نهج تعديل التواصل في ترجمة التنوع الأسلوبي

A Communication Accommodation Approach To Translation of Style Variants

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الملخص

يشير تنوع الأسلوب اللغوي في النصوص الأدبية إلى استخدام الكاتب الهادف لأصناف لغوية مختلفة من أجل إيحاء مفاهيم اجتماعية وأيديولوجية معينة للقارئ. لذلك ، وجب على المترجمين أن يتوخوا الدقة في ترجمة هذا التنوع اللغوي إلى القارئ في اللغة الأخرى.

ويستند البحث على مفهوم الناقد الأدبي الروسي ميخائيل باختين في دراسة التنوع اللغوي . كما وتهتم الدراسة بعرض العلاقة بين النصوص الأدبية ونظرية الصلة من أجل تسليط الضوء على هذه العملية. وقد أظهرت الدراسة أهمية مفهوم نظرية تعديل التواصل في ترجمة تنوع الأسلوب الأدبي. وبالتالي ، فإن الدراسة تؤكد أن ترجمة هكذا تنوع تعتمد إلى حد كبير على مبدأ التقارب من أسلوب اللغة الهدف. بعبارة أخرى، يقوم المترجمون تلقائيًا بالتقارب مع توقعات قراء اللغة الهدف. ولأجل توضيح هذه النقطة، فقد ركزت الدراسة على كيفية ترجمة أساليب لغوية متنوعة إلى اللغة العربية في رواية يوليسيس للكاتب المشهور جيمس جويس. وتهدف الدراسة إلى الاهتمام بدور التنوع اللغوي في النصوص الأدبية وطريقة ترجمة هذا التنوع إلى الأسلوب العربي. ويقتصر نطاق الدراسة على تنوع الأسلوب اللغوي في النصوص الأدبية الإنجليزية وترجمتها إلى اللغة العربية. وخلصت الدراسة عموما إلى أن المترجمين يميلون إلى التقارب مع أسلوب وتوقعات اللغة الهدف ، وان استخدام اللغة العربية الغير الفصحى في ميدان الترجمة أمر غير مرحب به.

Abstract

Style variants in literary texts refer to the purposeful use of different linguistic varieties by writers in order to imply certain social and ideological concepts to the reader. Translators should be scrupulous with rendering such varieties of language into the target reader.

The study examines style variation according to the perspective of the Russian literary critic Michael Bakhtin. The relationship between literary texts and the relevance theory is reviewed in order to shed light on this process. The study also shows the importance of the concept of communication accommodation theory in translating the literary style varieties. It underlines that the translation of these variants largely depends on the principle of convergence to the target language style. In other words, translators automatically converge to the expectations of the target readers. The study has concentrated on how different style variants in James Joyce's novel of Ulysses are translated into Arabic. The study aims to pay attention to the role of language variations in literary texts and in the way these variations are translated into Arabic style. The scope of study is confined to the style variants in English literary texts and to the translations of such variants into Arabic.

The study concludes that translators are inclined to converge to the style and expectations of the target language and the use of nonstandard Arabic varieties in translation is not encouraged in general.

1-Introduction

The problem of this study is the troubles experienced by some translators to convey the oddity of the style varieties in the original text to the target audience. So, translators may sometimes face the problem of how to deal with the nonstandard stylistic varieties of source text. The difficulty varies depending on the ideas that authors want to imply with these variants. Many scholars have written on style variation in sociolinguistic studies, yet an inquiry is necessary to figure out how translators would handle such stylistic issues in translation and their potentials to convey the implied ideas behind them to the target text reader.

It is hypothesized that the literary text writers employ the shifts in style to convey covert underlined meanings to the reader and that translators automatically adapt the style features of the target language to produce affects and ideas similar to the original text.

The theory of Howard Giles (1984) is adopted to analyze translators' performances. Translators may apply either convergence or divergence principle to shape the style of the target text taking into consideration socio-linguistic norms and rules of the target language. The aim of this study is to examine how language variations play a role in literary texts and to shed light on how the target language's literary traditions and norms could affect translation when it comes to the transfer such stylistic variations through translation. Generally, it is hoped that it would assist those who face difficulty in this regard. The study is limited to handle the style variants in English literary texts and to translations of such variants into Arabic.

