



ترجمة الفكاهة: دراسة نقدية لثلاث ترجمات عربية لرواية مغامرات
هاكلبيري فين للكاتب مارك توين

**Translating Laughter: A Critical Examination of Humor in three
Arabic Versions of Mark Twain's *Huckleberry Finn***

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الملخص:

تهدف هذه الدراسة إلى تقييم ترجمة التعابير الفكاهية من الإنجليزية إلى العربية في مغامرات هاكلبيري فن للكاتب مارك توين، واقتراح حلول واستراتيجيات فعالة لمعالجة الصعوبات الناشئة عنها. لتحقيق هذا الهدف، تناولت الدراسة ثلاث نسخ عربية للرواية: ترجمة نسيم الصادرة في عام 1958، و ترجمة نصر الصادرة في عام 2015، و ترجمة الشبيني الصادرة في عام 2018. اتبعت الدراسة منهجية متعددة التخصصات تجمع بين التحليل الوصفي والنقدي والمقارن للنص الأصلي ونصوص الترجمة، مع التركيز على تقييم جودة الترجمات العربية من منظور الدقة، التناغم، الجزالة، والتأثير الفكاهي. تتمثل أهم استنتاجات الدراسة في نجاح المترجمين إلى حد ما في تحقيق أهداف الترجمة، ونقل مقاصد كاتب النص الأصلي مع الاختلاف في التأثير والجزالة. وقد تبين أن نسيم في مواضع كثيرة تخلى عن دقة الترجمة لغرض توعية القراء المستهدفين وتكييف النص المصدر مع القيم والمعايير الثقافية والاجتماعية في مصر خلال الفترة التي صدرت فيها الترجمة. من جانب آخر، تخلى نصر والشبيني عن قبول وتناغم النص المترجم مع قواعد اللغة والثقافة المستهدفة لصالح دقة الترجمة. وقد اتضح من خلال تحليل النص الأصلي وترجماته أن المترجمين اتبعوا طرق الحذف والترجمة التفسيرية والحرفية في كثير من المواضع والذي بدوره أدى إلى اختلال دقة النصوص المترجمة، وفقدانها للجزالة والتأثير البراغماتي والقيمة الجمالية الفنية وانعكس سلباً على نقل روح الفكاهة والتلاعب بالألفاظ التي يتميز بها النص الأصلي. لمعالجة هذه الإشكالات، أوصت الدراسة بإعادة مراجعة وتحليل هذه الترجمات لتحقيق مبدئي الدقة والقبول في الترجمة، مع ضرورة استخدام استراتيجيات توطين النصوص والترجمة الإبداعية في المراجعة والتحرير أو في أي ترجمات مستقبلية، لما لتلك الطرق من فعالية في ترجمة الفكاهة وخلق توازن بين مقاصد النص الأصلي وقبول وتناغم الترجمة مع الثقافة المستهدفة.

الكلمات المفتاحية: ترجمة الفكاهة، مغامرات هاكلبيري فن، التأثيرات الفكاهية، مارك توين.

Abstract:

This paper critically assesses the translation of humorous expressions from English into Arabic by examining three versions of Twain's *The Adventures of Huckleberry Finn* by Naseem (1958), Abdulrahman (2015), and Al-Shabini (2018), aiming to identify challenges and propose cost-effective solutions. The paper adopts an interdisciplinary qualitative approach, combining descriptive, comparative, contrastive, and critical analyses, to evaluate the accuracy, fluency, and humorous impact of selected translations. It further identifies translation strategies, proposes solutions to challenges, and suggests alternative renderings where necessary. The research findings indicate that the translators have partially succeeded in meeting the translation objectives, with the intended meanings of the source text's author being largely conveyed in the Arabic translations. However, they were not able to reproduce the humor's full effect and impact. Naseem prioritized educating the target readership and adapting to cultural norms at the time of his translation, potentially compromising the humor of the source text. Abdulrahman and Al-Shabini focused on maintaining high accuracy to the source text, possibly undermining cultural acceptability. The translators' strategies, including omission, literal translation, paraphrasing, and one-to-one transition, may have negatively impacted the accuracy, elegance, force, power, and pragmatic impact of the target texts. As a result, the humorous effects of the source text may have been partially lost in translation. To achieve comparably humorous effects, it is recommended to revise and post-edit these translations, employing domesticating and trans-creative strategies while preserving the source text's intentions.

Keywords: Humor translation, *Huckleberry Finn*, humorous effects, Mark Twain.

1. Introduction:

Humor translation is a topic of significant interest among scholars and researchers due to its practical and theoretical complexities. Translating humor poses challenges due to its reliance on structural manipulation and cultural ambiguity. It requires high levels of creativity and a deep understanding of both the source and target languages and cultures. Appreciating humor involves analyzing the text's textual, pragmatic, semantic, cultural, and ideological aspects to discern the intended meaning.

In view of the highly problematic nature of humor, there has been a heated dispute among translation theorists and scholars regarding the translatability of such expressions. Some said "humorous expressions are untranslatable" or "it's far from easy" or "these things get lost in translation" or "humor doesn't travel well" (Low, 2011, p. 59). Relying on these backdrops, most translators tend to ignore the translation of humor, especially in literary masterpieces with an extensive use of humor. With the advent of modern translation studies refuting theories based on formal equivalence, it is generally accepted that everything is translatable with a variable degree of comparability to the ST. Newmark (2001) argued that "all jokes are translatable, but they do not always have the same impact" (p. 107). He also maintained that puns (which to him are roughly comparable to linguistic jokes) can be readily translated (p. 217), and he proposed three methods for translating words with multiple meanings in jokes, including finding a target language word expressing both meanings, distributing the meanings over multiple lexical units, or using a synonym with a comparable double meaning (p. 108). Low (2011) demonstrated that "almost all verbally expressed humor is translatable, given appropriate strategies and reasonable criteria for success" (p. 59).

Delabastita challenged the idea that wordplay is untranslatable and argued that such a notion simplifies the complexities of translation. He asserted that wordplay can be recreated across languages through various translation processes, although source-oriented

translators might question the authenticity of these methods. Further, Delabastita emphasized the translator's role in creatively overcoming the challenges of translating wordplay, where achieving a balance between accuracy and target language acceptability is vital. He supported deviating from the source's exact words and grammar to maintain its playful effect, acknowledging the substantial technical challenges but encouraging target-text-oriented solutions and a focus on the intended humor (Delabastita, 2014a, pp. 10-12; Delabastita, 2014b, pp. 134-135; Delabastita, 1991, p. 146).

Mateo (2002) argued that understanding translation beyond mere linguistic transfer is crucial, especially for humor, which demands a nuanced approach (p. 174). She identified three main strategies: accuracy to the source text, where humor translates easily; adaptation to elicit similar responses in the target culture; and avoiding explanations that dilute the humor's impact (Mateo, 2002, p. 174). Mateo advocated for a balanced mix of foreignization and domestication, aligning with Toury's norms to ensure cultural content retains its foreign elements while stylistic aspects are adapted to the target language. Her approach urged translators to focus on the function and mechanism of humor within the text's entirety, as opposed to its isolated form, to maintain humor's integral role in the narrative (Mateo, 2010, pp. 181-182, 184).

Rojo López (2009) advocated for a cognitive approach to translating humor that emphasizes the role of semantic frames, shared contexts, and cultural prototypes (p. 64). She highlighted the inadequacy of purely linguistic methods due to humor's reliance on social and cognitive elements, such as context and shared knowledge (Rojo López, 2002, p. 37). López supported pragmatic methods that aim to replicate the humorous effect of the source text (ST) in the target audience, stressing the importance of aligning comprehension mechanisms across cultures (p. 38). Referring to shared stores of knowledge and memories within and between cultures, López suggested humor translation should expose the underpinning mechanisms of humor production

and understanding, thus facilitating the transmission of intended humorous effects to different languages and cultures (Rojo López, 2009, pp. 65, 79; Rojo López, 2002, p. 66). She posited that the translation challenges arise from how translators engage the readers' cognitive frames to elicit laughter, not from a fortuitous collection of 'untranslatable' elements (Rojo López, 2002, p. 68).

