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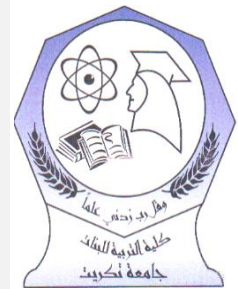


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THE TRANSLATION OF APORIA IN ENGLISH LITERARY TEXTS INTO ARABIC

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Abstract

Aporia is a rhetorical device that expresses a specific paradox through which the writer feels uncertain about something as a way of proving a point. It is expressed differently in every language by using specific tools. Therefore, problems are raised by translating this term into a different language. In addition, it is problematic in translation because English uses certain means for expressing aporia, while Arabic adopts others. Consequently, this paper aims at giving a comprehensive study of English and Arabic Aporia in order to detect the correct ways of translation. It also aims to explain if aporia

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exists in Arabic text just like English, and if it is explicitly expressed in Arabic text. It also aims to investigate the challenges and difficulties that obstruct the process of translation dealt with such types of sentences. The study hypothesizes that aporia can be differently realized in Arabic. It also hypothesizes that semantic translation is highly adopted in translating aporia into Arabic.

Three texts are chosen from English literary books and given to five M.A. students of Translation Department, College of Arts, University of Mosul. The model adopted in this paper is Newmark's (1982&1988) with two types of translation involving semantic and communicative. The paper concludes that aporia is realized by using different structures. In addition, the translators adopt the semantic translation rather than the communicative one. Finally, the paper ends up with some recommendations and suggestions for further studies.

Key words: Aporia, Communicative, Semantic, Translation.

ترجمة (الظن) في النصوص الأدبية الإنكليزية إلى العربية

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المستخلص

الظن هو موضوع له علاقة بالبلاغة يعبر عن معضلة محددة يشعر من خلالها الكاتب بعدم اليقين تجاه شيء ما ويعد كوسيلة لإثبات نقطة ما، يتم التعبير عن الظن في كل لغة بشكل مختلف باستخدام أدوات محددة. ولذلك تحدث المشكلات من خلال ترجمة هذا المصطلح إلى لغة أخرى، فضلاً عن ذلك، إنّ اللغة الإنكليزية تستخدم أفعال معينة مثل (ظنّ) للتعبير عن الظن، بينما تتبنى اللغة العربية أدوات أخرى للتعبير عن نفس المصطلح. يهدف البحث إلى توضيح أسلوب الظن في اللغة الإنكليزية واللغة العربية لايجاد الطرق الصحيحة للترجمة، كما يهدف أيضاً الى معرفة وتوضيح ما إذا كان الظن موجوداً في النص العربي كما هو الحال في النص الإنكليزي، وكذلك ما إذا التعبير عنه تم بشكل صريح في النص العربي. يهدف البحث كذلك الى التحقق من التحديات والصعوبات التي تعترض عملية الترجمة في مثل هذا النوع من الجمل. تقتض هذه

الدراسة ان الظن يمكن ادراكه في اللغة العربية بشكل مختلف, وكذلك تفترض إن الترجمة الدلالية هي الطريقة المعتمدة بشكل كبير في ترجمة (الظن) الى اللغة العربية.

لقد تم اختيار ثلاثة نصوص من العديد من الكتب الادبية الإنكليزية, وأُعطيت الى خمسة طالب ماجستير في قسم الترجمة, كلية الآداب, جامعة الموصل. كذلك تم اعتماد أنموذج نيو مارك (1982-1988) في هذه الدراسة مع نوعي الترجمة التي تشمل الترجمة الدلالية والترجمة التواصلية. خُصت الدراسة إلى أن (الظن) يتحقق باستخدام تراكيب معينة, فضلاً عن ذلك, فإن المترجمين قد اعتمدوا الترجمة الدلالية بدلاً من الترجمة التواصلية. وأخيراً, تنتهي الدراسة ببعض التوصيات والمقترحات التي يمكن أن تكون مفتاحاً لمزيد من البحوث والدراسات في هذا المجال اللغوي الخصب.

الكلمات الدالة: الظن، تواصلية، دلالية، ترجمة.

1. Introduction

Literary texts have their own features in all languages. This imposes certain difficulties on part of translators. Literary texts appear ambiguous or vague for some researchers due to their high styles and other unique features. Therefore, the meaning of literary texts, in general, is difficult to be understood and/or translated. It is worth mentioning that literary texts are written material with the purpose of expressing ideas, emotion, represent situation, or telling stories from a subjective view point, also, the texts included with different genres such as theater, narrative, poetry and essay are literary (Pilar, 2019: 1). Literary features refer to the key aspect of a literary work such as plot, setting, themes, and characters which are regarded as basic elements to every literary work(Ibid).

