Reading the Possible World of the Text in the Translation of Two Novels "Al-Aswad Yaliqo Bek" and "Mamlekat Al-Ghoraba" Based on Umberto Eco's Theory

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ABSTRACT

Writers of contemporary Arabic novels create a specific possible world by using their own vocabulary, grammatical structure, and style in their narrative. In the translation process, the translator must carefully explore the meaning of the vocabulary, grammatical structure, and style of the author and try to choose an equivalent that is both close to the possible world of the source text and the author and covers the frameworks of the target text. In this study, relying on the descriptive-analytical method, the reading of the possible world of the text in Akbari's translation of the novel "Al-Aswad Yaliqo Bek" by Ahlam Mostaghanemi and Ameri's translation of the novel "Mamlekat Al-Ghurba" by Elias Khoury has been analyzed and examined in the light of Umberto Eco's theory. The results of the research show that in the vocabulary reading section, considering the examples discussed, it can be said that the translators, by utilizing their talent and expertise in analyzing and interpreting the text and subsequently selecting relatively mature and appropriate equivalents, have been largely successful in understanding the possible world of the author and the exchange between the two texts. They have been able to place Arabic words in the form of Persian words and select the most appropriate and closest equivalent to the text. However, it should be noted that in some instances, there have been inadequacies and slips in the translators' depiction of the possible world of the text.

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1_Introduction

Translation is a means of establishing relations between nations and cultures. The use of linguistics and translation techniques leads to the emergence of a fluent, understandable translation and also the advancement of scientific, social and anthropological goals (Ahmadi and Bighal, 1400: 115). One of the fields related to interdisciplinary studies is translation studies. Today, translation studies have become an interdisciplinary scientific branch that is methodical and theory-oriented and is no longer limited to examining the correctness or incorrectness of a translation (Pashazadeh and Zodranj, 1403: 139). Criticism and pathology of translation in light of the theories of this field has always been one of the topics of interest to researchers. By relying on various theories of translation, it is possible to criticize and pathology the translations presented from various texts, especially literary texts, and pave the way for translators to provide appropriate translations of other novels. "Translation theory is both a new field and it is not; Although translation theory was first introduced as an independent field in the International Bibliography of the New Language Association in 1983, it is as old as the Tower of Babel. Some literary scholars say they have never heard of a separate field called translation theory, while others, who probably translate, believe they know everything there is to know. Someone who works with a single language may claim that they do not need

translation theory; but since every language is connected to other signification systems, both present and past, it is inherently linked to translation. Although translation theory is considered a marginal discipline from an academic perspective, it is a fundamental need for anyone who wants to engage in literary interpretation; in this historical era, one of the characteristics of which is the existence of a very large number of literary theories, the involvement of translation theory in literary theory is increasingly felt (Gentzler, 1400: 17). In every story, there are elements and components that the author uses to express his goals and intentions. Paying attention to and mastering these elements helps the translator to get closer to the possible world of the text and the author and to present a translation that is equal to the source text. It goes without saying that understanding the possible world of the text can in a way be a guide for the translator to align the original text with the purposes of the target text and make it acceptable to the reader. In this study, relying on the descriptive-analytical method, two selected translations of the novels "Al-Aswad Yaliqo Bek" and "Mamlakt Al-Ghorba" have been evaluated at three levels of vocabulary, grammatical structure, and author's style, and based on the theoretical views of Umberto Eco. Data collection in a research is carried out using two methods: complete and incomplete inductive. Incomplete inductive method was used to collect data in this research; Thus, from among the large number of samples, a number of them have been

selected and analyzed and studied in accordance with Umberto Eco's theory. The reason for choosing these two novels and their translations is that they have the necessary maturity and richness to be studied based on Umberto Eco's theory. Although other Arabic novels can also be analyzed on this basis. In this study, we aim to answer the following two questions:

What effect has reading the possible world of the text and the author based on Umberto Eco's theory had on the process of recreating the original text among translators?

What has been the success rate of translators in understanding the possible world of the text?

1_1. Research Background

No research, whether a thesis or an article, has so far criticized and examined the translation of Arabic novels based on the author's possible world and Umberto Eco's theory. Therefore, it can be said that the subject of the present essay is an innovation in its own right. In this section, some of the research conducted on selected novels and research based on Umberto Eco's theory are mentioned:

The article "A Study of the Translation of Three Works by Eric Emmanuel Schmitt Based on the Theoretical Opinions of Umberto Eco" written by Athari Nik Azm and Taherzadeh, (2018), published in the Journal of French Language and Translation Studies, examined the translation of three works by Eric Emmanuel Schmitt based on the theoretical opinions of Umberto Eco. The results of the

research show that the translator was able to convey the author's world in most cases, but was not very successful in conveying the author's form and style.

The article "Analysis of the narrative tense of the novel "The Kingdom of Strangers" by Elias Khoury, based on the narrative perspective of Gerard Genette", written by Hajizadeh and Khazir, (2019), published in the journal of Contemporary Arabic Literature Critique, has examined the components of the narrative tense of the novel "The Kingdom of Strangers" based on Gerard Genette's theory. The results of the research show that the author slows down the pace of the narrative by using descriptive pauses, poetic prose, and compositional verbs, and tries to speed up the narrative by using deletion and abridgment.

The article "A Hermeneutic Perspective on the French Translation of Some Mystical Words in Al-Tayr Attar's Logic Based on Umberto Eco's Thoughts" written by Moghadam and Akrami Fard, (2011), published in the journal of Language Studies, has examined the transfer of mystical words and elements in Al-Tayr Attar's Logic from Persian to French using Umberto Eco's hermeneutic model. The findings of the research indicate that in finding equivalents for the mystical words and elements of Mantiq al-Tayr, the translators have read the poems by following the intratextual and metatextual contexts. These translators have also chosen appropriate equivalents, which

indicates their complete understanding of the strategies governing Attar's verses.