2- Style Variation As Viewed By Bakhtin

Bakhtin (1981: 262) sees style variation in the distinctive forms and voices of speech. He uses the term heteroglossia to refer to the diversity of styles in a literary work. He also states that literary texts consist of variant stylistic features which express social and ideological functions. Moreover, he draws attention to the sociological function of style in his works through underscoring the view that style and content exist as a whole in literature. He explains that the concept of language stratification in society refers to the stratified parts of language such as dialects, occupational jargons, age and group specific uses of language. Moreover, he states that literary texts can use the diversity of language to form the dialogic structure because different styles convey different perspectives, worldviews and social realities by exposing the indisputable and sacred image of language to discussion. As such, stylistic variety in the literary text would imply certain messages to the reader.

He also argues that diversity of voices in the literary text presents a certain identity and worldview to the reader because it overshadows the proper use of language which serves to unify the prevailing ideological line of thinking (Bakhtin, 1981: 668).

Bakhtin (2001: 279) explains that people generally view literary language a homogeneous structure. Also, the literary and standard languages are usually perceived as synonymous. As a result, the social nonstandard stylistic variants in literary works are usually excluded from translation because the literary language is viewed as representative of the cultural, political and geographical unity of the nation.

 However, his views of language varieties clash with Bourdieu's which focused on the notion of the legitimate version of language. Bourdieu

thinks that all language performances in a society should be judged by consideration of legitimacy (Bourdieu, 1991: 53).

Bourdieu also claims that the use of standard version in a society would reinforce the content and stylistic leverage of language; it would draw the lines for language creativity and explain the stylistically decisive role of the literary genres. He further claims that the use of heteroglossia does not only impair the approved literary language in a society. Rather, it impairs the linguistic and ideological unity of the nation as well (Bakhtin, 1981: 668 & Bakhtin, 2001: 272).

3- Literary texts and Relevance Theory

Relevance theory, which looks at communication among people from a cognitive-pragmatic perspective, was outlined by Sperber and Wilson in 1986. They have built their concept on speaker's intention and stated that communication is a kind of inference-making by the listener or reader. Then, the first stage of communication is to decode speaker's utterance as a linguistic stimulus; the second stage is to make an inference and the third stage is to detect the underlying intention of utterance (Sperber & Wilson, 1986: 33).

If one looks at relevance theory in the light of literary texts, it will turn out that the more the reader gets contextual impact, the stronger the text achieves relevance. Readers could possibly make a wide range of inferences from the literary text. Thus, communication is realized by reader's ability to exclude a number of the farfetched inferences and grasp the information of the most relevant one (MacKenzie, 2002: 25). Authors could express their ideas either explicitly or implicitly. For instance, messages expressed by stylistic cues is one of the most important features of literary texts. The implicit meaning is understood by virtue of inferences depending on the text and context. Accordingly,

a relevance is achieved when the reader's background knowledge and context are brought together. In this sense, context is the most important element of relevance theory for it can encompass any assumption that might possibly be produced by human mind. It may include religious beliefs, memories, cultural traits, and information about society or from texts that reader or listener has read before. So, every utterance in the text can make a relevance effect (Sperber & Wilson, ibid: 15-45).

The context would correlate reader's old information with the new information, strengthens or supports a certain assumption and eliminates others so that a text or a stylistic element could make a contextual effect. Supposedly, this would contradict the old piece of information. The stronger the contextual effect is, the more effectively a reader makes a relevance. Relevance theory aims to maximize contextual impact (i.e. cost/profit relationship) by exerting minimum effort (Sperber & Wilson, ibid: 108).

Apparently, this is not applicable to the literary texts. In literary texts, the reader is supposed to exert as much effort as possible to understand the most effective relevance of text, no matter how difficult a stylistic element might be. For instance, it could be a use of figurative language, references and intricate stylistic variations or features. In other words, the more effort the reader of the literary text exerts, the higher the cognitive return of the text he reads. The higher the cognitive return, the more productive the reading experience that the literary text achieves. For instance, it is not expected that a reader, who superficially reads the texts produced by William Burroughs, would reach the highest level of reading pleasure with the least mental effort (Boase-Beier, 2004: 280).