2. Translation

The term "translation" refers to a process that aims to communicate an idea or message from one language into another. However, a number of scholars define this term differently. Ray is the theorist who gave a distinct definition of this term, defining translation as "the process of transferring meaning from one language into another" (Ilyas, 1989: 27)

Translation is the replacement of textual material in (source) language SL by

equivalent textual material in another (target) language TL, according to Catford (1965: 20). Translation is reproducing in receptor language the closest natural equivalent of the source language message, first in terms of meaning and second in terms of style according to Nida(1974, cited in Ilyas, 1989: 27).

According to Pinchuck (1977: 38), translating is the process of attempting to find a TL equivalent for an SL sentence. Translation, according to McGuire (1980: 2), is the process of changing a text from one language (SL) to another (TL) without changing the TL's grammatical meaning. Newmark (1982: 7) defines translation as "the skill that aims to convey the same intended meaning from one language into another". However, Larson(1984) defines translation as the transfer of the surface structure, which includes words, phrases, clauses, sentences, etc. from the source language. According to Munday(2001: 4), although the method of translating is known for several years, the field of translation studies is still very new. Last but not least, Venuti (2008: 1) reports that the goal of translation is to produce a text that is clear and does not appear to be translated.

3. Newmark Translation Model

The model adopted in this paper is Newmark (1982/1988) semantic and communicative translation. Newmark creates his translation theory. His most famous work "Approaches to Translation (1988)" promote "semantic translation" and "communicative translation", which have a significant impact on people all over the world. According to his theory, there are just two translation techniques, communicative translation and semantic translation. The two approaches differ significantly from one another. The second reader, who does not expect obstacles or obscurities and would demand a generous transfer of foreign aspects into his own culture as well as his language where necessary, is the only audience for communicative translation (Munday, 2016: 44).

Communicative translation aims to have, on its audience, a result that is as similar as feasible to what the original's readers observe. The goal of semantic translation is to accurately reproduce the context of the original as closely as the semantic and syntactic structures of the second language permit (Ibid).

4. The Concept of "Aporia"

Aporia is a figure of speech which is used in sentences to achieve certain impact. As a rhetorical device, aporia can be defined as a tool expresses doubt or uncertainty. It may appear in statements, however, it is most often serves as rhetorical question.

Writing and reading become more interesting and enjoyable when language is made in this expressive method. It is a technique used by authors to change up their writing (Baldwin, 2021: 3).

The classical rhetoric of aporia refers to the practice and learning of rhetoric and ancient Greece and Roman from the fifth century BC. Rhetoric is a subject of academic studies at the time when ancient Greece developed from an oral culture to an educated one (Mikics, 2007: 22-23).

There are three types of aporia: argumentative, tonal and pretended. The first has an argumentative function by responding to doubt. The tonal function of aporia appears true especially in certain cases such as religion, philosophy, politics and ethics. It may raise strong feeling in the readers,

throughout constructing the idea or the thought as to be doubt or question. In the pretended type, aporia works to provide leading to the reader as to what the speaker wants to say if the doubt is insincere (Nordquist, 2019: 1).

5. Aporia in English

Aporia in English is rhetorical and pragmatic method through which the writer causes the recipient to feel doubtful. It is a powerful tool that the reader suffers from feeling of weakness and is unsure of how to respond to the difficult situations he confronts. The word "Aporia" is of Greek origin refers to uncertainty and doubt. The adjective of it is "aporetic". In classic rhetoric, it means putting doubt into doubt through developing the arguments on an issue. For example:

"How do I love thee, Let me count the ways" (Barrett, 1850: sonnet 43).

Puttham(1589: 1) considers aporia as a pragmatic stylistic method that causes the speaker to be fancy to his disability to be confident about a certain topic. Some scholars believe that the term "Aporia" is important in Aristotle's metaphysics (Robinson, 1971: 110-111). Derrida (1993: 1) maintains that aporia refers to impassable path in writing in which you just cannot write anymore. Aporia is used by authors in order to engage their readers with their literary works (Ibid).