The article "Al-Aswad Yaliq Bak" by Ahlam Mostaghanemi, a story written by a woman" written by Farsi and others, (1402), published in the journal Naqd Adab al-Maser Arabi, examines the factors behind the emergence of women's literature in the aforementioned novel. The results of the research indicate that the presence of educated women and the publication of their works, albeit to a limited extent, have helped break the taboo of women's silence and have led them to write more and express their problems in the patriarchal Algerian society.

The article "A Sociological Approach to the Representation of the Translator's Gender in Persian Translations of the Novel "Al-Aswad Yaliq Bek"," written by Afrooz et al., (1404), published in the Journal of Linguistic Research in Foreign Languages, examines the representation of the translator's gender in the translation of the aforementioned novel. The findings of this study can contribute to a deeper understanding of gender as a cultural and dynamic concept and create awareness of gender biases.

2. Introducing Umberto Eco's Theory on Translation

Umberto Eco's theory on translation is of great importance and application. The basis of Eco's theory in the field of translation is based on understanding the "possible world" of the text and the transaction; principles that ultimately lead to the translation of "world to world"

(Ethari Nik Azm and Taherzadeh, 2018: 45). Eco believes that translation should convey the world that the author has depicted in his work and accordingly, the first and most important task of the translator is to find and understand the world of the text; every text represents a "possible world" and in order to understand and translate that world, the translator must rely on that world and choose the equivalent and meaning that is most appropriate and closest to the text. Although each word in the dictionary can have different meanings, only one meaning is acceptable to us according to the context (context) and the possible world of the text (ibid.: 46-47). Eco discusses negotiation in translation. What Eco means by negotiation is that in translation, something is always lost in order to gain something else, and the root of this negotiation lies in factors outside the text rather than in the text itself (Malekshahi, 2016: 53). Eco believes: "The translator translates texts and, after clarifying the core content of an expression, can decide, while remaining faithful to the desires of the text, to negotiate beyond the limits of word-by-word selection" (Eco, 2006: 107). Translation is not only a linguistic matter, but also a cultural activity. "Eco considers translation to be culture itself, which, rather than being a static phenomenon, is an infinite process of translating signs into other signs" (Eco, 1976: 71).

According to Anthony Pym[1], Eco's emphasis on the need for the translator to be faithful to the intention of the text, to create an effect equivalent to the original text, and such issues have caused his views on translation to be out of step with the current trend in translation studies in the contemporary period. To explain his views on translation, Eco resorts to dichotomies such as form versus meaning, source versus target text, and ancient versus modern, and using examples from literary translations, he shows that the solution does not simply lie in one of these oppositions. Eco uses many examples to answer questions such as how to compensate for certain losses in translation. Since Eco chooses most of these examples from translations of his own novels, what he considers "textual intention" is lost in the shadow of the author's intention(Malekshahi, 2016: 53).

Now, after reviewing Umberto Eco's theory, the three levels of vocabulary, grammatical structure, and author's style will be examined to determine whether the translators of the two selected novels have been successful in reflecting the possible world hidden in words and phrases. translators for each of them, in order to crystallize the transactions between the two languages based on the semantic implications of the words.

3. Analytical framework of the research

3_1. Reading words and their equivalents

This section analyzes and examines the words and equivalents selected by the

Semantic implication	Persian equivalent of translator	Dictionary meaning	Arabic word
از بین بردن زندگی	به کام مرگ می‌کشاند (اکبری، ۱۳۹۷: ۱۷)	خوردن؛ از بین بردن	یَأکُلُ الحُبُّ عُشَّاقَهُ (مستغانمی،۲۰۱۲: ۱۱)

In this example, the word "یأکل" in the dictionary means to eat and destroy. Given that the word in question in this context and situation implies the second meaning, which is to destroy, the translator, considering the semantic connotation of the verb in question and by choosing the equivalent "به کام مرگ می‌کشاند" - which is more appropriate than the equivalent of eating and closer to the context of the text - has been able to successfully reflect and convey the possible world hidden in this word. The first meaning of the verb "یأکل" meaning to eat also contains the concept of destroying; because eating something means destroying the external existence of that thing, but in this section, translating the above phrase as "عشق عاشقانش را می‌خورد" does not have a desirable linguistic form and cannot convey the possible world of the author and its semantic load well to the audience.

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[1] _ Anthony David Pym (born 1956 in Perth, Australia) is Professor of Translation and Intercultural Studies at the University of Rovira Virgili in Spain.

Semantic implication	Persian equivalent of translator	Dictionary meaning	Arabic word
شجاعت و نترس بودن	قاوجی گروه کوچکی از سلحشوران جوان را فرماندهی می‌کرد (عامری، ۱۳۹۲: ۱۷)	داوطلبان و فرمانبرداران	كانَ القاوُجي يَقُودُ كَوكَبَةً مِن المُتَطَوِّعينَ (خوری، ۱۹۹۳: ۱۵)

In this example, the dictionary equivalent of the word "المتطوعین" is volunteer and obedient. The equivalent that the translator has chosen for this word, in addition to containing the characteristic and semantic connotation of volunteering, i.e., being brave and fearless, also crystallizes the possible world of the text and the author.