Chiaro contended that formal equivalence in humor translation across different languages is inherently unattainable, emphasizing the importance of functional equivalence and socio-cultural awareness over linguistic alignment. She supported pragmatic replacements of humor to fulfill the source text's entertaining function in the target text, suggesting success in translation depends more on maintaining the text's non-serious nature and its intended purpose than exact replication (Chiaro, 2011, p. 367; Chiaro, 2017, p. 421; Chiaro, 2008, pp. 576-577; Chiaro, 2010, p. 7). Acknowledging the deep cultural specificity of humor, Chiaro argued for necessary compromises, allowing for significant alterations to achieve humor's intended effect in the TT, viewing translatability as a balance between linguistic and cultural adaptation to preserve the humor's function, even at the expense of formal equivalence (Chiaro, 2017, pp. 417, 420; Chiaro, 1992, p. 95; Chiaro, 2008, p. 589). Chiaro outlined four common strategies for translating verbal humor: reproducing the original humor, creating different humor in the target language, using idiomatic expressions, or omitting the humor entirely, though she criticized the last as indicative of a lack of creativity (Chiaro, 2008, pp. 592-595; Chiaro, 2017, p. 428). She suggested that translators should employ creative, pragmatic approaches to humor translation, often finding that substituting one joke for another in the target language represents a practical solution to linguistic challenges (Chiaro, 1992, 98).

Harvey (1995) presented a descriptive framework based on the compensation technique for translating humor, defined as the strategic replacement of a source text element with a functionally similar effect in the target text, often using target language-specific means

(p. 65). Grounded in the views of Baker, Newmark, Nida, and Taber, Harvey saw compensation as essential to preserving meaning and mitigating losses of emotional and pragmatic effects, idiomatic expressions, and sound in translation. This approach may involve forgoing literal translations in favor of alternatives that resonate with the target audience, ensuring the humor's impact is conveyed (p. 66).

Zabalbeascoa (2005) highlighted the critical role of context, including linguistic and cultural aspects and translation objectives, in the process of humor translation. He suggested translators engage in 'mapping and prioritizing' to navigate context variability (pp. 186-187) and viewed the source text's humorous quality as central to producing a potentially funnier target text (Zabalbeascoa, 1996, p. 247). He underscored a translator's active engagement in enhancing or altering humor as necessitated by the translated work's intended impact, leveraging their bicultural skills and creativity (Zabalbeascoa, 2005, p. 205).

Maher (2011) asserted that the translation of humor distinctly exemplifies the translator's roles as a decision-maker and a creative agent, presenting both a significant challenge and an opportunity. "The literary translator has little choice but to attempt what many regard as impossible—seeking to give humorous writing a new identity and new potential in a different cultural and linguistic environment (p. 20).

Venuti (2002) promoted a domesticating strategy in humor translation, emphasizing the need for translators to compensate for linguistic and cultural disparities by reconstructing the original's humor discourse in the target language (p. 10). Antonopoulou (2002) similarly advocated for leveraging the TL's expressive capacity to deliver humor with equivalent impact while minimizing cognitive effort for the reader (pp. 204, 217).

Translation of humor from English into Arabic has received limited attention, despite its significance. Existing studies of Arabic translations of *Huckleberry Finn* are scarce, focusing primarily on non-humorous elements and overlooking the novel's humorous essence.

Abdulmalik (2016) examined issues at the levels of meaning, sentences, and phonology in three Arabic translations of *Huckleberry Finn* published in different eras in Egypt, concluding that the translations were influenced by historical and environmental factors, with Abdulrahman's version considered the most accurate and complete. However, the study did not explore the translation of humor or recognize the novel as a humorous masterpiece. Muzain and Radwani (2017) focused on translating sarcasm in Naseem's version, stressing comprehension and cultural context in translating sarcasm without addressing humor in depth. Alhaj reviewed translation strategies of an abridged version outside the scope of this research, focusing on omission and addition strategies without extensively addressing the complexities of translation. This gap highlights the need for this study's in-depth evaluation of humor in three unabridged Arabic translations, providing solutions for reproducing humor in both *Huckleberry Finn* in particular and English-Arabic translation more broadly.

This research aims to explore the translatability of humor and the challenges faced in translating humor in Twain's *The Adventures of Huckleberry Finn* into Arabic. It seeks to critically assess the adequacy and cross-cultural acceptability of translated humorous expressions in Mark Twain's *Huckleberry Finn*, focusing on three Arabic renditions by Naseem (1958), Abdulrahman (2015), and Al-Shabini (2018). As Mark Twain aptly states, "The difference between the right word and the almost right word is really a large matter—it's the difference between lightning and a lightning bug" (as cited in Bainton, 2013, p. 87). Selecting the appropriate words and expressions in the target language to preserve humor is both an art form and a serious endeavor. Investigating how translators of *Huckleberry Finn* exploit the target language resources and expressions to successfully reproduce this masterpiece of humor in Arabic would indeed be a commendable undertaking. The research holds significance in its exploration of humor translation within the globally renowned *The Adventures of Huckleberry Finn*, aiming to bridge the gap in English-Arabic humor translation studies and

improve understanding and entertainment of literature through effective translation practices while also providing new perspectives on translating humor in both this specific work and English-Arabic translation more broadly.

Despite debates about the translatability of humor, it is generally accepted that humor can be translated, although the impact may vary. While humor can be translated, there may be some loss of pragmatic impact. The paper adopts an interdisciplinary qualitative methodology, combining reviews on humor translation mentioned above, mainly focusing on evaluating the selected translations in terms of accuracy, elegance, force, power, and humorous impact. It highlights the techniques employed in translating humor in the source text, offers solutions to the challenges faced by translators, and proposes alternative translations for inadequate ones.

Data Analysis and Interpretation:

This paper's analysis methodically evaluates humor in three Arabic translations of *Huckleberry Finn*, contrasting with the original based on accuracy and cross-cultural acceptability. It identifies and resolves translation inaccuracies, suggesting enhanced approaches and alternatives to uphold and refine the humor's authenticity and effectiveness in translation.

The evaluation utilizes Crisafulli's hermeneutic approach (Crisafulli, 1996, pp. 64, 89) and Venuti's concept of translation as an act of interpretation (Venuti, 1998, p. 16; Venuti, 2013, pp. 4, 179), reinforced by Eco's views on the reader's role (Eco, 2002, p. 64), highlighting the non-existence of a sole correct interpretation of a text. This means the translator's choices and the suggested alternative translations here are viewed as acts of interpretation influenced by various factors such as the translation's objectives, the translators' knowledge of the two cultures and languages, the target audience, censorship, etc. The interpretations presented in the analysis section of this research are justifiable and defensible; however, they represent one perspective among various potential interpretations. The selected Arabic versions used in this study may indicate alignment with

the research's proposed intentions or reveal different emphases and priorities.