Gutt (2000: 104) sees that a translator can rely on the relevance theory to produce interpretive similarity between the source text and the target text based on thoughts and ideas expressed either explicitly or implicitly. In other words, the more similar the source and target texts are in terms of explicitness and implicitness, the more similar the relevance is.

The representational-inferential communication put forward by the relevance theory may explain how certain stylistic features can create cognitive effects on reader. First, the reader analyzes stylistic elements (i.e. relevance clues) to form specific conceptual representations. Then, reader draws more complex meanings from the analyzed elements and then interacts with the context to make assumptions (Clark, 1996: 164). The same idea may apply to the translator. So, dialect variants in a literary text may communicate implicit meanings. Reading a text with speech variables is not an easy process. The reader may feel cognitively alienated by this linguistic diversity of speech and may experience difficulty in catching the intended message of the utterances. So, translator's task is represented in considering the communicative clues of both the source and target texts to grasp the ideological messages underlying the variant styles. According to Gutt (ibid: 134), stylistic features need to be preserved in translation to guide the target audience towards the expected assumptions in relevance to the text; therefore, such cues are also called communicative cues.

The text below is taken from the story of 'The Gold Bug' by Poe.(1994), which was translated into Arabic under the title " الحشرة

الذهبية could serve as a good example of this phenomenon. Here, it is necessary for the reader to decode the language variant spoken by the story character "Jupiter" in order to understand the text:

"Dar! Dat's it! – him neber plain of notin but him berry sick for all dat".

"Very sick, Jupiter! Why didn't you say so at first? Is he confined to bed?"

"No, dat he aint! – he aint find nowhar dat's just whar de shoe pinch".

"Jupiter, I should like to understand what it is you are talking about. You say your master is sick. Hasn't he told you what ails him?" (Poe, 1994: 18).

The preceding dialogue has been so briefly and freely translated into Arabic as follows:

"وكانت الأخبار التي حملها غير سارة فقد اخبرني أن سيده مريض وفي حاجة إلى مساعدة"

(Al-Hashara Al-Dhahabiya Wa Qisasun Ukhra, undated: 8)

Obviously, the translator here has paid no attention to the social implications expressed by the refracted dialectic variety and the stylistic features of the original text as he has provided a very brief rendering in a well formed standard Arabic. Probably, the target Arabic reader will not notice the effects of the purposeful use of such stylistic elements by the original author. Consequently, the target context would sound different to the Arabic reader from the context of source text because the issues expressed by the stylistic features in the source text have not been conveyed to the target text.

The concept of cognitive environment and context are closely related to each other. Cognitive environment is based on the assumptions made by a reader at the cognitive level. The meanings understood from a text would form the cognitive environment for a reader and the similarity in the cognitive environments of the communication partners leads to the common assumptions between them (Sperber & Wilson, 1986: 46).

4- Communication Accommodation Oriented Style and Translation Studies

The sociolinguistic theory of communication accommodation was introduced by Howard Giles in 1984. It explains that speakers usually accommodate speech according to their partners' expectations and characteristics. Thus, changes in language style take place in response to changes in communication conditions (Giles, 2016: 40).

In literary translation, communication accommodation theory may reveal the fact that the source text style cannot be directly transferred to the target text and that the same text would probably be produced with different stylistic features if translated by different translators. The style employed by translators is determined by the consistent and systematic choices they make. (Myers, 1989: 3).

The researcher argues that the concept of communication accommodation cab be applied in translation through employing the stylistic characteristics of target language by the translators.

Howard Giles (ibid: 42) shows that communication accommodation is prompted by the inclination to gain social acceptance by showing communicative similarity to others. Thus, speakers can converge to their partners' communicative features such as accents, dialects, vocal intensities, pause lengths and so no . In other words, people would gear their stylistic characteristics according to the expectations of their communication partners.

Accordingly, translators can also design different styles to match different target receivers. Proceeding from Giles's study, the researcher assumes that translators may modify the stylistic features of source text to appeal to the taste of target audience and to ensure the acceptance of translation in the society.

