

Literary Style in the Arabic Translation of Charlotte Bronte's *The Professor*

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Abstract

This article deals with the translation of stylistic features in Charlotte Bronte's *The Professor* into Arabic. Aspects of Bronte's versatile style include the French air (French words, expressions and stretches of French language), figurative language, and lexis with intellectual and social significance. Bronte's text is compared with a published Arabic translation by Basil Saleem. The researchers highlight the translator's attempts to make the text flow smoothly to engage Arab readers in Bronte's universally appealing novel. The target text (TT) intimates modifications in author-text-reader relationships. The novelist's bilingualism, which is noticed in using French language at several junctures in the novel, is mostly dispensed with in the TT. In addition, imagery embedded in Bronte's figurative language is modified. Shifts can also be noticed in lexis conveying various associations. It is highlighted that translation is a sort of creative linguistic and cultural mediation.

Keywords: Literary Style, Fiction Translation, Charlotte Bronte, *The Professor*, Victorian Fiction.

1. Introduction

Literary style is an umbrella term that may include a broad spectrum of features referring to the manner in which writers convey their messages and thoughts. Various studies have dealt with conveying style between languages. The importance of translating style has been articulated by several translation scholars. For example, Shiyab and Lynch refer to style as "the most intrinsic component of every literary translation act" (2006, 262). Taking style into consideration in literary translation "suggests a concern with what goes beyond content" (Jean Boase-Beier 2014, 11). Indeed, a writer's style can convey thoughts, feelings and experiences with different personal, social, cultural and human dimensions. Put differently, an author's writing style may convey inner motivations and aspirations. In addition, it may reflect illuminating accounts of social, historical and ideological associations. Translators are expected to handle such features and associations carefully to avoid unclear misleading or erroneous renderings. They usually make decisions about the aspects that should be given priority. Some elements could be added while other ones could be modified or deleted. Hatab (2015, 185) articulates dilemmas posed by literary translation as follows:

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Since literature is usually viewed as a cultural portrait of nations and communities, it poses a great challenge to the translator who is sometimes torn between the aesthetics and cultural component of the source text and the culture of the target text reader

This study investigates translating literary style in Charlotte Bronte's *The Professor* into Arabic. Stylistic features are not treated as rigid significations merged within the ST textual matrix. They are rather approached as dynamic links or channels establishing vibrant connections between the world of the ST and that of the TT. Departing from prescriptive approaches that seek establishing equivalence between stylistic features in STs and those in TTs, this study is intended to contribute to new trends in translation studies interested in detecting patterns and reasons for stylistic modifications in fiction translation (Munday 2008; Saldanha 2011; Baker 2000). An important point is that style undergoes a mediation process. Hence, analysis is illuminated by the following parameters for mediated texts: (i) a mediated text is affected by the mediator's interpretation of the original; (ii) mediation through translation always has a purpose; (iii) the purpose the translation is intended to serve may differ from the purpose the original text was intended to serve; (iv) the audience for the translation is almost always different from the audience for the original text. (Malmkjær 2004, 22). These parameters for mediated texts are adopted as a theoretical framework for this study. Discussions are based on comparisons between Bronte's text and its translation into Arabic by Saleem (2017). Nine examples of Bronte's stylistic features are singled out. Each example is immediately followed by its counterpart in the target text (TT). Comparisons are intended to investigate differences between ST and TT. Modifications or departures from source text (ST) components will be pointed out. Translation strategies and suggested renderings will also be discussed for the sake of answering the following questions:

- What are the stylistic similarities and differences that can be noticed between the ST and the TT?
- What are the points that could have been taken into consideration while rendering literary style in the ST into the TT?
- How can literary style be better conveyed?

It is noteworthy that Saleem's rendering reflects his effort to convey the meanings of Bronte's text to Arab readers. His attempts at rendering the meaning of every single word can be clearly noticed. Saleem's rendering includes an introduction about the English novelist Charlotte Bronte, the author of the ST. Readers are given glimpses about her life, family and works. Saleem also deals with the challenges Bronte faced when she tried to publish her novel. He further mentions that he himself faced similar challenges when he tried to publish his own translation of this novel. It is hoped that the findings of the study will trigger further research dealing with stylistic features in fiction translation between Arabic and English as well as other language pairs.