Semantic implication	Persian equivalent of translator	Dictionary meaning	Arabic word
عشق چشمگیر. عشق چرب و چیلی.	واگر خودش قربانی عشقی شدید و پر درد باشد چه؟ (اکبری، ۱۳۹۶: ۸۳)	کامل بودن از لحاظ چربی، پر چرب	ماذا لَوْ كانَ هُوَ الضَّحيَّةَ في حُبٍّ كامِلِ الدَّسَمِ.. مُكْتَمِلِ الأَلَمِ؟ (مستغانمی، ۲۰۱۲: ۷۲).

In this example, the word "کامل الدسم", which is often used for foods such as milk and yogurt, in its literal meaning means "high-fat", but considering that the aforementioned word is used as an adjective for the word "الحب", translating it as "عشق پر درد" will distance the translated text from the author's possible world. But the translator's translation does not seem successful in this regard either; because the word severe has a semantic ambiguity of a structural nature, and although the subsequent adjectival equivalent (painful) on the one hand dispels that ambiguity to some extent, on the other hand, the inflection of the same adjectival equivalent to the word "severe" has negated the possible semantic burden that this word could have borne in fulfilling the correct adjectival equivalent of "completely fat".

It should be noted that there are two dots between the two words "کامل الدسم" and "مکتمل الألم" in this structure, while "مکتمل الألم" is considered the second adjective for the word "الحب". In fact, and in principle, the grammatical structure of the author should either mention them in the form of a succession of adjectives and one after the other or use the inflection waw in order to refer "مکتمل الألم" to the previous word, but the use of these two dots is considered a linguistic and narrative subtlety that, on the one hand, can express a kind of pause and breathing caused by the longing and despair that the author experienced at that moment; and on the other hand, it indicates that the author wanted the audience to participate in

imagining such a remarkable and gripping love; because sometimes, significant love has consequences and effects that can be painful for the person, despite being greasy and spicy. In such a situation - where two contradictory adjectives follow each other in a way - the translator can use semantic signs to mark the points of this pause by first adding a comma and then adding the combination "و در عین حال" in the target language, which he did not do. Of course, it should be said that "given the vastness of the text world, the translator's chosen meaning can sometimes only reduce the

gap between the meaning of the word in the source and target languages, but is not able to completely eliminate this gap, so the translator is only able to convey one or a number of meanings of the text from the source to the target language, and its other meanings will inevitably and naturally be lost during the translation process" (Sherkat Moghadam and Akramifard, 1400: 294). The proposed translation for the aforementioned phrase is as follows: اگر خودش قربانی عشقی شدید، در عین حال پردرد باشد چه؟.

Semantic implication	Persian equivalent of translator	Dictionary meaning	Arabic word
پیگیری شدید و مراجعه زیاد به مکانی	فکر می‌کنی خیل خواستگارها برای ازدواج با خانم معلمی که پدرش مطرب است، پاشنه‌ی خانه را از جا می‌کنند؟ (اکبری، ۱۳۹۶: ۲۹)	مسابقه دادن و سبقت گرفتن	أَتَعْتَقِدینَ أَنَّ کَثیرینَ سَیَتسابَقُونَ إلَی الزِّواج مِن مُعَلِّمَةٍ أَبُوها مُغَنٍّ؟ (مستغانمی، ۲۰۱۲: ۲۲)

In this example, the verb "سیتسابقون إلی" is discussed. The verb in question in the dictionary means to compete and to overtake. The translator has ignored its verbal and cultural equivalents for this verb and has considered the equivalent "pulling the heel of the house out of place" in accordance with its semantic implications. It should be said that, considering the space and context of the text, the equivalent "pulling the heel of the house out of place" is more appropriate to the events of the story in this section. It seems that this choice has to some extent satisfied both the translator with his translation and has attracted the attention and satisfaction of the audience, although absolute and 100%

satisfaction cannot be imagined for both parties and it must be accepted that it is not always possible to have everything definitively and together. In addition, such a choice indicates that the translator has understood the possible world of the text and the author and has made a trade after understanding the possible world of the text. This is the most important element of translation, according to Eco. Eco defined trade-off in translation as: "The process by which, in order to obtain something, we give up something else, which ultimately leads to a reasonable result and mutual satisfaction, a satisfaction in accordance with the valuable teaching that we cannot have everything" (Eco, 2006: 19).

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Semantic implication	Persian equivalent of translator	Dictionary meaning	Arabic word
جان دادن	ومثل بره ذبح شده‌ای خون می‌ریخت (عامری، ۱۳۹۲: ۲۵)	تکان خوردن، لرزیدن.	حَمَلوه وَکانَ یَنْتَفِضُ کَالمَذْبُوحِ (خوری، ۱۹۹۳: ۲۳)

This part of the story " Mamlekat Al-Ghoraba " is about a person named Ali who died from a gunshot wound. Despite knowing that Ali has answered the call of God, the doctor in the story takes him into the operating room and begins to treat him. At this point, he notices that his body parts are shaking. It can be said that the translator has made a mistake in understanding the possible world of the text, considering the events of the story and the circumstances that happen to the character in the story, because he has translated the verb "ینتفض" as "blood is flowing." Considering the possible world of the text and the context and space of the speech, the equivalent "تکان تکان می‌خورد" has greater semantic intensity and harmony than "blood is flowing." In addition, the character's body is likened to a slaughtered lamb whose body trembles for a while after its head is cut off due to the flow of blood. Therefore, considering this analogy, it can be said that the equivalent of "تکان تکان می‌خورد" is preferable. Usually, the preceding and following phrases in the translation process in general and in such cases in particular can be a guide for the translator in finding a better equivalent. The translator of the aforementioned phrase could have also sought help in finding a better equivalent. The phrase before the sentence in question also states: "کانت الارتجافة التي لم تتوقف في جسده" (Khoury, 1993: 23). The word "الارتجافة" is helpful in finding the appropriate equivalent of the verb "to move".