The non-standard language is seldom used in literary works because of the prestigious position of literature in society. Thus, the standard

language plays a normative and regulatory role in literature. The traditional grammar rules play a symbolic role in increasing the acceptability of text in society (Cameron, 1995: 95).

The idea of reflecting style variants in the translated target text has attracted many researchers. For instance, Suominen (2001) likens style variants to the muscles that move the novel's skeleton and give the novel its final shape and meaning. He also underlines the need to reconstruct stylistic variants in translation.

Lane Mercier (1995: 109) states that the notion of the correct writing and the well-accepted language is behind the difficulty of reflecting the nonstandard variants of literary works in translation. For instance, he explains that the social variants in "The Hamlet" by Faulkner (1940) were not reflected in the French translations. Consequently, the humorous effect of the work has not been conveyed into the translation. This made French readers perceive Faulkner as a tragic writer. Therefore, a translation committee have retranslated the work employing certain stylistic variables of the target language in the translation.

Lane Mercier (ibid: 117-118) states that the translation committee have aimed to achieve political, historical and institutional objectives; therefore, they have specifically chosen a local Quebec accent to translate the nonstandard speech variants in the literary work of "The Hamlet" into French. He also explains that such translation of the style variants have changed the target reader's sociolinguistic expectations and habits of reading a literary work.

The researcher thinks that the members of translation committee have apparently employed the communication accommodation strategy in order to meet the expectations of the target audience. This clearly shows that stylistic variants of a language can be used to indicate

social, political and ideological implications. Thus, the translator may prefer to meet these expectations or to break them in accordance with the convergence and divergence principles of communication accommodation theory.

In Arab society, there is a conviction that language variants over time can harm the image of standard language. Authors generally prefer to use the standard version to ensure readability in society. Moreover, there have been calls to save Arabic from foreign words and to take measures to achieve social unity through language. The concerns in literature are represented in the use of foreign words, non-standard elements, misspelling and mispronunciation (Murtadh, 1990: 95-105).

It has been pointed out that the use of non-standard Arabic in public occasions and in media would negatively affect the language and culture of society. So, people are encouraged to use the proper version of language and the call to use neat, plain and legible Arabic has become a social norm. This is clearly seen in the public speeches and in the translations of texts containing language variants. Such ideas as correct use and beauty of language have been indicators of national unity (Sayid Salih, 2020: 8-20).

5- Data Analysis and Discussions

Eight texts are randomly taken from Ulysses novel by James Joyce. The texts demonstrate some stylistic varieties. Then, translations of the sample texts are taken from the two translations of the novel by Taha Mahmoud (1994) and by Salah Niazi (2008) respectively. The study analyzes and discusses the data based on the communication accommodation theory introduced by Howard Giles in 1984.

ST(1):

"Read your own obituary notice they say you live longer. Gives you second wind. New lease of life." (Joyce, undated: 194)

TTs:

١- "يقولون إذا قرأت نعيك تعيش أطول. تشم نفسك ثانية. عمر جديد في الحياة."

(Joyce, 1994: 120)

٢- "إذا قرأت نعيك، يقولون فانك تعيش مدة أطول. تعطيك نفسا بعد جهد طويل. فرصة

جديدة لمواصلة العيش ." (Joyce,2008, P.1: 221)

Discussion:

The source text consists of three syntactically concise clauses. The absence of the conditional "if"; the auxiliary "will"; the subject pronouns and the linking conjunctions indicate the nonstandard style of the source text. Obviously, both translators have tried to match the Arabic style as far as possible, still the impact of the original nonstandard style is evident in their renderings. This probably serves to convey the possible interpretations expressed by such stylistic features of the original literary text to the target reader. However, both translators have been more convergent than divergent to the target audience style in their translations. The second translation has been more elaborative than the first one. Generally speaking, they have yielded stylistically acceptable translations.