2. Charlotte Bronte's *The Professor*

The survival of *The Professor* (1857) tells an uplifting story of success wrought by determination, resilience and an enlightened erudite mind. The novel did not see the light of day during its author's life

despite her recurrent attempts to have it published. Despite that unfortunate beginning, a considerable body of literary criticism has acclaimed the novel. According to Glen, "What we have been tracing in *The Professor* is not clumsy self-expressiveness, but a highly intellectual art" (2002, 48). Likewise, Cassell indicates that this novel "vividly portrays imaginative and practical impulses that have universal application" (2007, 46). Brontë's achievement as a writer comes at a time when different intellectual and "cultural constraints" are imposed upon Victorian women (Ezell 2003, 63). At a time when "Women from well-to-do backgrounds were not expected to pursue a career at all but rather to devote their efforts to making a good marriage" (Buzwell 2020, para. 6), Brontë embarks on a career in fiction writing despite limitations and unfair publishing terms.

The Professor is a bildungsroman tracing the journey of self-fulfillment taken by its protagonist, William Crimsworth. Although born an orphan whose mother dies shortly after his birth, William finishes his studies at Eton, a well-known respectable school in England. William seeks his maternal uncles' help to get a job. They offer him a position in the church on the condition of marrying one of his cousins. He declines this offer and its privileges. After a few months of working as a clerk in his brother's counting house, William quits due to his brother's cruel treatment. At the recommendation of a friend called Hunsden, William travels to Belgium to work as a teacher of English. In Brussels, he is tempted to a romance with Zuraide, the directress of a school where William gives afternoon classes. As action unfolds, William becomes aware of the directress's manipulative behavior. Meanwhile, William is attracted to a Swiss-English student, called Frances, who joins his English classes and works as a seamstress in the same school. Their relationship develops despite Zuraide's attempts to separate them. When Frances is forced to quit her job, William quits, too. Fortunately, they both manage to earn a living away from Zuraide's evil schemes. They get married and work hard to achieve their goals of leading a happy life. They establish a school of their own in Brussels. Then, they decide to return to England where they live with their son, Victor, who seems to be brought up in a way guiding him to follow on his father's steps.

3. Review of Related Literature

Style has been a topic of interest in translation studies, literature and linguistics. Studying stylistic features and their functions in literary works establishes connections "between linguistic discrimination and literary discrimination, which provides the critic specific features of style or 'style markers' that necessitate a more careful analysis or investigation" (Trrayo 2018, 3). In addition, "stylistics serves as the middle ground that forges the link or the overlap between linguistics and literary criticism as complementary disciplines" (Trrayo 2021, 69). For example, "Specific features showing 'consistency' and 'tendency' could serve as evidence in interpreting the text" (Ibid). In the same vein, Bradford maintains that "Every contribution to the vast and multifaceted discipline of literary studies will involve an engagement with style" (1997, xi)

Different studies discuss literary translation between English and Arabic. For instance, Boushaba (1988) investigates two Arabic translations of Khaleel Gibran's *The Prophet*. In addition, El-Haddad (1999) analyses two Arabic translations of Hemingway's *The Old Man and the Sea*. Mohamed (2018)

studies the translation of metaphors from Arabic into English with reference to Naguib Mahfouz's *Palace of Desire* and Ibrahim Nasrallah's *Time of White Horses*. Jan (2018) deals with challenges of cross-cultural translation in the Arabic versions of *Jane Eyre* and *Frankenstein*. To the best of the researchers' knowledge, translating stylistic features in Charlotte Brontë's *The Professor* into Arabic has not been discussed. The following sections illustrate translation issues relating to conveying Brontë's French air, figurative language and lexis with intellectual, social and cultural significances into Arabic.

4. Definition of Style

Several definitions reveal different aspects of style. For instance, Baker defines it as "a kind of thumb-print that is expressed in a range of linguistic- as well as non-linguistic features" (2000, 245). Baker's definition suggests that style is a special mark distinguishing a person's mode of expression. Almanna and Farghal see style "as any deviation that occurs within any language system (phonetics, graphology, semantics, grammar (morphology and syntax) and pragmatics), thereby creating marked and unexpected combination of sounds, graphics of writing, meanings, patterns of structures and so on" (2016, 7). From this perspective, style denotes expressing meaning in an unusual manner rather than a simple direct straightforward one. In their discussion of various definitions of style, Shiyab and Lynch explain, "To an author, style is the writer's personal manner of expressing him or herself. It is the way in which something is articulated, expressed, or even performed by an individual" (2006, 263). In other words, style can designate verbal as well as non-verbal acts. Similarly, Wales points out that "style refers to the perceived distinctive manner of expression in writing or speaking, just as there is a perceived manner of doing things, like playing squash or painting" (2014, 397). According to Huang, style refers to "the regular and typical choices of language by a writer or speaker, the result from which makes the language in text differ from the corresponding ordinary way of expression" (2015, 18). These definitions assert the significance of the manner in which a message is conveyed.