Semantic implication	Persian equivalent of translator	Dictionary meaning	Arabic word
صداقت داشتن، خالص بودن، پاک و زلال	ودل بی‌ریایی داشت (اکبری، ۱۳۹۶: ۳۲)	چین‌وچروک.	وَالقَلبُ لاتَجَاعیدَ لَها (مستغانمی، ۲۰۱۲: ۲۵)

In this example, the word "تجاعید" in the dictionary means "چین‌وچروک". The translator, having understood the possible world of the text and having gone through the stages of linguistic exchange, has selected a desirable and appropriate equivalent for it.

Semantic implication	Persian equivalent of translator	Dictionary meaning	Arabic word

پخش شدن، منتشر شدن	و به جای اینکه آلبومی را بیرون دهد(اکبری، ۱۳۹۶: ٤٤)	با... روزی داده شود	وَبَدلَ أَنْ تُرزَقُ بَألْبُومِ (مستغانمی، ۲۰۱۲: ۳۶)

In this part of the story "Al-Aswad Yaliqo Bek", Mustafa, as one of the main characters of the story, says to Hala, another character, if only she had served Mustafa's mother and raised her children instead of releasing an album! The verb "ترزق ب" in the dictionary means "با چیزی روزی داده شدن". The translator has understood the author's possible world well and, after carrying out and analyzing the process of linguistic

exchange between the original and target text, has selected the equivalent of "بیرون دهد", which is an appropriate and feasible equivalent and implies the concept of dissemination. This, in addition to the closeness and harmony of his translation with the source text in terms of semantic structure, has also added to the richness of his translation.

Semantic implication	Persian equivalent of translator	Dictionary meaning	Arabic word
کسب درآمد کردن، امرار معاش کردن	وارد بازار شود و دکان پدرش را اداره کند(عامری، ۱۳۹۲: ٤٤)	شغل، کار	أَنْ يَنْزِلَ إلى الشُّغْلِ وَيَسْتَلِمَ الدُّكَّانَ (خوری، ۱۹۹۳: ٤۳)

In this part of the novel " Mamlekat Al-Ghoraba ", George is supposed to go to his father's shop in the Beirut bazaar after completing his education and work there. The word "الشغل" originally means job or work. The equivalent of "job or work" for the aforementioned word, considering the context of the story and its events, does not seem to be a good and accurate equivalent; because the word "al-Dakn" can refer to anything and anywhere. However, considering that the word "الدکان" is mentioned later and shops are usually located in the bazaar, the equivalent of "بازار" can be a good equivalent and in accordance with the possible world of the text and the author, and the translator, by

understanding this world and its semantic implications, has presented an equivalent that is equivalent and identical to the context and situation of the text. The translator also well depicts the possible world of the text by translating the verb "استلم", which means to take over, into the form of "administer".

3_2. Examining the grammatical structure of the source and target text

In this section, issues related to grammatical structure such as displacement, commas, periods, colons, and ellipses, exclamation marks, question marks, and verb tenses in two texts are examined and analyzed.

Persian translation	Arabic sentence
می‌دانی، به خدا حسودیم می‌شود به آدم‌هایی که توی مترو‌های پاریس ساز می‌زنند (اکبری، ۱۳۹۶: ۸۵)	تَعْرِفُ.. وَاللَّهِ أغارُ مِنَ الَّذينَ يَعْزِفُونَ في المِيترو في باريسَ (مستغانمی، ۲۰۱۲: ۷٤)

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In this example, the author has used two dots instead of three. In fact, he has omitted one of the dots. "The reader will find multiple meanings for the omission of dots in the novel, adding a new semantic image to it. One of the cases of using two periods instead of three periods is in the story of silence. Sometimes the author avoids giving the reader some data and forces him to be content with what he has given him for the sake of brevity" (Boubakari, 2015: 145). In the above sentence, Mostaghanemi has used two dots instead of three dots after the verb "تعرف". This omission of the dot on his part is to provide the possibility of imagining and guessing the turbulence of thoughts, feelings, and silence resulting from his regret and regret towards the subject he mentions in the following. The author has used two dots after the verb "تعرف" to show his deep feeling of regret towards the people who play instruments in the Paris metro. Addressing his friend, he says: You know... These two dots after the verb mean silence and regret towards the musicians in the Paris metro; because the author cannot be like them and has conveyed this issue by omitting one of the three dots and has also shared the reader in receiving this feeling.

The translator has not succeeded in conveying and reflecting this feeling of the author and his possible world in the target text and has placed a comma after the verb "تعرف", which has resulted in the author's regretful and regretful feelings and pause not being crystallized in the translated text. One of the uses of three dots in Persian is silence, which in Arabic poetry and prose sometimes turns into two dots. The translator could have used three dots in his translation to show the author's purpose and intention of two dots, which is the silence caused by sighs and regret, in order to better present the author's possible world to the reader, but he has neglected to do this and has used a comma instead of three dots.

Persian translation	Arabic sentence
خوراک نهنگ‌ها بشوم و خوراک کرم‌ها نشوم. (اکبری؛ ۱۳۹۶: ۱۰۶)	یَأكُلُني الحُوتُ ولایَأكُلُني الدُّودُ.. (مستغانمی، ۲۰۱۲: ۹۳)

In this example, the colon used in the sentence is a colon or a colon of tension and anxiety. "A colon is a semiotic sign that refers to imagination, thought, and creativity, as many contemporary writers have used it in dramatic, narrative, and poetic texts, and its use for artistic and aesthetic functions, including an effective and sequential dimension in dividing the spirit of writing and reading, which in turn allows the reader to practice the game of imagination and an opportunity to enjoy the text" (Hamdani, 2017: 76). In this part of the novel, the author uses the word "الدود" to show his anxiety and fear of hypocrites. In a way, he is willing to be eaten by a whale but not be caught by a worm (two-faced people). In fact, putting a colon at the end

of this sentence allows the audience to imagine the reason for its situation in the author's intellectual space and enjoy the truth of the matter. The worm is actually a cause of destruction, trouble, and is considered a pest. This insect sometimes symbolizes hypocritical people who are loving on the outside but full of hatred and enmity on the inside. It can be said that in this part of the novel, the author means the same hypocritical people by this word. This can also be understood through the word "حوت". In fact, hypocritical people are soft and gentle on the outside like worms, but on the inside, like worms, they bring destruction and misery.