Aporia in philosophy refers to a philosophical puzzle, perplex or deadlock in realization. In analytical philosophy aporia has worked as an instrument in investigation in philosophy, for example: "What the sight of our eyes tells us is to be believed"(Rescher, 2009: 3-5). As aporia is considered as a philosophical term, it has to meet philosophical issues and questions that are not so clear. It is believed that Plato's dialogues are good examples that refer to the philosophy of the writer and how he can explain the concept of aporia in his writings even they call aporetic dialogues because they end in aporia (Ibid).

As it is mentioned earlier, aporia is used to describe genuine and feigned expressions of doubt. It is also used in different meanings in philosophy such as contradiction, paradox, and logical impasse in a text. For example, "I can resist anything but temptation" (Wilde, O. 1892: Act 1).

Palmer (2017: 9) defines aporia as "Greek word means 'to be at loss'". He states that aporia is an impasse where there is puzzlement about how to proceed. It is non-passage or logical contradiction which can never resolved.

Ritchie (2018: 3) defines aporia as a room for dwelling and doubt and it is perplexity difficult. He adds that aporia means to be at loss. He points out that aporia is a piece of art which people walk around, lock themselves into and stand inside reading or playing music (Ibid).

It has been mentioned earlier that aporia appears in rhetorical questions and statements. When aporia is phrased in the form of question, it is called rhetorical question. Furthermore, if someone pretend doubt for historical effect and uses a question as a part of the expression of doubt, then the question is rhetorical(Scopa, 2017: 4).

A rhetorical question is used only for dramatic effect, laugh, getting the point. However, it is not intended to give direct answer by reader. In this sense, aporia and rhetorical question give the same effect by causing puzzlement or doubt, hence, keeping control on part of reader. For example, "Have you lost your mind?" (Cook, 2013: 274).

Aporia appears in a statement besides rhetorical questions. In aporia the declaration of uncertainty may be open or it may be organized to demonstrate a point. When doubt or uncertainty is open it can indicate real impasse and stimulate the reader to consider different options for resolution. Thus, it can show humility of the speaker (Segal, J. 1997: 1-3). Writers can use aporia to show and describe uncertainty. The writer can use it to create difficult effects. In addition, they can use aporia to refer to uncertainty and lead reader through the speaker's thought process. (Fresilla, 2017: 2).

Aporia in argument makes it difficult to determine which side is correct. Therefore, the reader is unsure of what he is trying to say; that is why aporia is typically used to describe a state of doubt or confusion in an argument or a situation. It can be used to describe a piece of writing, a person's thought process, or a philosophical concept (Murray, 2009: 11). In the field of learning, it may be argued that the experience of having one in a state of confusion then reaching to a solution can access to learning and supplying deeper value of truth, and the internal conflict or struggle is a precondition to learning. This conflict appears in Kolb and Kolb (2005: 194) as one of the basic features of experiential learning theory (ELT).

6. Aporia in Arabic

Arab scholars have defined aporia in a way not so far of the definitions raised by English scholars. For example, Hasan (1973: 265) maintains that Aporia is a state of feeling arises in the soul due to contradiction of two pieces of evidence in one matter, the strength of which is equal in exposure and inference. One cannot outweigh one of them over the other. It causes hesitation between the two sides of non-conclusive belief. It is said that aporia is the inclination of the soul to one of two dissenting beliefs without its inclination of being an argument or proof. Arab scholar Ibn Fares (1979: 462) defines aporia as "authentic and true, indicating two different meanings: certainty and doubt, for example:

قال تعالى: (قال الذين يظنون انهم ملاقوا الله...) البقرة: 249

(But those who knew with certainty that they were going to meet Allah...) (Hilali&Khan, 1998: 55).

Al-Jurjani (1983: 187) states that *aporia* is used in the meaning of doubt, which is the hesitation between two opposites without preferring one of them, it is the most correct belief with the possibility of the opposite, and used in certainty and doubt. Consider the following example:

ظننت الامر يسيرا (I thought it was easy).

He adds that *aporia* is the hesitation between the contradictory so that one cannot be outweighed over the other (Ibid). Al-Qurtubi (2006: 332) claims that *aporia* is the predominance of one of the two sides, and it means certainty. It is a state of mind in which the brain is suspended between two or more contradictory hypotheses, unable to accept any of them.

Aporia results in postponing or rejecting appropriate action for fear of making a mistake or wasting opportunities. It covers the concept of as concern between two contradictory hypothetical groups of phenomenology including, on the mental level, thinking and examining facts and evidence, and on the emotional level, belief and denial (Jabir, 2013: 79).