5. Translating Literary Style in Charlotte Brontë's *The Professor* into Arabic

5.1. The French Air

French words, phrases, sentences and segments of conversations abound in *The Professor*. Brontë's use of French can be attributed to her experience of studying in Belgium. She is sometimes referred to as "hybrid" as she had transformative life experiences in both Yorkshire and Belgium (Sutherland 2018, para 3). Starting with the title of the novel, one notices that Brontë's protagonist who is referred to as a professor does not really work as a professor, i.e. a university faculty member as it may first come to readers' minds. He rather works as a school teacher in Belgium wherein French is one of the spoken languages. It is in chapter (VII) that readers realize the word "professor" is used to convey its French rather than English denotations. Upon hearing Mr. Brown's recommending him to work as a professor, the narrator relates his response as follows,

"The word "professor" struck me. "I am not a professor," said I.

"Oh," returned Mr. Brown, "professor, here in Belgium, means a teacher, that is all."

(Brontë 1857/2019, Ch. VII, not paginated).

While some critics find Brontë's use of French exaggerated and intended to attract attention to her knowledge and experience of studying and working in Brussels, others see it as "singularly effective" boosting "the humor, as well as the drama of the novels" (Morphet 1989, 8). Brontë's use of French seems to go beyond conveying personal experience. Ramais argues that the French passages in *The Professor* "do more than add local color or boast of the author's then still fresh mastery over French" (2019, 72). Ramais also points out the protagonist's "openness to multilingual and multicultural exploration" (2019, 74). Thus, Brontë's use of French may epitomize an interplay of personal, historical, cultural and dimensions of the Victorian era.

The TT reflects the translator's tendency to convey the propositional content rather than the aesthetic and biographical features of Brontë's modes of expression. This tendency can be noticed in the translation of the title of the novel in example 1 below.

ST1: The Professor (Title of the novel)

TT1: الأستاذ (عنوان الرواية)

In example 1, the word "Professor," is rendered into "أستاذ" (teacher), a word commonly used to refer to instructors working in schools rather than universities or higher education institutions. Speakers of Arabic usually use the word "دكتور" (doctor) to refer to instructors working in such institutions. In formal discourse, two words "الاستاذ الدكتور" (full professor) are used to convey the academic import of the word "professor." Saleem, the translator of the Arabic version, dispenses with the foreign/French element suggested by the ST title. It is true that the TT does not have the dramatic effect noticed in the ST as the TT sacrifices the element of surprise regarding the job of the protagonist. However, the text is simplified and TT readers are directly introduced right from the outset into this element of plot and characterization. In other words, the translator's choice indicates a concern about providing TT audience with a text with clear content.

In addition to the title of the novel, French words and segments are used in various descriptions of setting and characters' physical appearances and emotional states. For example, one notices French lexical items and expressions like "RETROUSSE[sic] Ch. III," "my AMOUR-PROPRE[sic] Ch. III," "CROISEES[sic] Ch. VII," and "Numero---Rue Royale (Ch. VII). Their renderings into Arabic go as follows "حساس (فصل 3، ص 34)" (sensitive, Ch. III, 34), "حبي لذاتي (فصل 3، ص 34)" (Literally my love of myself, Ch. III, 34), and "CROISEES[sic] Ch. VII" is deleted. As for the expression "Numero---Rue Royale (Ch. VII)," it is rendered into "رقم -شارع رويال، فصل 7، ص 75" (number---Royal street, Ch. VII, 75). Saleem's renderings reflect the difficulty of conveying the French air felt in ST lexis. For instance, the word "حساس" (sensitive) is an inaccurate naturalization of "RETROUSSE [sic]" describing Mr. Hunsden's nose. The distinctive French aura suggested by Brontë's choice of lexical item is likely to remain inaccessible to TT audience. As for the literal translations of "my AMOUR-PROPRE[sic]" (my