The translator has transferred the two points mentioned in the translation as dots. It would have been better if the translator had reflected the two points in their original form in the translated text and pointed out in the footnote that the two points mentioned in the original text are of the type of two tense dots and since there are no two horizontal dots in Persian, the end point has been sufficient. Doing so will enable not only the translator but also the reader to understand and comprehend the author's intentions and possible world.

Persian translation	Arabic sentence
اي... اي پسرم... این حکایتم بود که گفتم (عامری، ۱۳۹۲: ۷۱)	إيه يا ابني.. هيدي حِكايتي حَكَيْتُها (خوری، ۱۹۹۳: ۷٤).

In this example, the main character of the story of the Kingdom of Strangers recounts his story to his son with regret and sadness. As previously mentioned, one of the uses of using colons instead of colons in Arabic stories is the silence caused by regret and sadness. In this way, the author gives the reader the opportunity to enter his inner world and put himself in a similar situation to him. In Persian, colons are used to express this silence. In this section, the translator, by understanding the possible world of the author, correctly conveyed the equivalence of colons in his translation and was able to reveal its implicit meaning to the audience.

Persian translation	Arabic sentence
فکر می‌کردم کهکشانت را عوض کرده باشی؟ (اکبری، ۱۳۹۶: ۱۰۵)	حَسِبْتُكَ بَدَّلتَ المَجَرَّةَ! (مستغانمی، ۲۰۱۲: ۹۲)

n this example, Alaa, one of the characters in the story " Al-Aswad Yaliqo Bek ", says in response to Nadir, another character in the story: "Are you still on our planet?" Then, in a surprised tone, she says to him: "I thought you had changed your galaxy." The author of the original text has expressed this phrase in an exclamatory form, the main purpose of this sentence is to express the surprise and astonishment of the character in the story. It must be said that the translator made a mistake in understanding the possible world of the text and, contrary to the original text, changed its writing structure from an exclamatory form to a question form in his translation.

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Persian translation	Arabic sentence
«أَيْنَ الحِكايَةُ»، سَأَلْتِني مَريمُ. (خوري، ١٩٩٣: ٢١)	(»أین الحِکایهُ« مریم از من پرسید:»حکایت من کجاست؟« (عامری، ۱۳۹۲: ۲۳)

In this example, the grammatical structure of the original text has been changed in the section of punctuation and sentence arrangement in the target text. A shift in the grammatical structure of the original text can be observed in the translation. The phrase "أين الحكاية" is a question phrase that the author has used a comma after, and in this way the phrase "سألتني مريم" comes after the main question and is at the end of it with a full stop. It seems that this phrase in its coherent state is as follows: "أيّن الحكاية: سألتني مريم?". It can be said that the use of punctuation marks unrelated to the sentence or some shifts in the grammatical structure level in

postmodernist stories reminds of a kind of chaos. The lack of unity in the use of punctuation marks at the end of sentences indicates a kind of confusion and incoherence in the micro-narrative (Ghorbani Madavani, 2021: 329)

It should be said that in order to create coherence and unity and remove the word from chaos, the translator has modified the grammatical structure of the word in terms of both the arrangement of phrases and punctuation marks in the target text, which has led to the eloquence and readability of her translation.

Persian translation	Arabic sentence
روحش را می دیدم که سعی می کرد مانع مرگش شود، مرگی که چشمانش را تصرف کرده بود... (عامری، ۱۳۹۲: ۲۶)	رَأَيْتُ رُوحَهُ وَهِي تُحاوِلُ أَنْ تَمْنَعَ المَوتَ الّذي كانَ قَدْ احْتَلَّ العَيْنَيْنِ. (خوري، ١٩٩٣: ٢٤)

In this example, the capture of Ali's eyes by death, one of the characters in the story, indicates the end of his life, and the sentence ends with this phrase. The single period at the end of this sentence, in addition to indicating the end of the phrase,

also indicates the end of Ali's life. The translator failed to understand the possible world of the author and the text well and used three periods instead of a full stop in the translated text.

Persian translation	Arabic sentence
سه روز بعد از این حادثه، راهب کشته شد و گفته شده او دیوانه بوده و چنین و چنان... (عامری، ۱۳۹۲: ۱۱۲)	وَبَعْدَ ثَلاثَةِ أَيَّامٍ عَلى هذه الحَادِثَةِ قُتِلَ الرَّاهِبُ وَقِيلَ إِنَّهُ كانَ مَجنُوناً، وَأَنَّهُ وَأَنَّهُ... (خوري، ١٩٩٣: ١٢١)

In this example, the author has used three dots at the end of the sentence in the main text. Sometimes, the use of three dots in the story is done in order to remove one or more words or sentences from the text.