Amayra (2017: 1) believes that *aporia* is a psychological state in which the mind hesitates between affirmation and negation and stop judging. It is confusion and uncertainty. Furthermore, it is the refusal to take for grant what we believe. He adds that *aporia* can be divided into two different types, absolute *aporia* and systemic *aporia*. Absolute *aporia* is a philosophical position consisting in the belief that we do not know anything at all. However, systemic *aporia*, on the other hand, is a strategic use of *aporia* to ensure that everything we can claim to know is absolutely certain (Ibid).

Al-Ghanimi (2020: 144) believes that *aporia* on the emotional level includes a feeling of distrust, mistrust, lack of conviction in certain facts, behaviors, motives or decisions. In addition, it is a fluctuation between belief and denial (Ibid).

Sometimes, *aporia* is mixed with certainty. Ignoring the knower and mixing *aporia* with certainty is to extract what who knows to be true, to remove what who doubts in order to increase his confrontation. (Mawasi, 2017: 25). Consider the following example:

ظن الطالب الامتحان سهلاً (The student thought the exam to be easy)

Mixing *aporia* with certainty is bringing out what is known to be true, expelling what is in doubt about it to increase by that information. Consider:

لم أدري ما ابصرْتُ، أبيات شعير أم عقود دُر؟ (I did not know whether I saw, verses of poetry or series of pearls?)

So ignoring the knower is one of the moral improvements, and it takes the known towards the unknown, about something that the writer intends.

As for philosophers, *aporia* is defined as the hesitation between two opposites, and the mind does not return one to the other, because there are equal signs in the two rulings, or because there is no sign (Salim, 2014: 99). So, *aporia* is one of the means of philosophy, and certainty is one of its goals, because philosophers believe that the hearer is suspicious about the facts of the universe until he reaches with his reason, arguments, and logic to firm certainty in understanding and knowing (Hijazi, 2007: 19).

Verbs can be used to express *aporia* in Arabic such as the verbs of (ظن and its sisters), including (ظن) (افعال القلوب). (to think) and its sisters are verbs that premodify the subject and the predicate, so they are diatransitive verbs which have two-objects /e.g.

ظننتُ اخاك مجداً (I thought your brother is clever.)

ظن علي خالداً أباك (Ali thought Khalid is your father.)

As shown above, *aporia* is expressed by the verbs ظن (to think). The speakers in these two sentences are uncertain of whether (my brother is cleaver) in the first sentence and (Khalid is your father) in the second one.

As for rhetorical question, it is considered a type of metaphorical or rhetorical

interrogation, and it deviates from the true meaning of the interrogation and does not mean the interrogation only, and therefore it is called the derogatory or the negative interrogation. In addition, the interrogation comes out to a number of purposes, including the negative interrogation, which means that the interrogation deviates from its meaning, so its purpose becomes to deny or denounce the thing inquired about, the departure of the interrogative from its true meaning is not limited to the meaning of denial only, but there are other meanings, including them, including raising aporia in the reader (Rida, 1987: 202). E. e.

قال تعالى: (أتأمرون الناس بالبر وتنسون أنفسكم) البقرة: 44

{Enjoin you Al-Birr (piety and righteousness and each and every act of obedience to Allâh) on the people and you forget (to practice it) yourselves, while you recite the Scripture [the Taurât (Torah)]! Have you then no sense?} (Hilali and Khan, 1998: 10)

This study adopts one translation model represented by Newmark (1982/1988) method of translation, specifically semantic and communicative translation. For the reasons that these two methods meet the need of translating aporia in the sentences and suit the process of analysis. However, the main concern of this study is checking for a faithful translation by making sure that the students are following the rules of the target language when they translate the English aporia into Arabic.

7. Data Analysis

The data of the current paper is taken from the English literary books. Three texts having aporia are selected, i.e., two texts are statement, and one text is a rhetorical question. All the texts express aporia according to the meaning and structure. The model adopted in this study is Newmark's model (1982&1988) with the two types of translations involving semantic and communicative. The translation procedures according to Newmark are listing the translation methods along a graduated line with different types of emphasis. The focus is on the source text language. At the other end, the total focus is on the target text. So, the translation method is technical that is used to transfer the meaning of a text in one language to another one.