Ex 1. Till I ASK you! Well, I never see the beat of it in my born days!
I lay you'll be the Methusalem-num- skull of creation before ever I ask you — or the likes of you'. (Twain, 2014, p. 310)

Naseem's translation (1958):

لن تفعل ذلك إلا إذا طلبت منك أن تقبلني
... يا لله ... إنني لم أر مثل هذه
الوقاحة من قبل! (صفحة، 304)

Abdulrahman's translation (2015):

حتى أطلب منك! حسناً، لم أصادف مثل
هذا منذ ولدت! لن أطلب منك حتى لو
صرت خرقاء في عمر نوح-أنت أو
أشبهك (صفحة، 339)

Al-Shabini's translation (2018):

حتى أطلب منك! أنا لم أسمع بهذا الحديث
أبداً طوال حياتي! لن أطلب منك ولا من
أمثالك حتى يصبح عمرك مثل عمر
ميتهسيلاه». (صفحة، 379)

Naseem partially adapts the intended meaning to the TL, but the figurative wordplay regarding waiting and Aunt Sally's conviction is lost in translation. The whole sentence, "I lay you'll be the Methusalem-num-skull of creation before ever I ask you — or the likes of you," is omitted, which leads to the loss of humor. The term "Methusalem-num-skull" is a humorous invention by Twain, combining the biblical reference to Methuselah, who is traditionally thought to be the oldest person in the Bible, with the slang term "numbskull," which means a foolish or stupid person. The creation of this compound word exaggerates Huck's perceived slowness or obtuseness to a comically hyperbolic degree. Although the second part of the sentence is deleted, Naseem's translation of the first part accurately captures the ST's intended meaning and has a comparable impact in terms of force, elegance, and pragmatic impact.

Abdulrahman, on the other hand, provides a literal translation of the first part of the sentence, "till I ASK you! Well, I never see

the beat of it in my born days! In the second part, he translates the exaggerated wordplay "the Methusalem-num- skull of creation" into a constructed metaphor of his own as "خرقاء في" (clumsy at Noah's age). This metaphor is unintelligible to Arab readers, particularly due to the use of the classical Arabic adjective "خرقاء". Furthermore, Abdulrahman changes the object of the metaphor from Huck Finn to Aunt Sally, as if Aunt Sally is describing herself rather than Huck Finn. As a result, Abdulrahman's translation lacks both accuracy in conveying the intentions of the ST and acceptability in the target language. The phrase "خرقاء في عمر نوح" may not provoke a similar humorous effect to that of the original.

Al-Shabini paraphrases the entire sentence into Arabic, except for the name "Methusalem" in "the Methusalem-numskull of creation." He transliterates it as "ميتهسيلاه" and provides a footnote explaining the name. While Al-Shabini's decision to retain the cultural reference from the ST is one approach to handling humorous cultural references, it should be a last resort when domestication or other creative solutions are not viable. Therefore, Al-Shabini's translation of the wordplay in this sentence is more author-centered than TT-oriented, which diminishes its comparability to the ST in terms of elegance, force, and humorous impact in the target language.

Perhaps a trans-creation that combines Naseem's translation of the first part with a substitution of the ST metaphor "Methusalem-numskull of creation" into a creative target language metaphor could achieve comparability to the ST in terms of meaning, elegance, force, and pragmatic impact. To align with these qualities, the following trans-creation is suggested as an alternative:

لن تفعل ذلك إلا إذا طلبت منك أن تقبلني! يا الله، إنني لم أر
مثل هذه الوقاحة طيلة حياتي! لو تنتظر انتظار قيس الليلى لن
تنال مني- لا أنت ولا أمثالك أيها الأحمق!

This domestication and trans-creation of the English cultural metaphor aims to capture the intended humor, maintain elegance, provide a strong impact, and be pragmatically effective, even if it deviates a little from the ST's literal meaning. When translated literally,

readers may feel confused or fail to understand the deeper meaning. Translators must balance preserving cultural wordplay with ensuring comprehension.

Ex 2. There **couldn't anything wake them up all over, and make them happy all over, like a dog fight — unless it might be putting turpentine on a stray dog and setting fire to him, or tying a tin pan to his tail and see him run himself to death.** (Twain, 2014, p. 193)

Naseem's translation (1958):

فليس هناك ما يمكن أن يوقف هؤلاء المتسكعين ويجعلهم سعداء دواما مثل معركة تنشب بين الكلاب! اللهم الا إذا وضع أحدهم سائل «التربتين» فوق كلب ضال، فيحترق جسمه، أو حاول لسع ذيله فيركض بجنون (صفحة، 194)

Abdulrahman's translation (2015):

فلا شيء يجعلهم ينهضون ويتحركون، ويجعلهم سعداء تماما، سوى عراك الكلاب- عدا صب الترتبتين فوق أحد الكلاب الضالة وإشعال النار فيه، أو ربط صفيحة في ذيله، ومشاهدته وهو يجري هرباً بحياته. (صفحة، 220)

Al-Shabini's translation (2018):

ذلك أن شينا ما كان ليمتعهم مثل معارك الكلاب، ويستثنى من ذلك بالطبع وضع تربنتينة على كلب ضال وإشعالها أو ربط وعاء قصدير في ذيله ومشاهدته وهو يركض. (صفحة، 239-240)

This sentence is an example of wordplay or pun at the syntactic level, as well as a kind of exaggeration and humorous irony. Twain is criticizing the townspeople's gullibility and their inability to speak truth to loafers. He also highlights their absurdity and moral bankruptcy in finding pleasure in the suffering and harm inflicted upon innocent creatures.

The three translators all succeed to a good extent in transferring the meaning of the sentence but fall short of reproducing its wordplay with an acceptable and comparable impact in Arabic. In terms of accuracy, Naseem

could not capture the intentions of the phrase "tying a tin pan to his tail and see him run himself to death" translated as "أو حاول لسع ذيله أو فركض بجنون." He also inaccurately renders "wake them up all over" as "يوقف هؤلاء"، diminishing the author's intentions of the humorous irony in this sentence. Al-Shabini translates the phrase "tying a tin pan to his tail and see him run himself to death" by omitting "run himself to death" and using instead "فركض بجنون." For Abdulrahman, the translation of such a phrase as "وهو يجري هرباً" is more accurate than Al-Shabini and Naseem's translations.

With regard to acceptability and pragmatic impact, all translations are less comparable to the ST in terms of elegance, force, and pragmatic impact. However, the phrasing and structure of Naseem's translation are more readable and intelligible than the other translations. To address the gaps in accuracy, elegance, acceptability, and pragmatic impact in the three translations, the following translation might serve as an alternative:

لم يكن هناك ما يُوقظ ضمائرهم ويحرك همهمم ويثير حماسهم مثل معركة تنشب بين الكلاب، أو ربما ما هو أفضل من ذلك مثل سكب الزيت على كلب ضال وإضرار النار فيه، أو ربط صفيحة ثقيلة على ذيله ومشاهدته يركض حتى الموت.

Ex 3. But that's always the way; it **don't make no difference whether you do right or wrong, a person's conscience ain't got no sense, and just goes for him anyway. If I had a yaller dog that didn't know no more than a person's conscience does I would pison him. It takes up more room than all the rest of a person's insides, and yet ain't no good, nohow.** (Twain, 2014, pp. 313-314)

Naseem's translation (1958): omitted.

Abdulrahman's translation (2015):

إلا أن الأمور تسير دانما على هذا المنوال وليس هناك فارق بين الخطأ والصواب،

فضميرك لا يتمتع بالحس السليم، وسوف يظل يعذبك على أية حال. إذا كان لدي كلب لا يعرف أكثر مما يعرف الضمير، فسوف أضع له السم لأتخلص منه. فالضمير يحتل مساحة كبيرة من الجسم، بلا فائدة، على الإطلاق. (صفحة، 342-343)

Al-Shabini's translation (2018):

هذا هو حال الضمير دائماً لا يختلف شعورك سواء كان الذي فعلته صواباً أم خطأ. إن ضمير الإنسان لا يسير وفق المنطق، بل يسير وفقاً لهواه. إذا كان عندي كلب أصفر، وكان له ضمير لا يعرف أكثر مما يعرفه ضمير الإنسان، سأضع له سمّاً. إن الضمير يشغل مساحة أكبر من أي شيء آخر داخل الإنسان، ومع ذلك فليس له أي فائدة. (صفحة، 384)

Naseem omits the passage completely, which may have a significant impact on both the accuracy of the translation and its potential impact. This decision can result in a loss of important information or a misrepresentation of the author's message and can diminish the impact of the whole translation.