In fact, the author has put three dots at the end of his speech in order to involve the reader in selecting and placing the appropriate word that is in harmony with the context and the text. Sometimes three

dots are placed instead of the unwritten letters of a word to show that the audience also participates in creating the text... Postmodernism believed that the birth of the reader must cost the death of the author (Qorbani Madhavani, 2021: 331), but Barthes tells us: Every text can exist in different times and places that the author could not have predicted when he wrote that text for the first time. The text moves throughout history, culture, and geography, and along this path it constantly finds new meanings and revises old meanings (Fakhr Rangeri and Karami, 2019: 215).

The translator, understanding the world of the text and relying on his own style, has used the translation "چنین‌وچنان". It seems that considering the word crazy, the equivalent of so-and-so is a good equivalent and refers to ambiguous and ambiguous attributes and dozens of other things that the author has refrained from mentioning so that the reader and translator can guess them. It can also be said that attributing these ambiguous and inappropriate attributes to the character of George the

Monk is weak considering the events and happenings of the story; because George the Monk's job was to distribute the spoils of smuggler caravans among the poor and needy people of the Galilee and southern Lebanon regions and he never used his weapon to harm or kill anyone. However, it can be said that attributing such attributes to his character can be a bit illogical, as the author himself has used three dots instead. Calling the character Georgie crazy could indicate that he has a relative superiority over other characters due to his characteristics. It should be said that sometimes people who are head and neck above other characters in the world of fiction and reality are called crazy, which becomes symbolic and is used as a cover and stigma for the character in question.This issue is also seen in religious texts, such as verse 27 of Surah Al-Shu'ara, where God says: "«قَالَ إِنَّ رَسُولَكُمُ الَّذِي أُرْسِلَ إِلَيْكُمْ لَمَجْنُونٌ».'" In this verse, Pharaoh labels Prophet Moses, who is a head and neck higher than him in every way, as crazy.

Persian translation	Arabic sentence
گفت دیگر نمی‌تواند تحمل کند و گفت که بعد از وفات شوهرش، تنها زندگی می‌کند و جنگ... (عامری، ۱۳۹۲: ۱۰۲)	قالتْ إنَّها لَمْ تَعُدْ تَحْتَمِل، وَأَنَّها تَعِيشُ وَحيدَةً بَعْدَ وَفاةِ زَوجِها، وَأَنَّ الحَرْبَ.. (خوری، ۱۹۹۳: ۱۱۰)

In this example, two dots are placed after the word letter. These two dots indicate the silence of the character in the story regarding the war and its difficult conditions. The purpose of the two dots is for the reader to imagine a list of words and images related to the context of the speech in his mind and add it to the series of images and scenes related to it (Boubakari, 2015: 223

146). In this example, the author also used two dots to allow the audience to form a set of words and images related to the difficult and difficult conditions of the war, such as bombing, lack of facilities, killing and slaughter, etc., in his mind and add it to the speech. The translator also received the author's possible world and used three dots in his translation to express this intention.

One of the uses of three dots in Persian is to leave the speech unfinished for various reasons. Here, in order to convey the author's feelings and world regarding the war and its conditions, the translator left his speech and translation unfinished, like the source text, in order to enter the audience into the world of the original and target text.

Persian translation	Arabic sentence
پزشک یونانی، درمانگاه را به من نشان می‌داد. اتاق‌هایی نیمه مخروبه هایی پاره می‌دیدم. انگار که همه چیز در خلأ آویزان بود. و پرده کنارش راه می‌رفتم و داروخانه را نشان ام می داد. همین طور که بوی داروها را می‌شنیدم، سراغ اتاق عمل را گرفتم و پزشک لبخند می‌زد. سامیه حرف نمی‌زد، فقط به ما نگاه می‌کرد (عامری، ۱۳۹۲: ۲۷)	الطَّبيبُ اليُونانيُ يَدُلُني عَلى المُسْتَشفى. أرى غُرَفاً شِبهَ مُحَطَّمةٍ وَسَتائرَ مَفتُوحَة وكأنَّها مُعَلَّقةٌ في الفراغِ. أَمْشي إلى جانِبه وَهُوَ يُريني غُرْفَة الأدوِيَةِ. أَشُمُ رائِحَةَ الدَّواءِ وأَسْألُ عَنْ غُرْفةِ العَمَليّات، والطَّبيبُ يَبْتَسِمُ. سامِيّةُ لَمْ تَتَكَلَّمْ، كانت تَنْظُرُ إلينا (خوري، ۱۹۹۳: ۲۵)

The structure of the above text indicates the continuity and continuity of the occurrence of several verbs in the past. Although most of the verbs used in the aforementioned text are simple present tenses, considering the space and time of the narration, their translation into the past continuous tense is more appropriate and consistent with the original text. Therefore, the translator has adhered to this point in his translation, except for one case that caused the disruption of the temporal chain and continuity of the sentence. The only case that was neglected by the translator and caused a slight decrease in the fluency and integrity of his translation is the translation of the verb "أسأل". In order to maintain coherence and uniformity in the translation of verbs, the translator should have translated the verb in question, like the other verbs in the text, in the past continuous form (I took the operating room's clue), but she has neglected this.

Persian translation	Arabic sentence
هرگز، حتی نزد خود اعتراف نمی‌کند که هاله را از دست داده؛ مدعی خواهد شد که هاله او را از دست داده است (اکبری، ۱۳۹۶: ۱۷)	لَنْ يَعْتَرِفَ حَتّى لِنَفْسِهِ بأَنَّهُ خَسَرَها. سَيدَّعي أنّها مَنْ خَسَرَتْهُ (مستغانمی، ۲۰۱۲: ۱۱)

In this example, the verb "لن" is a present perfect, negative, and future tense verb, because it is preceded by the future negative particle "len". In translation, the verb should be translated in such a way that its negative and future forms are crystallized. It seems that the translator neglected to observe this and translated it into the simple negative present tense form. The proposed translation is: "He will never admit, even to himself, that he has lost his halo."