love of myself) and “Numero---Rue Royale,”(number---Royal street), they semantically fare better as they convey the propositional content of their counterparts. However, they lack French aspects noticed in the phonetic and orthographic features of Bronte’s expressions. Loss is also noticed in the deletion of “CROISEES[sic]” which describes the windows of the protagonist’s convenient hotel room in Brussels. Using a French word may express the narrator’s hope for a better life opportunity in this city. Such intimation is absent in the TT. Again, the TT reflects its translator’s emphasis on the propositional content of the ST to help readers comprehend the text easily.

More French elements appear at several junctures in the novel. Upon arriving at Brussels, the narrator says,

ST2: Having alighted from the diligence, a fiacre conveyed me to the Hotel de ——, where I had been advised by a fellow-traveller to put up; (Bronte 1857/2019, Ch. VII, not paginated).

TT2: كوني ترجلت من الديليجنس أخذتني عربة الى فندق حيث نصحني زميل ان انزل هناك، (سليم 2017: فصل 7 ص 73)
(73)

French features in example 2 include the “diligence,” “fiacre” and “the Hotel de ——.“ Saleem transfers “the diligence” into "الديليجنس" (the diligence). Actually, this word is mentioned earlier in the novel and it is both transferred and paraphrased as "الديليجنس (مركبة فرنسية) ، سليم 2017، فصل 7، ص 73" (the diligence, a French vehicle, Saleem 2017, Ch. 7, 73) in its first occurrence a few lines earlier in the text. In other words, two strategies, transference and paraphrase (or a couplet according to Newmark’s procedures, 2001, 91) are combined to convey as many aspects of the ST as possible. As for “fiacre” and “the Hotel de ——.” in the ST, they suggest arrangements made to convey travelers to a certain hotel as soon as the diligence reaches a certain point in Brussels, similar to procedures done in Paris. In the TT, the word “fiacre” is naturalized into "عربة" (carriage) which does not convey French associations of “a small hackney carriage, named after the Hotel de St Fiacre, Paris, where these vehicles were first hired out” (<http://www.thefreedictionary.com/fiacre>). Translating “the Hotel de---,“ into "فندق" (a hotel) also misses the French linguistic features as well as the suggestions made about travelling and economic activity that started originally in France and spread to other countries like Belgium. French specificities of “fiacre” and “the Hotel de...” are totally lost. Saleem could have used a note to explain their significance and connections to business relating to public transportation and tourism in some European countries. However, notes could be distracting and may require extra mental processing.

It is worth mentioning that having full access to French phonetic and orthographic aspects is not easy due to linguistic and cultural differences between Arabic and French which belong to different language families, the former being Semitic while the latter is a Romance language.

5.2. Figurative Language

Figurative language is a stylistic feature including a wide array of devices like similes, metaphors, metonymy, synecdoche, and hyperbole. Basically, these devices include comparisons establishing

unexpected connections among items, states, actions and experiences that do not coincide in literal or straightforward modes of expressions. Such connections are likely to create memorable and engaging imagery boosting reader-text relationship due to their trenchant and perspective intimations. According to Cohen, "Most dramatically in *The Professor*, Brontë's practice of precariously piling up objective metaphors gives vivid form to the idea of embodied human subjectivity, of an interior with the properties of a material entity" (2003, 453). The examples below illustrate issues relating to translating Brontë's figurative language.

Recalling his experience in Belgium brings to the narrator's mind transient dreamy memories. A simile portrays the way these memories fade away leaving a favorable impression on him as follows:

ST3: ...they sink, each and all, like a light wreath of mist (Brontë 1857/2019, Ch. VII)

TT3: (و يغرقون، كل واحد منهم، مثل غشاوة خفيفة. (سليم: فصل 7، ص. 72)

The TT has no clear reference to the pleasant feeling resulting from the narrator's memories of Belgium where the narrator pursues his dreams. The TT sacrifices the image "wreath of mist" which is rendered into "غشاوة" (membrane/covering). Thus, TT readers are given an image of an item that blurs vision while the ST includes an image of a beautiful misty figure conveying a variety of emotions. The aptness of Brontë's imagery is noticed in depicting a scenario possibly intertwining the joys and sorrows of the past. The researchers suggest the following rendering:

و تغرق كلها مثل إكليل أثيري رقيق.