ST(2):

"I was happier then. Or was that I? Or am I now I? Twentyeight I was. She twentythree. When we left Lombard street west something changed. Could never like it again after Rudy. Can't bring back time. Like holding water in your hand." (Joyce, undated: 299)

TTs:

١- "لقد كنت اسعد حالا آنذاك. أم لأنني كنت؟ أم لأنني أنا الآن ما أنا؟ كنت في الثامنة

والعشرين. وهي ثلاثة وعشرون عندما تركنا شارع لومبارد الغربي وتبدل الحال. لم يعد يعجبها

أبدا بعد رودي. لا يمكنك استعادة الماضي. كمن يقبض على ماء في يده. ,Joyce)

(177 :1994

٢- "كنت أكثر سعادة في ذلك الوقت. أو هل كنت أنا؟ أو وهل أنا الآن أنا؟ كان عمري

ثمانية وعشرين عاما. وهي ثلاثة وعشرين. حينما انتقلنا من شارع لومبارد غربا تغير شيء ما.

لم يعد يعجبها مرة ثانية بعد ولادة رودي أبدا. لا يمكن استرجاع الماضي. كالإمساك بالماء

في اليد." (Joyce, 2008, P.2: 93)

Discussion:

The source text starts with five small chunks with the fifth piece lacking the auxiliary "was". Then, a full sentence follows; and ends with three sentences having no subject pronouns and the last one lacking the auxiliary "is" as well. Despite that this variety of style is slightly reflected in the translations, yet both translators have evidently managed to converge to the Arabic style. The first translator has been more convergent in his translation than the second one as he has used more Arabic flavored expressions with less words. However, both translators have been successful in maintaining the difficulty and ambiguity of the stylistic manner of source text which make it open to different implications. Thus, the target texts are similarly liable to different interpretations   in spite of being perfectly orchestrated in Arabic styles.

ST(3):

"Like John o'Gaunt his name is dear to him, as dear as the coat and crest he toadied for, on a bend sable a spear or steeled argent, honorificabilitudinitatibus, dearer than his glory of greatest shakescene in the country. What's in a name? That is what we ask ourselves in childhood when we write the name that we are told is ours." (Joyce, undated: 377)

TTs:

1– "وعلى طريقة جون أو جونت نجد أن اسمه عزيز عليه، في معزة شعار النبالة الذي تزلف من اجله، على شريط قطري من فرو السمور رمح معسجد بسن لجين، فيحالكونهمسبغنبالنعم وأكثر معزة من أبهة أي منظر تهتز له المشاعر في البلد. وفيما يفيد الاسم؟ وهذا ما نسال أنفسنا في طفولتنا عندما نكتب الاسم الذي قيل لنا انه اسمنا." ,Joyce) 1994: 222)

2– "ومثل جون أو غونت، فان اسمه عزيز عليه، بمعزة شعار النبالة والصورة الزخرفية عليه وقد داهن من اجل نيلهن وثمة رمح مذهب أو مفضض مقسى على كتيفة سوداء من فرو السمور" في حالة كونه محملا بالأوسمة" اعز لديه من مجده في أعظم مشهد شكسبيري في البلاد. ما الذي يعنيه اسم ما؟ ذلك ما نسال به أنفسنا في الطفولة، حينما نكتب الاسم الذي اخبرونا بأنه اسمنا." (Joyce, 2008, P.2: 175)

Discussion:

In this text, the heteroglotic style of James Joyce is represented in coining new words (i.e. shakescene and honorificabilitudinitatibus) which is a common characteristic of his novel and puzzling to the readers at the same time. In addition, the first sentence is long, refracted and not well formed. Both of the translators have not been able to completely get rid of the stylistic influence of the original text . Still, they have produced translations convergent to the Arabic style. However, they differ in their choices of lexicals and way of wording the target text. The words (كتيفة سوداءand شريط قطري), (تزلفand داهن), (منظر and مشهد), (ابهةand أعظم) ,(معسجد بسن لجين and مذهب او مفضض), and (عندماand حينما), and (يفيدand يعنيه) have been respectively used by the two translators. Also, the two differ in handling the words coined by

the novel author. The first has rendered them into "فيحالكونهمسبغنبالنعم"

and "تهتز"; whereas, the second translator has rendered them into "في

حالة كونه محملا بالأوسمة" and "شكسبيري". Apparently, their interpretations

of the coined words are remarkably different. Although they have been

convergent to the Arabic style, they have skillfully conveyed the

original affect to the target audience.