Abdulrahman uses both literal and paraphrasing, conveying the general meaning of the ST but compromising its impact, force, and elegance. For instance, he poorly paraphrases the sentence “a person's conscience ain't got no sense, and just goes for him anyway” as “فضميرك لا يتمتع بالحس السليم، وسوف يظل يعذبك على أية حال” which fails to convey the idea that the conscience is useless and lacks the subtle irony and wit present in the ST. The metaphorical wordplay on the “yaller dog,” “poison,” “takes up more room than all the rest of a person's insides” is translated literally, resulting in the loss of wordplay and its effect, force, and elegance in the TT. Consequently, Abdulrahman's translation lacks the wit and sarcasm evident in the ST. It falls flat in capturing the playful and understated nature of the ST and fails to accurately convey its intended meaning.

Al-Shabini's translation attempts to capture the general meaning and sentiment of the ST through paraphrasing. However, it lacks the playful and understated nature of the ST. For example, the translation of “a person's conscience ain't got no sense, and just goes for

him anyway” as “إن ضمير الإنسان لا يسير وفق” and the rendition of “But that's always the way” as “هذا هو حال الضمير دائماً” conveys the overall intention of the ST but lack the intended humor and satire. The comparison between a “yaller dog” and a person's “conscience,” which is meant to be humorous and satirical, is lost in the translation due to the translator's literal strategy. In addition, the literal translation of “It takes up more room than all the rest of a person's insides, and yet ain't no good, nohow” as “إن الضمير يشغل مساحة أكبر من أي شيء آخر داخل الإنسان، ومع ذلك فليس له أي فائدة” fails to capture the understated tone present in the ST. Although Al-Shabini's translation is more elegant and accurate than Abdulrahman's, it could be improved by incorporating wordplay and maintaining the understated tone to enhance the intended humor and satirical effect.

The original text's colloquialism necessitates a deep understanding and creative reproduction of its intent rather than a literal translation. The term “yaller dog” is a Southern slang often associated with cowardice or treachery, suggesting that Huck sees his conscience as a weak or untrustworthy companion (“Yaller Dog,” 2010). Huck's description of his conscience as a “yaller” dog indicates his view of it as cowardly and unreliable, reflecting his frustration with moral dilemmas and questioning societal morality.

With this intended meaning in mind, the ST can be creatively reproduced in Arabic, resulting in a comparable or maybe superior version to the ST, as follows:

إلا أن هذا هو الواقع الذي يفرض نفسه؛ لذلك لا يهم ما إذا كنت على صواب أم لا، لأن الضمير ميت ولن تجد في الميت حياة على أية حال. لو كان الضمير حيواناً، لكان كلب ضال لا فائدة منه على الإطلاق، بل يجب قتله لما قد يسببه من انتهاك لسيادة الإنسان وأعضائه.

Ex 4. ‘Now,’ says Ben Rogers, ‘what's the line of business of this Gang?’
‘Nothing only robbery and murder,’ Tom said.
‘But who are we going to rob? — houses, or cattle, or —
‘ **Stuff! stealing cattle and such things ain't robbery;**

it's burglary,' says Tom Sawyer. 'We ain't burglars. That ain't no sort of style. We are high-waymen. We stop stages and carriages on the road, with masks on, and kill the people and take their watches and money.'

'Must we always kill the people?'

'Oh, certainly. It's best. Some authorities think different, but mostly it's considered best to kill them — except some that you bring to the cave here, and keep them till they're ransomed.'

(Twain, 2014, p. 15)

Naseem's translation (1958):

فقال «بن روجرز»: ولكن ماذا ستكون سبيل هذه المغامرة؟ ...و...

فقاطععه «توم سوير» قائلا: سيكون أهم عمل لنا هو تعقب اللصوص وقطاع الطرق فإذا ثبت لنا أنهم مجرمون حقا ويسلبون الناس أموالهم وماشييتهم، عملنا على استعادة هذا كله منهم وردده إلى أصحابه؛ أما عن طريق البوليس وأما بطريق المفاجأة.. ولن يكون في ذلك اغتصاب، فنحن لسنا مقتصبين ولا نحب الاعتداء على أحد. ولكن إذا ثبت أن من هؤلاء الخارجين على المجتمع قتلة وسفاحين، ساعدنا البوليس على القبض عليهم وكف أذاهم عن الناس.

فإذا حدث أن قبضنا على بعض اللصوص، ولم نر في إطلاق سراحهم ثأية ما يهدد المجتمع، طالبنا أهاليهم بالقديّة! (صفحة، 19)

Abdulrahman's translation (2015):

بعدها قال "بن روجرز": "والآن، في أي مجال ستعمل العصابة؟" أجاب "توم": "لا مجال سوى السطو والقتل".

- "ولكن ماذا سنسرق؟ - بيوت، أم ماشية، أم-؟" قال "توم سوير": "هراء! فسرقه الماشية وأشياء من هذا القبيل ليست سطوًا، إنها مجرد سرقة، ونحن لسنا لصوصًا. كما أن هذه الأفعال لا تليق بنا. نحن قطاع طرق. سوف نعترض طريق القوافل والعربات، ونحن نضع الأقفعة، ونقتل الناس ونأخذ نقودهم وساعاتهم."

"وهل لابد أن نقتل الناس؟" - "أوه، بالتأكيد. فذلك أفضل. بعض العصابات تفكر بطريقة مختلفة، لكن قتلهم غالبا ما يعتبر أفضل شيء. - عدا بعضهم ممن سنأتي بهم هنا إلى الكهف، إلى أن يتم دفع فديتهم". (صفحة، 20-19)

Al-Shabini's translation (2018):

قال بن روجرز: «والآن، ما هو مجال عمل العصابة؟».

قال توم: «لا شيء سوى السطو والقتل». «لكن ماذا سنسرق؟ منازل أم ماشية أم...». قال توم سوير: «أشياء! إن سرقة الماشية وما على شاكلتها ليست سطوا، إنها سرقة، نحن لسنا لصوصا، لا يوجد ما هو جميل في هذا، نحن قطاع طريق، نعترض القوافل والعربات على الطريق، مرتدين أقنعة، ثم نقتلهم ونأخذ ساعاتهم وأموالهم». «هل يتعين علينا دائما قتلهم؟».

«أوه، بالطبع. ذلك أفضل. تتبنى بعض العصابات طريقة مختلفة، لكن غالبا ما يكون قتلهم أفضل، باستثناء بعض من تحضرونهم إلى الكهف هنا، وتبقوم حتى تُدفع فديتهم". (صفحة، 21)

Naseem's translation significantly deviates from the ST, losing the original's humorous and ironic tone by introducing new content and altering the dialogues, which dilutes the ST's satirical depiction of the boys' naiveté regarding crime. This deviation results in a translation that is too serious and explanatory, stripping away the ST's dark humor and irony and failing to reflect the original's essence and comic nature. Naseem's deviation here might indicate his aim to educate readers, or it might be due to state censorship since the dialogue has political satire.