The narrator's attempt to make his way in the world is related in an inspirational mode. Some of his meditations on his journey to Belgium go as follows:

ST4: Yes, at that epoch I felt like a morning traveller who doubts not that from the hill he is ascending he shall behold a glorious sunrise...He knows that the sun will face him, that his chariot is even now coming over the eastern horizon, and that the herald breeze he feels on his cheek is opening for the god's career a clear, vast path of azure, amidst clouds soft as pearl and warm as flame... I mounted now the hill in shade; there were pebbles, inequalities, briars in my path, but my eyes were fixed on the crimson peak above; my imagination was with the refulgent firmament beyond, and I thought nothing of the stones turning under my feet, or of the thorns scratching my face and hands. (Brontë 1857/2019, Ch. VII).

TT4:

أجل في تلك الفترة شعرت كأنني رحال لا يشك في التقاطه لمشهد شروق شمس براقعة من خلف التلال؛ ماذا لو كان الطريق ضيقا، منحدرًا و حجريًا؟... يعلم ان الشمس ستواجهه، ان عربته الآن قادمة من الافق الشرقي، و أن النسيم الذي يداعب وجنته يفتح للتقدم طريقًا واسعة سماوية بين الغيوم الناعمة كالألء و الدافئة كاللهب...صعدت التلة؛ كان هناك حصى و أشواك في طريقي و لكن كانت عيناى مسمرتين على القمة القرمزية في الأعلى؛ كان خيالي محلقا في السماء الزرقاء، و لم أعر بالا للصحور تحت قدمي، و لا الى الأشواك التي تخدش يدي و وجهي. (سليم 2017، فصل 7، ص 72)

Determination, perseverance and hope all figure in the narrator's descriptions of his trip to Belgium. Going there is related metaphorically in terms of ascending a hill leading to new avenues of hope. He may come across thorny paths, but he is determined to continue till the end. He is carried by a chariot and

breeze serves as a herald bringing news of “the god’s career.” Bronte’s protagonist is aware of the challenges lying ahead. While “sunrise” conveys hope, “the hill in shade,” “pebbles,” “briars,” “stones,” and “thorns” intimate hardships. Whether the path be easy or fraught with dangers, the speaker is seeking the “summit” and his mind is preoccupied with the bright “firmament.”

The TT reflects the translator’s efforts to convey the narrator’s meditations and strong will. However, the contrast between “sunrise” and “shade” disappears as the latter is deleted in the TT. Second, the struggle, hard work and competition involved in the narrator’s journey of finding a better opportunity can be felt in his being carried by a “chariot,” a vehicle drawn by horses, used in ancient racing and warfare. The TT renders “chariot” as "عربة" (carriage) which mainly refers to a means of transportation without any other connotations as there is no textual or contextual indication of fighting or racing in the TT. Third, the TT may not convey the variety of possible hardships awaiting the narrator as “briars” and “thorns” are both rendered into "اشواك" (thorns). Fourth, The TT does not fully include supernatural elements that figure in the phrase “opening for the god’s career a clear, vast path of azure.” The segment is translated into "يفتح للتقدم طريقا واسعة سماوية" (opening for progress a wide heavenly road.” The TT reduces “the god’s career” into "التقدم" (progress). It is noteworthy that the ST conveys “Brontë’s remarkable knowledge of scripture, classical myths, Celtic lore, narrative, and insights into human nature” (Weiler 2019, 4). The inaccessibility of the ST brings to mind Benjamin’s confession “that all translation is only a somewhat provisional way of coming to terms with the foreignness of languages” (2000, 19). Translators are unlikely to take paved easy-access trails conveniently leading to vicissitudes of STs. The researchers believe that paraphrasing religious connotations as well as those relating to war in ancient times will render the TT wordy and it may distract readers’ attention from major action in the novel.

Figurative language also figures in interesting interactions between characters. A person with irrational opinions is compared to a mad March hare. Hunsden tells Frances that her passionate feelings about Switzerland would make her like a mad March hare. Consider the following example:

ST5: “You would be mad, then—mad as a March hare—to indulge in a passion for millions of shiploads of soil, timber, snow, and ice.” (Bronte 1857/2019, Ch. XXIV).