SL. Text (1)

“Well, I don’t know all the answers about life, I have failed just as much as I have succeeded but I love my family”

TL. Texts

- 1- حسناً, لا اعرف كل الاجابات عن الحياة, لقد فشلْتُ بقدر نجاحي, لكنني أُحِبُّ عائلتي.
- 2- حسناً, أنا لا اعرف جميع الاجوبة عن الحياة, فقد اخفقتُ بقدر ما نجحت, لكنني أُحِبُّ عائلتي.
- 3- حسناً, انا لا اعرف كل الاجابات عن الحياة, لقد فشلْتُ تماماً بقدر ما نجحت ولكنني أُحِبُّ عائلتي.
- 4- حسناً, لا اعرف الاجوبة كلها بخصوص الحياة, لقد فشلْتُ بقدر ما نجحت ولكنني أُحِبُّ عائلتي.
- 5- حسناً لا اعرف جميع الاجابات عن الحياة, لقد فشلْتُ بالقدر الذي نجحتُ به ورغم ذلك أُحِبُّ عائلتي.

Discussion (1)

The SL. Text, expressed by the verbal sentence (**I don’t know all the answer about life**), expresses aporia by the negative phrase (**I don’t know**), where the author wants to tell the reader that he is in aporia and he is uncertain of his answers about life.

As for translation, it is obser

ved that all the translators (1-5) follow the semantic model in their translation because they focus on the literal meaning, which is considered more faithful to the SL. Text. They follow the same syntactic structure in the SL. Text. In other words, they translate the negative sentence by the Arabic verbal sentence (لا اعرف), in which aporia is expressed in order to render the message that indicates doubt in the SL. Text. and the translators (2, 3) translate the negative sentence into the Arabic verbal sentence (أنا لا اعرف), also to indicate uncertainty in Arabic, and they translate the subject pronoun (I) in SL.T into the Arabic subject pronoun (أنا).

Table (1). Types of Aporia and Translation of Text (1)

SL. Text (1)		TL. Texts	Types of Translation		Fail
Well, I don't know all the answers about life, I have failed just as much as I have succeeded, but I love my family		Types of aporia	Semantic	Communicative	
1		Statement	+	–	
2		Statement	+	–	
3		Statement	+	–	
4		Statement	+	–	
5		Statement	+	–	

SL. Text (2)

Two roads and I took the one less travelled, and that made the biggest difference.

TL. Texts

- 1- هناك طريقان فسلكتُ الأقل سفراً, وحدث ذلك مزقاً شائعاً.
- 2- طريقان, اخذتُ الطريق الأقل سفراً, مما احدث اختلاف كبير.
- 3- طريقان, واخذت الاقصر, وذلك جعل الاختلاف الاكبر.
- 4- طريقان وقمت باخذ الطريق الاقل سفراً, وهذا الامر احدث الفرق الاكبر.
- 5- طريقان وانا اخترت الطريق الاقل استخداماً للسفر, والذي يحدث الفارق الاكبر.

Discussion (2)

In the SL. Text, the author explains in this statement that he chooses the less travelled road, and he thinks that this choice would make all the difference. Here, the author wants to encourage reader to less conventional lives. The conclusion is logically faulty, since the author does not take the other road. He has no way of knowing if it really makes a difference. Perhaps both roads lead to the same place, or to equally good places. This is an aporia, through which the author asks reader to question, whether he can truly know the impact of his choice. The author suggests that people tend to assume their past choice are the right ones. It is clear that the author's decision is based on an ambiguous motive.

According to the translation, the TL. text is translated semantically. Where the subjects (1, 2, 4, 5) follow the semantic method of translation, because they try to provide a text equivalent to the SL. text. So, they concern with the sense of the message. They pay attention to the context of the message of SL. text, and try to render the semantic structure of SL, text to the TL. text in order to be understood by the reader. However, subject (3) adopts communicative type of translation. The translator tries to make the reader perceive. He uses some other words like (الاقصر) as an equivalent to the words (less travelled) because he focuses on the effect and gets the reader to the point.

Table (2). Types of aporia and translation of text (2)

SL. Text (2)		TL. Texts	Types of Translation		Fail
Two roads and I took the one less travelled, and that made the biggest difference.		Types of Aporia	Semantic	Communicative	
1		Statement	+	—	—
2		Statement	+	—	—
3		Statement	—	+	—
4		Statement	+	—	—
5		Statement	+	—	—

SL Text (3)

“Does Caesar appear ambitious? When they cry, he weeps. Ambition should look stronger than that.”