Abdulrahman and Al-Shabini's translations capture the general meaning of the ST passage accurately and effectively. However, the two translations are literal, and hence they lack comparability to the ST in terms of elegance, force, and pragmatic impact. Abdulrahman and Al-Shabini translate the phrase "robbery and murder" literally as "السطو والقتل" which conveys the general meaning but lacks the impact and emphasis of the ST. A more idiomatic translation would be "القتل" "هراء" Abdulrahman renders "stuff" as "هراء" which is more accurate and acceptable than Al-Shabini's translation as "أشياء". For the rest of

the text, however, Al-Shabini's translation shows some improvements. Al-Shabini's translation of "Nothing only robbery and murder" translated as "لا شيء سوى السطو والقتل" is more natural than Abdulrahman's. Both Abdulrahman and Al-Shabini render the play on "authorities" as "العصابات," while Twain skillfully chooses such an expression to satirize the political state of America during that time. Abdulrahman's translation of "till they're ransomed" as "إلى أن يتم دفع فديتهم" shows his literal and awkward rendering of the ST. In summary, Abdulrahman and Al-Shabini successfully convey the intended meaning of the source text. Nonetheless, their translations could be refined to better capture the force, elegance, and humor of the original. To achieve this, more consideration should be given to understanding the meaning of the ST within the full context of the novel and to the selection of words and expressions in the target language. An improved translation would highlight the irony and nuanced humor of the ST, striving to reproduce its comical resonance. This entails accentuating Tom's belief in the nobility of their 'robbery' over simple theft and the stark irony regarding the authorities. The following translation offers an improved alternative that captures these intentions and enhances the humorous effects using compensation and trans-creation.

قال بن روجرز: "والآن، ما هي مهمة هذه العصابة؟"
قال توم: "لا شيء سوى القتل والنهب".

"ولكن ماذا نهب؟ - البيوت أم الماشية أم -"

أجاب توم سوير مستغرباً: أجننت! سرقة الماشية وأخواتها ليست نهباً، بل مجرد عمل غادر. نحن لسنا بسرقة، والسرقة لا ترقى لمستوى مهمتنا. نحن قطاع طرق، نلبس الأقتعة، ونوقف العربات والحافلات بالقوة، ثم نقتل الناس ونهب أموالهم وساعاتهم.

"وهل يتعين علينا دائماً قتل الناس؟"

"بالتأكيد. إنه الأفضل. قد يكون لدى بعض العصابات وجهات نظر مختلفة، ولكن الغالبية تميل إلى قتلهم، باستثناء بعض الذين تحتجزهم وتودعهم في الكهف حتى تنال الفدية مقابل إطلاق سراحهم.

Ex 5. In them circumstances it warn't no trouble to him to **throw in an amount of style that was suitable**. He warn't a boy to **meeky along up that yard like a sheep; no, he come**

ca'm and important, like the ram. When he got a-front of us he **lifts his hat ever so gracious and dainty, like it was the lid of a box that had butterflies asleep in it** (Twain, 2014, p. 308)

Naseem's translation (1958):

كان «توم» يرتدى أفخر ثيابه، وكان يمشى بخطى متزنة هادئة. وعند ما وقف أمامنا، رفع قبعته بحركة لطيفة أنيقة. (صفحة، 302)

Abdulrahman's translation (2015):

وفي هذه الظروف، لم تكن هناك مشكلة في أن يرتدي أي زي أيا ما كان الوضع. لم يكن صبيياً من النوع الذي يتقدم في خجل مثل الحمل الوديع لا، بل تقدم في هدوء وثقة، كأنه كبش. وعندما وقف أمامنا، خلع قبعته بطريقة لطيفة ورقيقة، كأنها غطاء صندوق يمتلئ بالكثير من الفراشات النائمة، التي لا يريد إزعاجها. (صفحة، 337)

Al-Shabini's translation (2018):

كان بوسع توم سوير أن يضع قدر ما يشاء من لمسات خاصة، في مثل هذه الظروف، وعليه فلم يدخل عبر الباحة بمظهر الحمل الوديع، بل تقدم في هدوء وهيبة الكباش، وعندما أصبح في مواجهتنا، رفع قبعته برقة وتهذيب، كما لو كانت قبعته غطاء صندوق مملوء بالفراشات النائمة التي لم يرغب في إزعاجها. (صفحة، 377)

Naseem's translation, while conveying the general meaning, fails to transmit the humor of the ST's exaggeration. Key comedic elements, like the playful description "throw in an amount of style that was suitable" and the humorous analogy of Tom's walk to a sheep's gait, are lost or diluted through significant omissions. The phrase "throw in an amount of style that was suitable" is translated as "يرتدي" (wearing his finest clothes), which does not convey the humorous tone of the original. Similarly, the comparison of Tom's walk to that of a sheep is simplified as "يمشى" (walks with balanced and calm steps), which loses the comedic effect of the original comparison. Consequently, the translation underrepresents the original's

exaggerated humor and could benefit from a more dynamic and whimsical use of language to capture the ST's intended comic effect.

Abdulrahman's translation grasps the overall meaning yet struggles with accurately capturing the humor and subtleties of the ST. The translation of the sentence "it warn't no trouble to him to throw in an amount of style that was suitable" as "لم تكن هناك مشكلة في أن يرتدي" "أي زي أيا ما كان الوضع effortless addition of suitable style, impacting both the accuracy and humorous satire of the translation. Similarly, the literal translation of the sentence "He warn't a boy to meeky along up that yard like a sheep; no, he come ca'm and important, like the ram" as "لم يكن صبيًا من النوع" "الذي يتقدم في خجل مثل الحمل الوديع لا، بل تقدم في هدوء" loses the humorous effect due to its unnaturalness in Arabic and the literal rendering of metaphors. Metaphors such as "like the ram"—translated verbatim—do not resonate with their intended comic effect in Arabic, suggesting a need for adaptation.

Al-Shabini's translation adeptly paraphrases Tom's exaggerated demeanor, humorously comparing it to a ram's and describing his refined hat tip as handling a box of sleeping butterflies. Unlike previous translations, Al-Shabini's rendition provides a more detailed and vivid portrayal of absurdity and exaggeration, effectively capturing the humor of the ST. However, the translation can be improved to accurately convey the humorous tone. For example, the phrase "throw in an amount of style that was suitable" could be refined to capture the humor in the original text. The comparison of Tom's walk to that of a sheep, translated as "بمظهر الحمل الوديع", loses the comedic effect. A comparable metaphor in Arabic that maintains the intended humor should be used. The recreated metaphor "he come ca'm and important, like the ram" as "تقدم" "في هدوء وهيبة الكباش" adds some humor, but it could be rephrased for a smoother and more readable translation.

The translations could be improved by domesticating the ST metaphors and compensating for the lost ones, which can effectively capture the contrasts and imagery found in the ST while emphasizing the comedic tone. The following alternative seeks to bring

out the exaggeration by employing expressive and vivid language, ensuring a consistent humorous effect throughout the passage.

في ظروف مثل تلك، لم يكن هناك ما يمنعه من إضافة لمسة من الأناقة المناسبة. فهو لم يعد ذلك الصبي الذي كان يعبر الفناء على استحياء مثل نعجة خجولة؛ بل كان يمشي بخطى وثيقة وجريئة كأنه تيس هائج. وما إن مر من أمامنا حتى لوح بقبعته بلطف وتحافة كما لو كانت قبعته مليئة بفراشات نائمة يخشى إيقاظها.