3_3. Loyalty to the author's style

In this section, the translation of idiomatic expressions and words in the original text is analyzed and examined to determine to what extent the translators were able to reflect the author's style in their translation. "Literature and linguists have provided numerous definitions of style. These definitions can perhaps be divided into two general types: value-oriented definitions and neutral definitions. The

field of linguistics has considered a neutral definition for style. Neutral style in linguistics is the way words are chosen. This definition is based on the definition that the general public has of the general word style. Style is always based on choice. Where there is no choice, there is no style. The writing style of a particular author means the way the author chooses and puts

words together. The style of each author is determined by the words he chooses and the way he puts words together (syntax). Words may be simple, colloquial, difficult, formal, technical, melodious, precise, concrete, abstract, ambiguous, etc. The variety of words in a piece of writing may be high or low" (Khazaeifar, 2018: 5).

Persian translation	Arabic sentence
وقتی داشت دفترچه یادداشت را توی جیبش می‌گذاشت، قند توی دلش آب می‌کردند (اکبری، ۱۳۹۶: ۱۷۱)	وَضَحِك في سِرِّه وَهُوَ يُعیدُ مُفَكَّرَتَه إلى جَیْبِه (مستغانمی، ۲۰۱۲: ۱۵۸)

In this example, the idiomatic phrase "ضحك في سره" means laughing from within and secretly. It can be said that in this section the author has used an abstract idiom, because inner happiness cannot be touched by the five senses.There is another expression in the Arabic language that expresses the same meaning, and that is the expression "یذوب الثلج في داخله". It should be said that sometimes the author's style cannot be conveyed by literal translation and the cultural equivalent of the word-for-word expressions. The translator may think that the original and target texts can be translated equally and equally, but such an understanding cannot be correct and may even damage the meaning of the word. The translator, with a correct understanding of the possible world of the text and taking into account the author's style and the linguistic and cultural frameworks of the target text, has chosen the desirable and abstract equivalent "قند تو دلش آب می کردند" for the above interpretation. One of the issues related to translation is the issue of fidelity. The translator has shown his

loyalty to the author by providing an appropriate interpretation and equivalent, as well as the inner meaning of the aforementioned idiomatic expression. Eco defines fidelity as follows: "The concept of fidelity is based on the belief that translation is always possible provided that the source text is interpreted with the help of a passionate participation, that is, an act of discerning what we consider to be the deep meaning of the text and adopting a transactional attitude that selects for each instance the solution or equivalent that seems most correct" (Eco, 2006: 466).

"Obviously, recreating each feature of the source text requires making changes to the source text because the capabilities and limitations of the two languages are different. A translator who translates every long sentence of the author into a single sentence in Persian, or who uses dictionary equivalents for words, inevitably assumes that the two languages have the same expressive possibilities and that whatever can be said in one language can also be said in another. This is a false assumption. For

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example, if the source text is a "fluent" text, literal translation is not effective in writing a translation that will be considered a "fluent" text in the literary system of the target language. Or if the source text is considered a "literary" text in the source language, the translated text must have features that readers of the translation can attribute the adjective "literary" to it. "Since the translated text is written within the framework of the poetics of the target language, it is inevitably measured by the values derived from this poetics" (Khazaeifar, 2018: 11).

Arabic sentence	Persian translation
لکن جِنْس الرِّجالِ «جِنسُ الرِّجالِ دَنيء»، قالتْ لابنها جُورج وَهَي تَبْكي(خوری، ۱۹۹۳: ۸۳)	اما درباره‌ی مردها به پسرش جورج گفته بود: «همه‌ی مردها خرده شیشه دارند» و گریه کرده بود (عامری، ۱۳۹۲: ۸۱)

In this part of the story " Mamlekat Al-Ghoraba ", the phrase "جنس الرجال دنيء" is a type of idiomatic expression that uses simple and abstract words in terms of style. While these words are simple, their literal translation in the form of "the sex of men is base and impotent" does not help convey the author's style and be faithful to it. It seems that the translator, in the process of recreating the original text, has explored the possible world of the text well. By approaching the text and choosing the equivalent "all men have broken glass," he has been able to, in addition to crystallizing the author's style and adhering to it, provide a translation that is considered a fluent and desirable translation in the literary system and structure of the target language. However, it must be said that it is not possible to imagine a very precise translation and equivalent for the words and phrases of the original text that complies with each and every condition and criterion of the original text. No word in the original text has an "exact" equivalent in the target language, and the relationship between the words in the two languages is also different. Moreover, the ability of translators to recreate the text also varies. Translators "more or less" approach the original text and try to recreate it "as much as possible" (Khazaeifar, 2018: 12).

Arabic sentence	Persian translation
ذَاتَ مَرَّةٍ في زَمَنِ المَذَابِح، کادَ يَقْتُلُها ذُعْراً وَهُوَ يَسْتَقْبِلُها في الصَّباح(مستغانمی، ۲۰۱۲: ۲۵)	یک روز صبح در بحبوحه‌ی کشت و کشتار به استقبالش آمد نزدیک بود از ترس زهره ترکش کند (اکبری، ۱۳۹۶: ۳۲)

In this example, we see the idiomatic phrase "کاد يقتلها ذعرا" which is used to describe intense fear and stylistically contains abstract and fluid words. The literal equivalent of this phrase in Persian is "نزدیک بود از ترس او را بکشد" which does not reflect the meaning and content of the words and the original intention of the author. It can be said that the translator has succeeded in finding an equivalent for this phrase and observing the author's style and has been able to convey the possible world

of the author and the text in an appropriate way. The verb "يقتلها" here does not mean to kill. The translator has chosen an equivalent for the verb in question that is derived from the conditions and state of the individual that he encounters when he dies. An equivalent that is consistent with the context and current situation of the text.