TT5: "ستكونين مجنونة، حينها-مجنونة كأزار هنا- لتنعمي في عاطفة لملايين حمولات بواخر من التراب، الخشب، و الثلج." (سليم 2017، فصل ، ص. 285)

The ST includes the simile “mad as a March hare” used in English to convey excitement and extraordinary activity. Referring to hares, Holley & Greenwood explain, “From literature, proverb and scientific publications, two aspects of the behavior of the brown hare, *Lepus Capenus*, are well known. First, they ‘go mad’ in March. Second, boxing is their most spectacular form of male-male competition for mates” (1984, 549). In other words, connections between hares and madness in their mating season are familiar to readers of the ST as these connections figure in “literature, proverb and scientific

publications” (Ibid). However, these notions are not common in Arabic. The TT text includes "مجنونة كأذار" (mad like March here) which is confusing for TT reader who are unlikely to establish any connections between madness and March which represents beauty and fair weather in the Arab world. A literal translation like "مجنونة كأرنب أذار البري" (mad like a March hare/wild rabbit) can convey the meaning of the ST simile although it can be odd in Arabic. Another point is that the TT lacks a counterpart for "ice." This deletion changes features of the ST which refers to natural resources and phenomena in Switzerland in economic and business/trade terms. It is better to add "الجليد" (ice) to alert readers to Hunsden's mode of expression which reflects sense of humor as he encapsulates the Swiss experience in a frame of mere loads of material objects loaded in ships. In other words, the TT misses his tendency to highlight material aspects of human life. A note may also be needed to explain connections between madness and a March hare, which can go as follows:

يوصف الأرنب البري بالجنون في شهر أذار لنشاطه الزائد و دخوله في صراع مع نظرائه.

Some translation scholars are in favor of using footnotes. Nabokov explains, "I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page" (1955/2000, 83).

5.3. *Lexis with Social, Cultural and Intellectual Significance*

In *The Professor*, references to different means of transportation, mansions, halls, and factories convey aspects of Victorian social and cultural experience. Such aspects reflect the wealth and financial growth achieved by those involved in the manufacturing industry. In fact, Bronte's language hints at complex interactions between economic activity and social mobility. In addition, educational establishments like schools further illuminate the intellectual atmosphere of action. Conveying such intimations into Arabic poses different translation issues. For instance, due to lexical gaps, the TT includes the same rendering for different lexical items in English sacrificing the variations embedded in the ST. Avoiding translation strategies like paraphrases, notes and descriptive equivalents emphasizes the translator's tendency to simplify the TT. In other words, priority in translation is given to readers of the text in Arabic.

Characters travel using different means of transportation. This comes as no surprise in a novel wherein travelling is an important theme. Carriages, gigs, fiacres, and diligences appear throughout the novel. In addition, the word "chariot" appears in William's meditations on his journey to Belgium. According to Byrne (2015, 198),

Keeping a carriage was one means through which people could achieve mobility of status. On a practical level, carriages opened up opportunities to travel to social events, but carriages also allowed their owners to exhibit their wealth. Of course, the specific model of carriage more subtly reflected its owner's income.

The translator renders all the means of transportation into "عربة" (carriage). The only exception is the word 'diligence' which is transferred and paraphrased as already mentioned in example 2 above. Thus the TT sacrifices variations suggested by the different lexical items mentioned in English. For example,

Edward, the protagonist's brother uses a gig to go to his mill. Going to work in his brother's gig is a privilege that William is not entitled to. In fact, his brother explains "I like to have the seat in my gig at liberty for any gentleman whom for business reasons I may wish to take down to the hall for a night or so" (Ch. II). As a man of no significant material wealth, William appears at a disadvantage and not eligible to accompany his brother in the gig. The seat seems to be preserved for "any gentleman" with whom Edward can do business. Connections between gigs and social standing appear in the works of other writers. For example, "Austen portrays the gig as a particularly potent marker of its owner's status as nouveau riche or a member of the rising mercantile classes" (Byrne 2015, 198). The ST shows a troubled atmosphere pervading the relationship between the two brothers and seems to reach an anticlimax wherein misunderstanding, selfishness, anger, and violence hold the stage. When William could not stand his brother's (employer's) offensive words, he quits the job on the spot. Edward responds violently as can be noticed in the following example:

ST 6: He took down the heavy gig whip hanging beside his mackintosh. (Bronte 1857/2019, Ch. V)

TT6:

و تناول السوط المعلق بجانب معطفه (سليم 2017، فصل 5، ص 56)

Different translation issues appear in the TT. First, "the heavy gig whip" is rendered into "the whip." Deleting "heavy gig" renders the TT less forceful as it lacks the connotations about Edward's arrogance and dehumanizing act toward his brother. A whip is usually used to spur horses to move faster. In fact, Edward's unfriendly manners are clearly noticed earlier in his whipping his horse, Jack: "Once or twice Jack seemed disposed to turn restive, but a vigorous and determined application of the whip from the ruthless hand of his master" (Ch. II). A whip can also be associated with slavery. Plasa considers Bronte's allusions to slavery to be "an effective means of understanding the oppression and injustice to which the worker is subjected by early to mid-nineteenth century industrial capitalism" (2000, 7). In their discussion of dialects in literary translation, AL-Khanji and Ennasser maintain that "The linguistic organization of a text will predetermine to a certain degree the kind of 'picture' one may compose of a protagonist" (2022,152). Indeed, William seems to be treated as a slave while employed by his brother. Second, "mackintosh" is rendered as "معطف" (coat) which does not reflect the features about its being waterproof. Thus, an aspect of the ST is missing in Arabic. According to Hatim & Munday, it is possible to "come across translations where the vocabulary of a given language may well be recognizable and the grammar intact, but the sense is quite lacking" (2004, 14). An addition like "المضاد لماء المطر" (rain waterproof) can explain this point. The following rendering better conveys aspects of the ST:

و تناول سوط عربة الخيل الثقيل الذي كان معلقا بجانب معطفه المضاد لماء المطر.

The expressions "عربة الخيل" "horse carriage" and "معطف مضاد لماء المطر" "waterproof coat" clearly express the inhumane treatment William gets at the hands of his brother and the type of coat Edward wears, respectively.

The novel reflects further aspects of Victorian life. Let us consider the following example:

ST7: Once during my clerkship I had an invitation to Crimsworth Hall (Bronte 1857/2019, Ch. III)

TT7:

مرة خلال دوامي استلمت دعوة الى بيت كريمسوورث (سليم 2017 ، فصل 3، ص. 32).

The word "Hall" refers to a large and imposing house of a wealthy person. Saleem seems to be unaware of the social associations of this lexical item which refers to "the great house of an estate; manor." He gives two renderings, "صالة" (hallroom) and "بيت" (home). As for "صالة" (hallroom), it could refer to different entities like part of a public building that can be used for exhibitions or official gatherings. It is also used in spoken Arabic to mean a living room. As for "بيت" (home), it can refer to a building or place of living/residence regardless of the wealth or financial standing of its owners.

Related words include the word "mansion." Describing the area surrounding Crimsworth Hall, William says,

ST8: "Here and there mansions, similar to Crimsworth Hall, occupied agreeable sites on the hill-side." (Bronte 1857/2019, Ch. II)

TT8:

و انتشرت هنا و هناك منازل أشبه ببيت كريمسوورث احتلت مواقع مناسبة جانب التل. (سليم 2017، فصل 2، ص. 23).

Mansions are rendered as "منازل" (houses) not necessarily suggesting their being very large or expensive as the ST indicates. It is better to say "منازل فخمة" (grand houses) to convey construction and building activity connected with the manufacturing industry suggested by Bronte.

Bronte imbues her narrative discourse with some intellectual controversies that were of some concern in 18th century Europe. In an epistolary introduction, William writes down his meditations on his relationship with his addressee as follows:

ST9: What animal magnetism drew thee and me together I know not; certainly I never experienced anything of the Pylades and Orestes sentiment for you" (Bronte 1857/2019, Ch. I).