Ex 6. **It most froze me to hear such talk.** He wouldn't ever dared to talk such talk in his life before. Just see what a difference it made in him the minute he judged he was about free. It was according to the old saying, 'Give a nigger an inch and he'll take an ell.' **Thinks I, this is what comes of my not thinking.** Here was this nigger, **which I had as good as helped to run away, coming right out flat-footed** and saying he would steal his children — children that belonged to a man I didn't even know; a man that hadn't ever done me no harm. (Twain, 2014, p. 124)

Naseem's translation (1958):

وغاص قلبي بين جنبي وأنا اسمع هذا الكلام، فما كان الزنجي ليجرؤ على قول مثل هذا الكلام من قبل، لكن انظر الى التغير الذي طرا عليه في اللحظة التي ظن فيها انه أوشك على التحرر! ان المثل القديم ينطبق تماما على هذا الزنجي. فهذا المثل يقول «اعط الزنجي من الحبل مقدار بوصة، يأخذ الحبل كله» ولقد كان ذلك نتيجة لعدم تبصري، فما هو الزنجي الذي ساعدته على الهرب يواجهنني بتحد ويقول لي بلا مواربة انه سوف يسرق ولديه— ولديه اللذين يملكهما رجل لا أعرفه.. رجل لم يسبق له أن أساء الي. (صفحة، 130)

Abdulrahman's translation (2015):

تجمدت تقريبا وأنا أسمع هذا الكلام. لم يكن يجرؤ على الحديث بهذه الطريقة من قبل. فانظر إلى التغير الذي طرأ عليه لحظة ظنه أنه على وشك نيل حريته. لقد انطبق عليه المثل القديم "إن أعطيت

الزنجي بوصة، فسيأخذ الحبل كله".
فكرت في نتيجة غفلي، ها هو الزنجي،
الذي ساعدته بقدر استطاعتي على
الهرب، يأتي بوضوح ويقول إنه سيسرق
طفليه- الذين يملكهما رجل لا أعرفه حتى،
رجل لم يسبق له أن أساء إلي. (صفحة،
146)

Al-Shabini's translation (2018):

كدت أتجمد وأنا أسمع مثل هذا الحديث؛ ما
كان ليجرؤ أن يقول مثل هذا الكلام في
حياته من قبل، انظر الاختلاف الذي حدث
داخله دقيقة رأى فيها أنه على وشك أن
يكون حرًا، مثلما يقول المثل: «سكتنا له
دخل بحماره». كنت أفكر في أن هذه نتيجة
عدم تفكيري؛ هذا هو الزنجي الذي
ساعدته على الهرب قدر استطاعتي
يكشف حقيقته ويقول بكل صراحة إنه
سيسرق طفليه؛ طفلين ينتميان إلى رجل لم
أكن حتى أعرفه، رجل لم يؤذني أبدًا.
(صفحة، 156)

Humor in this passage stems from the ironic contrast between Huck's earlier support for runaway slave Jim and his shock at Jim's intention to free his own children; this hypocrisy satirizes the racial prejudices of the time. Huck's internal conflict and reversal of expectations create a morally ambiguous situation, highlighting the absurdity of society's norms through humor. Another crucial aspect of humor is Huck's use of understatement through the proverb "Give a nigger an inch and he'll take an ell."

Naseem's translation captures the main ideas but lacks humor due to paraphrasing and literal translation. The saying "Give a nigger an inch and he'll take an ell" is paraphrased as "اعط الزنجي من الحبل مقدار بوصة، يأخذ الحبل كله"، resulting in a loss of its pragmatic impact. The phrase "It most froze me to hear such talk" is misinterpreted as "وغاص قلبي بين جنبي وأنا أسمع هذا" "الكلام". Details and idiomatic expressions like "coming right out flat-footed" are simplified, resulting in a loss of authenticity and impact. The translation fails to some extent to convey the humor and maintain the elegance and power of the original.

Abdulrahman's translation, while more accurate, also loses the ST's ironic and playful tone of the source text. The saying "Give a nigger an inch and he'll take an ell" is translated

too literally as "إن أعطيت الزنجي بوصة، فسيأخذ الحبل كله", missing the original's playful impact. The sentence "Thinks I, this is what comes of my not thinking" is misinterpreted as "فكرت في نتيجة"، which more literally means "I thought about the result of my carelessness." The literal rendering of "It most froze me to hear such talk" as "تجمدت تقريبا وأنا أسمع هذا الكلام" loses its impact in Arabic due to its unnaturalness. In Arabic, when one is deeply affected by hearing some news, talks, or events, they usually use the idiom "صعقت لسماع...". While Abdulrahman's translation shows improvement in accuracy, it is more literal than Naseem's and therefore less effective and impactful in capturing the humor and essence of the ST.

Al-Shabini's translation successfully captures the humor of the source text, including the narrator's self-reflection and relevant details. The translation of "coming right out flat-footed" as "يكشف حقيقته ويقول بكل صراحة" effectively conveys the humor of the original. The saying "Give a nigger an inch and he'll take an ell," rendered colloquially as "سكتنا له دخل"، is more impactful and humorous compared to other translations, though it could still be improved by using a comparable saying. However, Al-Shabini follows the literal approach of Abdulrahman in rendering "froze me to hear" as "كدت أتجمد وأنا أسمع".

To enhance the translations, incorporating idiomatic language and cultural context specific to Arabic would contribute to the humor and impact of the original passage. The following translation attempts to recreate the intended meaning of the ST through compensation and domestication in order to have a comparable version in terms of meaning, humor, and pragmatic impact.

صعقت لسماع مثل هذا الحديث. لم يكن يجرؤ على التفوه بمثل تلك الكلمات في حياته قط. انظر فقط إلى الفرق الذي طرأ على سلوكه في اللحظة التي شعر فيها أنه على وشك أن ينال حريته. مثلما يقول المثل " أعط العبد كراعا يطلب منك ذراعا." لا أظن هذا إلا ثمرة تفكيري السطحي. فها هو الزنجي الذي أحسنت إليه وساعدته على الهرب يكشر عن أنيابه ويعلن عن رغبته في سرقة طفليه؛ طفلين يملكهما رجل لم يؤذني ولا أعرفه ولا يمت لي بصلة.

Ex 7. **The pitifulest thing out is a mob;
that's what an army is — a
mob; they don't fight with**

courage that's born in them, but with courage that's borrowed from their mass, and from their officers. But a mob without any MAN at the head of it is BENEATH pitifulness. (Twain, 2014, p. 202)

Naseem's translation (1958): omitted.

Abdulrahman's translation (2015):

والمثير للشفقة هنا هو الحشد فالجيش هو كذلك أيضا. حشد، لا يحارب الجنود بدافع من شجاعتهم الذاتية، ولكن من الشجاعة المستعارة من كثرتهم، ومن ضباطهم. ولكن الحشد من دون "رجل" يقوده لا يرقى حتى لإثارة الشفقة. (صفحة، 288)

Al-Shabini's translation (2018):

إن الغوغائية هي أكثر الأشياء المثيرة للشفقة؛ فالغوغاء لا يقاتلون بدافع شجاعة تولدت بداخلهم، وإنما بدافع شجاعة اكتسبوها من حشودهم وقادتهم. أما الغوغاء التي لا يقودها رجل، فهي أدنى من أن يُرثى لها. (صفحة، 249)

Abdulrahman's translation offers an adequate comprehension of the source text, yet it lacks the linguistic creativity required to fully reproduce the source text's humor. Phrases like "The pitifulest thing out is a mob" are translated too literally, missing the opportunity to use more evocative language that captures the ridicule of the original. The translation downplays the satirical undertones of "courage that's borrowed from their mass" and fails to echo the original's dismissive tone in "a mob without any MAN at the head of it is BENEATH pitifulness," resulting in a translation that, while correct, may be improved for fluency and humor.

Al-Shabini's translation conveys the essence and some humor of the source text, but certain nuances are lost. The translation of "The pitifulest thing out is a mob; that's what an army is—a mob" as "إن الغوغائية هي أكثر الأشياء المثيرة للشفقة" lacks accuracy in conveying the intended humor of the original sentence and the comparison between a mob and an army.

In general, Abdulrahman and Al-Shabini's translations capture the core meaning of the ST but may lack some of the nuance, idiomatic expression, and cultural resonance. While Abdulrahman maintains a more direct and literal rendering of the ST, Al-Shabini's translation incorporates more idiomatic expressions that are commonly used in Arabic to convey close meanings. Both translations could be refined to enhance their flow and naturalness while preserving the intended humor and connotation, as follows:

أكثر الناس إثارة للشفقة هم القطيع؛ فالجيش على سبيل المثال أشبهه بقطيع ضخم، لا يقاتل أفراده بشجاعة متأصلة في دماينهم، بل بشجاعة مستمدة من قيادتهم وقوتهم الجماعية. وقطيع بلا قائد يتقدمه لا يستحق الشفقة والتعاطف، بل اللوم والاستنكار.