ST(4):

"Love loves to love love. Nurse loves the new chemist. Constable 14A
loves Mary Kelly. Gerty MacDowell loves the boy that has the bicycle.
M. B. loves a fair gentleman. Li Chi Han lovey up kissy Cha Pu Chow.
Jumbo, the elephant, loves Alice, the elephant. Old Mr Verschoyle with
the ear trumpet loves old Mrs Verschoyle with the turnedin eye. The
man in the brown macintosh loves a lady who is dead. His Majesty the
King loves Her Majesty the Queen. Mrs Norman W. Tupper loves
officer Taylor. You love a certain person. And this person loves that
other person because everybody loves somebody but God loves
everybody." (Joyce, undated: 607)

TTs:

١-   "الحب يحب حب الحب.الممرضة تحب الصيدلي الجديد. كونوستابل ١٤ أ. يحب

ماري كيلي. جيري ماكداول تحب الصبي صاحب الدراجة. م.ب. تحب راجل أشقر. لي شان

هان ولهان يحب بوسي تشا بو تشاو. جمبو الفيل يحب اليس الفيلة. مستر فيرشويل أبو أذنين

نعلين يحب مسز فيرشويل أم عيون حوله. الرجل صاحب البالطو المكانتوش يحب سيدة

توفت. صاحب الجلالة الملك يحب صاحبة الجلالة الملكة. مسز نورمان اوتيس تحب

الضابط تايلور. أنت تحب شخصا ما. وهذا الشخص يحب ذلك الشخص لان كل واحد بيحب

واحد ولكن الله يحب الجميع." (Joyce, 1994: 352)

٢– "الحب يحب ليحب الحب.الممرضة تحب الصيدلي الجديد.الشرطي المرقم ١٤ أ. يحب ماري كيلي."غيزثي" ماك دويل تحب الصبي الذي لديه دراجة.أم.بي. تحب الرجل الأشقر. لي.تشي.هان يحب المحبوبة تشا.بو. تشو.جمبز، الفيل، يحب اليس، الفيلة. المستر فرتشويل العجوز ذو الأذن البوقية يحب المسز فرتشويل العجوز ذات العين المائلة إلى الداخل. الرجل الذي يرتدي المعطف المشع البني يحب السيدة التي ماتت. جلالة الملك يحب جلالة الملكة. المسز نورمان دبليو تيبر يحب الضابط تيلر. أنت تحب شخصا معينا. وذاك الشخص يحب ذاك الشخص الآخر. لان كل شخص يحب شخصا آخر لكن الرب يحب كل شخص."

(Joyce, 2008, P.2: 390)

Discussion:

The affect of the stylistic variety within the source text on the translators is seen through their renderings. The word "constable" has been rendered differently as " كونستابل" and " شرطي" by the two translators. Also, they have endevoured to match the Arabic style to the utmost. Yet, the first translator has opted to use some colloquial expressions in his rendering such as "راجل ", " بالطو", "بيحب" "ام عيون حولة" "ابو اذنيين نعلين" and so on. Probably , this mixture between the colloquial and the standard form of Arabic has been deliberately employed by the translator to communicate some of original features to the target reader. Whereas, the second translator has adhered to the standard version of Arabic in his translation. The two translations have been more or less convergent to Arabic design of style.

ST(5):

"Curious she an only child, I an only child. So it returns. Think you're escaping and run into yourself. Longest way round is the shortest way home." (Joyce, undated: 690)

TTs:

١- "غريب إنها الطفلة الوحيدة، وأنا الطفل الوحيد. هكذا تدور. تعتقد انك تهرب وإذا بك تواجه نفسك. تلف وتسوح وغير بيتك ما تروح." (Joyce, 1994: 395)

٢- "من الغريب إنها الطفلة الوحيدة وأنا الطفل الوحيد.هكذا عادت علينا بالنفع. تظن انك تهرب فتصطدم بنفسك. أطول الطرق اقصرها إلى البيت." (Joyce, 2008, P.3: 63)

Discussion:

The first sentence of source text lacks the verbs "is" and " am" respectively. The third sentence lacks the subject pronoun "you". Clearly, both translators have been convergent to the Arabic style in their renderings. Yet, the first translator has translated the expression "So it turns" literary into " هكذا تدور", whilst it is translated freely by the second translator into" هكذا عادت بالنفع علينا ". Also, the first translator has employed the Arabic colloquial to render the last sentence seemingly to create some stylistic affect similar to the original text.