"Zahreh is the Persian word for gallbladder. Bile or yellow water is the same alkaline yellow liquid that is secreted by liver cells and exits the liver through the hepatic duct. It then goes to the gallbladder (Zehreh) and is collected until it is gradually released during digestion. The origin of the term "Zehreh Tark'an" goes back to the fact that when someone dies from extreme fear, yellow water comes out of their mouth before they die. That is why ancient people used to say that their gallbladder burst from fear." (https://persianepochtimes.com).

Persian translation	Arabic sentence
بعد چکشی به دست گرفت و افتاد به جان بقیه‌ی اثاثیه خانه. همه چیز داشت له و لورده می‌شد (عامری، ۱۳۹۲: ۷۹)	حَمَلَتْ شاكُوشاً وَبَدَأَتْ تَضْرِبُ به أَثاثَ البَيْتِ، كلُّ شَيءٍ كانَ يَتَحَطَّمُ (خوري، ۱۹۹۳: ۸۱)

In this example, the combination "تضرب ب" in its literal meaning means hitting someone or something using a tool. The two words used by the author in this sentence are stylistically considered tangible words. As is clear from the translation, the choice of the tangible equivalent "به جان چیزی افتادن" for it stems from understanding the possible world of the text and is consistent with the language and atmosphere of the novel. In fact, in the author's possible world, this verb is the same as a sudden and severe attack using a hammer, which is appropriately reflected in the translator's translation. It seems that, considering the context and situation of the story and the words before and after, the equivalent of "افتادن به جان" is more expressive and proportionate than the equivalent of "زدن" itself, but overall it is on par with and parallel to the equivalent of "to hit". Furthermore, for the verb "زدن", the translator has chosen the idiomatic expression "to be crushed", which is a tangible expression, and this equivalent is in keeping with both the structure and context of the word and the style and world of the author. It can be said that most of the atmosphere and language of the novel is an intimate and familiar atmosphere, for this reason, the translator must choose equivalents for the idiomatic expressions and words in the novel that are in harmony with this atmosphere and can convey this intimacy and familiarity to the audience in the target text.

Persian translation	Arabic sentence
سرنوشت که دزدکی به حرف‌هایش گوش می‌داد، از خنده ریسه می‌رفت (اکبری، ۱۳۹۶: ۶۱)	وَكانَ القَدَرُ على قَفاه مِنَ الضَّحْكِ وَهُوَ يَسْتَرِقُ السَّمْعَ إليها(مستغانمی، ۲۰۱۲: ۵۲)

In this instance, the phrase "كان القدر علي قفاه من الضحك" is an idiomatic expression to express the meaning of intense laughter that causes a person to faint. A literal translation

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of this phrase in the form " سرنوشت از خنده بر پشت گردن او بود " cannot convey the author's style and intent eloquently and legibly in the target language. The translation of the novel must be clear and unambiguous so that the reader does not feel that the text is "translated," but rather that it is written in the original language. The literary formations and appropriate expressive formats in Persian give this feeling to the reader of the text (Nazemian and Mortazavi, 2024: 217).

It can be said that the words in the above phrase, despite being stylistically simple, require sufficient accuracy and mastery of the text to find their equivalent. It must be said that the translator, by understanding the author's world and being careful in finding the equivalent, has provided a suitable equivalent of this expression in the target text. "Rice means rope. A loud laugh that causes a person to become lethargic and to squirm on the ground like a rope is called "Rice-walking" (https://bdoon.ir).

Conclusion

It seems that the possible world of the text and the author has made translators struggle with how to decide on words and phrases, how to interpret them and the trade-off between the original and target text, what to ignore, and how to tie the target text to the original text. Also, the level of success of translators in different sections has been different.

In the section on reading vocabulary, considering the examples discussed, it can be said that translators, by utilizing their talent and expertise in analyzing and interpreting the text and subsequently selecting relatively mature and appropriate equivalents, have been largely successful in understanding the possible world of the author and the trade-off between the two texts, and have been able to place Arabic words in the form of Persian words and select the most appropriate and closest equivalent to the text. However, it should be noted that in some instances, there have been inadequacies and slips in the translators' depiction of the possible world of the text. In general, the equivalents that both translators chose for this section well depict the possible world of the text.

In the grammatical structure section, it should be said that Akbari made a mistake in all 4 selected examples and did not leave a successful performance. He was unable to reflect the content of the colon, the exclamation mark, and the tense of the verb in accordance with the possible world of the author in the target text, and by disrupting the punctuation marks of the original text and not understanding them correctly, he threw the temporal and linguistic order of these parts out of rhythm and melody. However, in the case of Ameri, it should be said that out of the 6 examples selected for this section, he made a mistake in only two cases, namely the final period in the phrase " رَأَيْتُ رُوحَهُ وَهِي تُحاوِلُ أَنْ تَمْنَعَ المَوتَ الّذِي كانَ قَدْ احْتَلَّ العَيْنَيْنِ." and observing the tense of the verb "أسأل", and in the remaining cases, he was able to select equivalents close to the original text by understanding the possible world of the text.

In the section on the author's style, it should be said that both translators were faithful to the author's style and, relying on their linguistic proficiency, chose an appropriate equivalent for each of the expressions and idiomatic words in question and presented an acceptable representation of themselves. It should also be said that both translators were able to understand the possible world of the text and the author well in this section and brought themselves closer to more or less translation (i.e., expressing more or less a word or a phrase in translation), which is considered one of the positive points of the two translators in this section.

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