Ex 8. It got darker and darker, and it was a beautiful time to give the crowd the slip; **but that big husky had me by the wrist — Hines — and a body might as well try to give Goliath the slip.** He dragged me right along, he was so excited, and I had to run to keep up. (Twain, 2014, p. 276)

Naseem's translation (1958):

وظلت الدنيا تظلم أمامي، وخُيِّل اليّ انني أستطيع أن أتسلل خلسة من بين الجماهير؛ ولكن ذلك العملاق «هاينز» كان يقبض على يدي وكان انتزاع يدي من يده أشبه بالتخلص من قبضة ماردي جبار... فقد كان يجذبني وهو يسير سريعا، حتى لقد كنت مضطرا الى الركض حتى الحق به! (صفحة، 276)

Abdulrahman's translation (2015):

كان الظلام يزداد خُلُكَةً فحلُكَةً؛ وهذه فرصة مناسبة للهروب، إلا أن "هاينز" الضخم قوي البنية كان يقبض على معصمي-كأني شخص يحاول الهرب من "جالوت"(1). كان يجرنني قُدَمَا، وهو في قمة الإثارة، وكان عليّ أن أسرع حتى أواكب سرعته في المشي. (صفحة، 304-305)

Al-Shabini's translation (2018):

ازدادت الظلمة شيئا فشيئا، وكان الوقت ملائما للهروب لولا أن ذلك الرجل الضخم

قوي البنية، هاينز، كان يمسكني من
رسغي، وكان الأمر أشبه بمحاولة الفرار
من جالوت. كان يجرنني جرًا من شدة
حماسه، وكنت أركض حتى أستطيع
للحاق به. (صفحة، 338)

Naseem's translation conveys the basic meaning and humor of the excerpt. The humorous exaggeration in the biblical reference "a body might as well try to give Goliath the slip" is translated as "كان انتزاع يدي من يده أشبه" "The use of the phrase "قبضة ماردي جبار" (the grip of a mighty genie) adds a touch of exaggeration and vivid imagery to the translation, which aligns with the original humorous intent. The cultural reference to "ماردي" (a genie) is also appropriate and relatable to the target Arab audience. However, the translation could be improved by using more idiomatic or figurative Arabic to reflect the intended nuances, particularly in presenting an opportune moment for escaping.

Abdulrahman employs a combination of paraphrasing and literal translation techniques. While his translation maintains accuracy to the source text, it lacks comparability to the source text in terms of force, elegance, and pragmatic impact. Abdulrahman renders the simile in "a body might as well try to give Goliath the slip" literally as "كأنني شخص يحاول الهرب من جالوت" with a footnote explaining who "Goliath" is. Although this strategy aligns with the source text, it may not produce a comparable humorous impact as that of the original. The addition of the footnote helps the reader understand the reference, but it may not ensure a comparable humorous effect due to cultural or contextual differences. The Arabic name "جالوت" is known and recognizable to the target Arab audience since it is mentioned in the Holy Quran, but it sounds unnatural in the context of the passage. Employing culturally resonant metaphors could improve the humorous impact of the translation and convey the sense of trying to outsmart or elude a powerful adversary. Finally, translating the chase as a straightforward event loses the comedic struggle implied, suggesting a need for livelier phrasing.

Al-Shabini's translation is more natural and effective than Abdulrahman's, particularly

in paraphrasing and conveying the intended meaning, but like Abdulrahman, it doesn't fully capture the original's humor. While accurate in parts, such as detailing Hines's strong grip, idiomatic expressions could be employed for better humor and clarity. The sentence containing the biblical reference to Goliath is paraphrased as "كان الأمر أشبه بمحاولة الفرار" which is more natural and effective compared to Abdulrahman's translation. However, as stated previously, it would be better to adapt the reference into a cultural Arabic reference that could reproduce the humorous exaggeration of the source reference.

To enhance the elegance and humorous impact of the translations, it would be better to employ idiomatic expressions, compensation, and target language metaphors to ensure an effective recreation of the humor while maintaining accuracy to the author's intentions. For this purpose, the following translation is presented as an alternative:

مع حلول الليل وازدياد الظلام كثافة وقيامته، لاحت لي الفرصة للهروب والاتسلا من بين الجموع، إلا أن ذلك الرجل العملاق صاحب العضلات المقتولة، هاينز، كان يحكم قبضته على يدي وكان التحرر منه أشبه بالفرار من عزرائيل. كان يجرنني جرًا خلفه، وأنا أركض بأقصى سرعة وأصارع للحاق بخطواته التي تسبقتني من شدة حماسه.

Ex 9. 'WORK? Why, cert'nly it would work, like rats a-fighting. But it's too blame' simple; there ain't nothing TO it. What's the good of a plan that ain't no more trouble than that? It's as mild as goose-milk. Why, Huck, it wouldn't make no more talk than break- ing into a soap factory. (Twain, 2014, p. 316)

Naseem's translation (1958):

معقولة!! انها خطة بسيطة لا أثر فيها
لابتكار!.. ما جدوى خطة بسيطة كهذه لا
غموض فيها؟ ... انها لا تثير ضجة!!
(صفحة، 310)

Abdulrahman's translation (2015):

-تنجح؟ بالطبع قد تنجح، مثل مصارعة
الفرنان. إلا أنها بسيطة للغاية ليس بها
خيال. ما جدوى الخطة إن لم تكن أكثر

تعقيداً من هذا؟ إنها بلا طعم مثل لبن الإوز.
اسمع، يا "هاك"، إنها لن تلتفت أي انتباه
شأن اقتحام مصنع صابون". (صفحة،
346)

Al-Shabini's translation (2018):

تنجح؟ بالطبع ستنجح بسهولة تشبه
سهولة تعارك الفئران، لكنها بسيطة جداً،
ليس ما أي إثارة، ما الفائدة من خطة لا
تتضمن إثارة أكبر؟ إنها خفيفة خفة لبن
الإوز، ولن تثير الانتباه أكثر ما يثيره
اقتحام مصنع صابون. (صفحة، 387)

Naseem simplifies the passage and neglects critical humorous elements. Key phrases and comparisons, such as "like rats a-fighting" and "It's as mild as goose-milk," are omitted, stripping the passage of its whimsical and sarcastic character. He also omits playful exaggerations and the irony of phrases like "breaking into a soap factory," simplifying the comparison as "إنها لا تثير ضجة."

Abdulrahman's approach is literal, missing the original's colloquial and idiomatic humor. Key phrases like "like rats a-fighting" or "But it's too blame' simple; there ain't nothing TO it" become less humorous with direct translation, such as "مثل مصارعة الفئران" and "إلا أنها بسيطة للغاية ليس بها خيال" neglecting the exaggeration that enriches the ST. Literal renditions like "لبن الإوز" do not deliver the whimsy implicit in "goose-milk," and comparing unnoticed actions to "breaking into a soap factory" could be replaced with more culturally appropriate metaphors to better engage Arabic-speaking audiences with the text's humor. On the contrary, Al-Shabini's translation is more effective than Abdulrahman's and Naseem's but misses some original humor. Phrases like "like rats a-fighting" and "It's as mild as goose-milk" are paraphrased, losing the ST's whimsy. The phrase "But it's too blame' simple; there ain't nothing TO it" is simplified, not fully reproducing the ST's playful tone. The metaphorical comparison of "breaking into a soap factory" is paraphrased as "اقتحام مصنع" "صابون" which maintains the metaphorical concept but may not be as idiomatic or commonly used in Arabic culture. A more culturally relevant and idiomatic metaphor could have been employed to enhance the

humor and resonate better with Arabic-speaking readers.