ST(6):

"What's yours is mine and what's mine is my own." (Joyce, undated: 932)

TTs:

١-"مالك لي ومالي ملكي." (Joyce, 1994: 548)

٢-"ما تملكه لي وما املكه ملكي."(Joyce, 2008, P.3: 357)

Discussion:

The source text consists of one compound sentence of two parallel syntactic structure. This parallel style is reflected in the translations.

Yet, both of the translators have done that in a more Arabic Style. So, they have been successfully convergent in their translations to the target reader's style. Thus, the first translator has used parallel nominal clauses in his rendering; whereas, the second translator has used parallel verbal clauses to render the original text.

ST(7):

"Be just before you are generous." (Joyce, undated: 936)

TTs:

١-　"كن عادلا قبل أن تكون سخيا." (Joyce, 1994: 551)

٢-　"كن عادلا قبل أن تكون كريما." (Joyce, 2008, P.3: 362)

Discussion:

The source text is a simple imperative sentence. This variety of style is more like a text of wisdom or proverb than an ordinary directive text. Both translators have produced almost the same rendering except that they have differently rendered the word "generous" into " سخيا" and "

كريما" respectively. So, they have been smoothly convergent to the style

of Arabic reader.

ST(8):

"Let my country die for me. Up to the present it has done so. I didn't want it to die. Damn death. Long live life." (Joyce, undated: 969)

TTs:

١-"دع وطني يموت في سبيلي. وهذا ما فعل حتى الآن. وأنا لا أريد له الموت. تبا للموت .

لتحيا الحياة." (Joyce, 1994: 578)

٢- "دع وطني يموت من اجلي. لقد فعل ذلك حتى الآن. لم أرد أن أموت. اللعنة على

الموت. تحيا الحياة!" (Joyce, 2008, P.3: 410)

Discussion:

The style of the source text is obviously of motto variety. Both translators have differently interpreted the clause "I didn't want it to die". Both of translations are likely to be correct. Yet, the first translator's rendering is more compatible and in harmony with the whole meaning of the source text. Apparently though, both translators have been convergent to the target audience since they have produced appropriate translations that match the Arabic style.

6- Findings

Counting on the previous analysis and data above, one can draw the following findings:

1- The strategy of convergence is repeatedly employed in all translations by both translators.

2 -The strategy of divergence is barely used by the two translators.

3 -Generally, translators who have adopted convergence strategy are successful in providing translations that appeal to the style of Arabic audience.

4- The first translator utilizes both standard and colloquial Arabic to realize convergence to the target reader; whereas, the second translator sticks to the standard Arabic to do so.

5- Extreme stylistic varieties are not used in the target texts except for one case where the first translator has translated the heteroglossic expression " honorificabilitudinitatibus " into " فيحالكونهمسبغنبالنع " .

7- Conclusion

As the study has demonstrated, stylistic variety is used in literary texts to communicate social, political and ideological concepts. Therefore, translators are supposed to use the stylistic features of target text to convey such implications. It is reviewed that the employment of colloquial expressions in the target texts have made some stylistic effects similar to that of the original.

Research results have also showed that the eccentricity of stylistic variety is almost not experienced by the target language readers due to the convergence strategy used by translators.   However, the convergence of the literary text is not easily achieved and the translators are inevitably influenced by the original text style no matter how hard they might try. Moreover, the frequent use of convergence principle by translators indicates that mankind is socially and subconsciously inclined to converge to the style of target audience.

 As explained by the text examples, depending heavily on the standard Arabic by two different translators to achieve convergence to the target reader's style specifies that nonstandard dialect style is not welcomed yet in the Arabic traditions of translation. Generally speaking, it can be concluded that the employment of nonstandard stylistic varieties in the Arabic literary texts is not encouraged.

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