TL. Texts

- 1- هل يبدو القيصر طموحا؟ عندما يبكون يبكي, يجب ان يكون اقوى من ذلك.
- 2- هل يظهر سيزر طموحا؟ عندما يبكون يبكي. يجب ان يبدو المطمح اقوى من ذلك.
- 3- هل يبدو القيصر طموحا؟ عندما يبكون, يبكي هو, الطموح يجب ان يبدو اقوى من ذلك.
- 4- هل يبدو قيصر طموحا؟ عندما يبكون يقوم بالنحيب. يجب ان يبدو الطموح اقوى من ذلك
- 5- هل بدى قيصر طموحا؟ عندما يبكون فإنه يبكي, الطموح ينبغي ان يبدو اقوى من ذلك.

Discussion (3)

In the SL. Text, ambition has a completely different meaning for its clear meaning that an ambitious individual works hard in order to succeed, which enables him to do so. The author uses this sentence to demonstrate that ambition is not a quality that Caesar should possess and that it actually has more to do with an aspiration for success and power.

By raising the rhetorical question in the first part of the line, of whether Caesar is ambitious, the author expresses aporia and then rapidly responds in the negative by stating that Caesar is kind and soft-hearted and not at all ambitious. The conflict between having ambition and being kind, is an obvious indication of aporia. As a result, this is known as an argumentative usage of aporia, when the author has already thought of a response to this dilemma.

In the TL Text, it is noticed that, the subjects (1, 2, 3, 4, 5) translate this question semantically. It is as equivalent of the TL .Text. The translators are faithful to the SL Text, because they focus on the literal meaning.

The translators, through their translations, translate the SL. Text a literal and semantic translation, but they may not have understood the meaning of aporia in this

interrogative sentence. The contradiction between describing Caesar as ambitious and explaining his state of weakness and soften of heart shows us the doubt that he is ambitious.

Table (3). Types of aporia and translation of text (3)

SL. Text (3)		TL. Texts	Types of Translation		Fail
Does Caesar appear ambitious? When they cry, he weeps. Ambition should look stronger than that.		Types of aporia	Semantic	Communicative	
1		Rhetorical Question	+	–	
2		Rhetorical Question	+	–	
3		Rhetorical Question	+	–	
4		Rhetorical Question	+	–	
5		Rhetorical Question	+	–	

8. Findings

The previous analysis of translating English literary texts into Arabic yields the following:

Concerning the translation of (aporia), it is found that (3) three texts have (15) fifteen translation. 14 (93.33%) are semantic translation following the syntax and meaning of the source text, whereas 1 (6.67%) translation is communicative translations which focuses on the force of the message.

Table (4): Realization of Semantic and Communicative Translation in TL. Texts.

Translation Types	Frequency	Percentage
Semantic	14	93.33%
Communicative	1	6,67%
Fail	-	-
Total	15	100%

Concerning the structure of aporia, it is found that (3) texts have 15 translations. (2) texts which have 10 (66.66%) translations are statement. Whereas (1) text which has 5 (33.34%) translations are rhetorical question.

Table (5): Realization of Statement and Rhetorical question Translation in TL. Texts.

Translation Types	Frequency	Percentage
Statement	10	66.66 %
Rhetorical Question	5	33.34 %
Total	15	100 %

According to the statement , it is found that the (2) texts which have (10) translations, 9 (90%) follow the semantic method of translation, whereas 1 (10%) follows the communicative translation. Whereas the rhetorical question, it is found that the (1) texts have (5) translations. All the five translation (100%) follow the semantic method of translation.

Table (5): Realization of Semantic, Communicative and Fail Translation According to Statement and Rhetorical Aporia in TL. Texts.

Types of Aporia	Realization of Translation in TL. Texts			Total
	Semantic	Communicative	Fail	
Statement	9	1	-	10
Rhetorical Question	5	-	-	5
Total	14	1	-	15
Percentage	93.33 %	6.67 %	-	100 %

9. Conclusions

The study concludes that aporia as a rhetorical device can be found in Arabic through verbs of hearts and other means. While in English, it is noticed that, aporia is found by using means such as (thought), (believed) in order to express this term. Different realizations to English aporia are seen in Arabic. Sentences which are as statement or rhetorical question, that needs no answer, indicate to the aporia. So, two translators can translate these sentences semantically, where he/she tries to render the syntactic structure of the second language allow and the exact contextual meaning of the original. Whereas, other translator can translate the text communicatively, that attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Finally, the study concludes that the translators adopt the semantic translation

rather than communicative in translating aporia into the Arabic texts, and they succeed in translating aporia although aporia is not an easy task and its aspects may not be enough realized by most of the translators as well as the nature of the literary works. Thus, the attempts of translating aporia are considered.

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