Chapter: 8, Page: 139

He looked at her again with his wicked blue eyes. "Why," he began, in the broad slow dialect, "Your Ladyship's as welcome as Christmas ter th' hut an' th' key"

T1: Chapter: 8, Page: 150

نظر إليها ثانية بعينيه الزرقاوين الخبيثتين.

بدأ بلهجة موغلة في العامية "إني أرحب بك كما أرحب بعيد الميلاد. خذي المفتاح وكل شيء سيكون هناك."

T2: Chapter: 8, Page: 171

ينظر إليها مرة أخرى، بعينيه الزرقاوين الخبيثتين.

بدأ، باللهجة العامية البطيئة: "ليه، سموك أهلا بيك زي الكريسماس كوخك والمفتاح وكل حاجة."

This statement is a welcoming statement said by Mellors to Connie. He welcomes her to his hut and invents an image that is not used in standard English. This example includes the word (th') which refers to the English article (the) and corresponds to the Arabic article الـ. There are other forms of spelling this article used in the novel by Mellors such as (t') as in (t' light) meaning (the light). The reduction of the definite article (the) to (th') or (t') in other instances is a feature of the spoken EME. T1 uses the Arabic الـ which is an Arabic definite article. However, T1 uses it one time with the word (th' key) and omits (th' hut). In the same way, T2 follows the method in using the Arabic definite article but it translates (th' hut) without including an article. Yet, another word that seems to be challenging is (ter). According to the WordSense Dictionary, (ter) is a dialectal form of preposition that means (to). None of the Arabic translations include this preposition and therefore, they do not match the ST. T1 appears as (take the key) and it omits (th' hut), while T2 appears as (your hut and the key). Both T1 and T2 add (and everything), which is not included in the ST and I cannot find a reasonable justification for these additions. The deletion of (ter) and the additions just discussed do not add coherence or meaning to the contexts. The syntax of both translations is faulty, which hinders understanding of both. Misunderstanding the ST image in T1 and T2 has resulted in issues such as using messy Arabic syntax and making unclear translations.

5. Discussion

The analysis covers the most common and most complicated characteristics of EME, which challenge the understanding of readers of the ST as well as translators. Apparently, the strongest distortion in EME is related to the use of different forms of pronouns and to the omission of letters. Generally, the translators do not seem to find difficulty in understanding and translating EME except in some instances. The most prevalent translation strategies used in the two Arabic translations are paraphrasing and free translation.

As stated previously, EME is used mainly by Mellors. This is done on purpose to distinguish Mellors's identity, like his background, social class and geographical belonging, which are different from other characters. It also tells us about his occupation, since EME is used by people of working-class occupations (Leith, 1980). In addition, he uses dialect in informal speeches, like when addressing sexuality. Obviously, the two Arabic translations of Lady Chatterley's Lover deal with the language variety topic differently. T1 does not indicate any traits of dialect at all, while T2 employs the Egyptian dialect as the Arabic correspondent to EME. Yet it is important to note that T2 is not always consistent in using Egyptian dialect since sometimes it uses MSA, such as the use of منتظرة as an equivalent of (waiting) instead of the Egyptian word منتزرة.

T1 does not utilise the dialect feature in Mellors's dialogues and replaces it with MSA, which is not considered a dialect since it does not represent a geographical or class-based variety and because it is used in formal speech. Because of utilising this strategy, the ST heterogenous language is presented as homogenous in T1, which neither corresponds to the function of EME nor shows the contrast among characters. This domestication strategy is used to make the translation widely accepted and spread in the Arab world. Although

there are some Arabic literary works that are written in language varieties, Taha Hussein – a famous Egyptian writer and intellectual – argues that Nagib Mahfouth uses a type of language that is neither vernacular nor classical, which allows his language to be understood by every reader regardless of the reader's literacy (Abduallah, 2019). Even though Mahfouth is an Egyptian writer, he does not use vernacular Arabic in his writings. Mahfouth's choice to abandon the use of vernacular Arabic allows his literary works to prevail in the Arab world and gain a good reputation globally, as it is easy for a translator to translate standard Arabic rather than dialect.

Looking at T2, although the translator uses the Egyptian language variety and it shows contrast among characters in the novel, it is still not quite as effective as in the ST because the Egyptian language variety used in this translation is actually used by most (if not all) Egyptians. The Egyptian language variety used in the dialogue part in T2 is the standard dialect in Egypt and it does not imply class differences in the Egyptian community. The Egyptian language variety only tells that Mellors is capable of speaking a dialect (EME/Egyptian) besides standard language (English/MSA).

In regard to the applicability of the retranslation hypothesis, which is the major question of the thesis, the use of MSA makes T1 excessively domesticated since it does not use any Arabic variety as an equivalent to the ST's EME. T1 conforms to the retranslation hypothesis because it favours target readers as central receivers of the translation and it diminishes the element of language variety. On the other hand, T2 applies the standard Egyptian dialect which moves target readers to be close to the source culture by showing a contrast of how characters speak differently. Yet that is not enough to decide that T2 conforms to the retranslation hypothesis, since the Egyptian dialect used does not transfer the actual function of utilising EME in the ST.

6. Conclusion

Neither MSA nor the Egyptian language variety delivers the function of social class divides illustrated in the ST. To overcome such an issue of translating a dialect, first, a critical study of the function and the motive of using dialect in a ST is important prior to the selection of random target language varieties. Secondly, it is beneficial to look at other Arabic translations that contain dialect and see what kind of Arabic dialect is used and how it is used. In addition, a translator could seek help from specialised organisations in the Arab world such as the King Abdullah Institute for Translation and Arabization and the Literature, Publishing and Translation Commission whose work is not limited to translating but also publishing research on translation. Another important step for a translator is to write an introduction and present the actual theme of the ST and how Lawrence employs EME to stress social class differences. Also, it is important to explain that social class in the Arab world is expressed differently from its counterpart in Britain. These suggestions are important to produce a professional translation.

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Notes

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