لا علم لي بأي جاذبية جمعتنا معا، لم أختبر شيئا كمشاعر بيلاديس و أوريستيس تجاهك. (سليم ، فصل 1، ص13):TT9:

The narrator conveys his friendship with Charles in terms of a mysterious inexplicable connection in "What animal magnetism drew thee and me together I know not". Regarding the expression "animal magnetism," Lanska & Lanska explain "In the late eighteenth century, Franz Anton Mesmer (1734-1815) promulgated "animal magnetism" as a pervasive property of nature that could be channeled as an effective therapy for a wide variety of conditions" (2007, 301). The therapeutic potential of Mesmer's treatments was "supported by glowing testimonials, in some cases from socially prominent individuals" (Ibid). Although Mesmer's views were discredited by proponents of the scientific method, "animal magnetism" is still discussed in topics related to hypnosis (Pintar & Lynn 2008, 12-30). Incorporating this expression in Bronte's text reflects her awareness of controversial viewpoints in the history of human thought. It also indicates her interest in intangible aspects of human behavior including features so impalpable as personhood. In the TT, the expression "animal magnetism" is reduced into "جاذبية"

(attraction) which is very unlikely to be connected with mesmerism or hypnosis. Literal translations like "جاذبية حيوانية" (animal magnetism) or "جاذبية مغناطيسية" (magnetic attraction) would be odd and confusing in Arabic. The translator's choice further confirms his attempts to make the text accessible to TT readers.

6. Conclusion

Translating stylistic features between English and Arabic involves certain modifications triggered by various factors. A translator needs to make decisions about keeping, modifying, adding and/or deleting certain elements to bring about an adequate translation. This study deals with translating literary style in Charlotte Bronte's *The Professor*. The features addressed include the French air (French words, expressions and stretches of French language), figurative language, and lexis with intellectual, social and cultural associations.

Bronte's use of French words, expressions and some conversational interactions achieves different goals like creating distinctive shades of meaning, expressing a character's hopeful expectations, and conveying economic activity and business relating to tourism and public transportation. In addition, French diction creates suspense and dramatic effects. It also intimates an air of elegance especially when describing a character's physical appearance. Saleem chooses to sacrifice most French aspects for the sake of granting TT readers easier access to the text in Arabic. As for French phonetic and orthographic features, they are usually lost in Arabic due to the fact that French and Arabic belong to different language families, Romantic and Semitic respectively. However, some French elements are conveyed into Arabic using transference and notes.

As for figurative language, the Arabic translation includes less complicated imagery compared with its English counterpart. Less vivid portrayals of character attitudes and modes of expression can be attributed to a translator's concern about TT audience that could be distracted by using a lot of footnotes or parenthetical material.

Further translation issues arise when dealing with lexis having intellectual, social and cultural associations. Bronte's diction conveys aspects of Victorian life like education, social mobility, and manufacturing industry. To deal with lexical gaps, a translator could use the same rendering for different lexical items in English sacrificing the variations embedded in the ST. Avoiding translation strategies like paraphrases, notes and descriptive equivalents emphasizes the translator's tendency to simplify the TT. In other words, priority is given to TT readers.

Finally, in an increasingly globalized world, translation will continue to navigate through spatio-temporal dimensions of texts representing and shaping human experiences. This multifarious practice enables TT readers to step into another world that could be otherwise unknown to them.

الأسلوب الأدبي في الترجمة العربية لرواية شارلوت برونتي (الأستاذ)

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الملخص

تتناول هذه المقالة ترجمة بعض السمات الأسلوبية لرواية (الأستاذ) (1857) للكاتبة شارلوت برونتي (1816-1855) إلى اللغة العربية. وتركز الدراسة على استعمال اللغة الفرنسية ولغة المجاز ومفردات ذات دلالة فكرية واجتماعية، ويعتمد التحليل على مقارنة نص رواية برونتي بترجمة منشورة لباسل سليم (2017)، إذ تعكس لغة برونتي براعة كبيرة وتنوعاً في الأسلوب يحمل أبعاداً شخصية واجتماعية وعالمية، ويظهر البحث محاولات المترجم تقديم نص سهل يجذب القارئ العربي لرواية برونتي ذات الطابع العالمي، حيث تبدو تعديلات على العلاقات بين الكاتب والنص والقارئ، فلا يكاد يظهر استخدام الكاتبة للغة الفرنسية لأن المترجم استبدلها بتعابير عربية إلى حد كبير، كما طرأت تعديلات على التصوير الفني للغة المجاز في النص الأصلي، وكذلك تظهر تحولات في المفردات ذات الدلالات المتنوعة، مما يؤكد أن الترجمة هي وساطة إبداعية لغوية وثقافية .

الكلمات المفتاحية: الأسلوب الأدبي، الترجمة الأدبية، شارلوت برونتي، رواية الأستاذ، الأدب الفكتوري.

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