In brief, none of the three translations successfully captures the humor of the ST. Naseem's translation omits the humorous elements, while Abdulrahman and Al-Shabini's translations rely on literal translation. Among the three, Al-Shabini's translation appears to be the most effective in conveying humor.

In order to effectively convey the humor of this passage, problematic exaggerations, metaphors, irony, and colloquial language should be adapted, recreated, or compensated for to resonate with the target audience. The following translation attempts to recreate the exaggeration and irony of the original passage in a more natural and effective way by substituting the ST's metaphors with comparable ones in Arabic while maintaining the ST's intended meaning.

تنجح؟ بالتأكيد ستنجح وستنال صدى يشبه قرقة القمل. إنها
ساذجة، ليس لها جدوى ولا قيمة. ما جدوى خطة بدون
مغامرة؟ أنها مجرد فقاعات لا وزن لها، ولن تثير أكثر من
مجرد زوبعة في فنجان.

Ex 10. But Tom, he WAS so proud and joyful, he just COULDN'T hold in, and his tongue just WENT it — she a-chipping in, and spitting fire all along, and both of them going it at once, like a cat convention. (Twain, 2014, p. 390)

Naseem's translation (1958): omitted.

Abdulrahman's Translation (2015):

إلا أن "توم"، كان في قمة الفخر والسعادة، ولم يكن قادرًا على التوقف فانتطلق لسانه. بينما هي ترخي وتزبد في الوقت نفسه، كأنها معركة بين القطط (صفحة، 421)

Al-Shabini's translation (2018):

إلا أن توم كان يشعر بفخر وفرحة شديدين لم يستطع كتمهما، وظل يتحدث وهي تقاطعه وتوبخه، وظل الاثنان يتحدثان في نفس الوقت كأنهما قطتان تتعاركان (صفحة، 472)

Abdulrahman's translation conveys the gist of Tom's uncontrollable excitement but misses the ST's intensity and humor, translating "he just COULDN'T hold in, and his tongue just WENT it" literally as "لم يكن قادرًا على التوقف" and "فانطلق لسانه." The energetic "a-chipping in and spitting fire all along" denoting chaos and interruptions becomes a flat "ترغي وترزب في الوقت" and "نفسه" and the unique imagery of "like a cat convention" satirizing political and official gatherings is reduced to a common catfight "كأنها معركة بين القطط." The translation, while clear, does not echo the original's lively chaos and lacks the humor, exaggeration, and whimsical touch of Twain's writing.

Al-Shabini's translation is better at conveying humor than Abdulrahman's, accurately depicting the lively exchanges between Tom and Aunt Sally with phrases like "وظل يتحدث وهي تقاطعه وتوبخه" It somewhat captures the original's animated chaos with "كأنها قطنان تتعاركان" though it still misses the ST's full exaggeration and whimsy. The comparison "كأنها قطنان تتعاركان" does not fully convey the unexpected and chaotic nature of the original simile, which denotes and satirizes political and official acts. It would be more acceptable and effective to adapt the original simile culturally, replacing the source language vehicle with a comparable target language vehicle that complies with the target culture's norms.

Both translations fail to fully capture the humor of the ST. They lack the exaggerated language, vivid imagery, and unexpected comparisons that make the passage humorous. To create a more successful translation, there is room for improvement in finding comparable expressions, idioms, and metaphors in Arabic that effectively convey the exaggerated and unexpected nature of the original humor. The cultural expression "cat convention" needs to be adapted to a comparable political expression in Arabic. Moreover, compensation needs to be employed in reproducing expressions like "she a-chipping in, and spitting fire all along." This would ensure that the translation resonates more strongly and evokes the same level of amusement as the source text. The following translation is an alternative attempt at addressing these issues:

إلا أن توم كان في قمة النشوة والفخر والاعتزاز، ولم يستطع أن يتمالك نفسه، بل فقد أعصابه وأرخی لسانه وأخرج ما في صدره، بينما هي تقاطعه وتنتقده وتهاجمه طوال ما هو يتحدث، كما لو أنهما غرابان يتصارعان ويتنافسان.

Ex 11. ...and when you've played about two minutes you'll see all the rats, and the snakes, and spiders, and things begin to **feel worried** about you, and come. And **they'll just fairly swarm over you**, and **have a noble good time**. (Twain, 2014, p. 357)

Naseem's translation (1958): omitted.

Abdulrahman's translation (2015):

وعندما تعزف لمدة دقيقتين، سوف ترى أن كل الفئران والثعابين والعناكب وغيرها سوف تهتم بأمرك، ونأتي إليك. وسوف تتحلق حولك، وتقضي وقتا طيبا. (صفحة، 388)

Al-Shabini's translation (2018):

وعندما تعزف لمدة دقيقتين ستري أن كل الفئران والثعابين والعناكب قد بدأت تشعر بالقلق تجاهك وستأتي إليك وتتدفق ناحيتك وسيقضون وقتا طيبا. (صفحة، 433)

Both Abdulrahman and Al-Shabini's translations capture the general meaning of the source text, conveying the idea that after playing for about two minutes, various creatures like rats, snakes, and spiders will become concerned and approach the player to have a good time. However, Al-Shabini's translation appears to be more effective, humorous, and natural. Al-Shabini incorporates idiomatic expressions like "تتدفق ناحيتك" (flow towards you), which vividly and dynamically captures the sense of the creatures converging on the player. On the other hand, Abdulrahman renders the phrase "just fairly swarm over you" as "وسوف تتحلق حولك," which means "they will gather around you." While maintaining some similarity to the source text, this translation lacks the vivid and exaggerated language of the original phrase. Abdulrahman fails to convey the sense of a large number of creatures swarming over the player, which is a critical element of the humor in the source text.

Abdulrahman's phrasing and wording are close to the original, particularly with the repetition of the verb "سوف".

Both translations lean towards a literal rendering of the original sentence. The phrase "have a noble good time" is translated as "وتقضي وقتا طيبا" by Abdulrahman and as "سيقضون وقتا طيبا" by Al-Shabini. While these translations convey the general idea of having a good time, they fail to capture the sense of the animals enjoying themselves in a grand or noble manner, as implied by the original text. As a result, the satirical element, which contributes to the humorous effect of the sentence, is lost. To enhance the humor, accuracy, and impact of the translations, a more expressive and exaggerated approach can be adopted. Using more vivid and playful language would effectively convey the humor. The following translation is an alternative in this regard:

وما إن تمر دقيقتان من العزف، حتى تشاهد الفئران والشعابين والعناكب وغيرها من الكائنات قد بدأ ينتابها القلق، فتزحف بجيوشها إليك وتتجمع حولك وتقضون وقتا مفيداً وممتعاً.

Ex 12. **There warn't no real scarcity of snakes about the house for a considerable spell. You'd see them dripping from the rafters and places every now and then; and they generly landed in your plate, or down the back of your neck, and most of the time where you didn't want them.** (Twain, 2014, p. 360)

Naseem's translation (1958):
omitted.

Abdulrahman's translation (2015):

فلم تكن هناك ندرة من الشعابين حول المنزل بسبب تعويذة قوية مثلاً. فيمكنك أن تراها وهي تنزلق على العوارض الخشبية والأماكن من حين لآخر وعادة ما يحط في طبقك أو فوق رقبتك، حين لا تريد. (صفحة، 391)

Al-Shabini's translation (2018):

وبالفعل ظلوا داخل المنزل فترة من الوقت يتدلون من الأسقف ويخرجون من كل

مكان ويجلسون فوق طبقك ويتحركون عند مؤخرة عنقك، وفي أماكن أخرى مزعجة. (صفحة، 348)

The sentence humorously exaggerates the presence of snakes, using the pun on "considerable spell" to suggest both a significant amount of time and a magical enchantment, adding whimsy to the snake infestation description and intensifying the comedy with wordplay.

While Naseem omits the sentence entirely, both Abdulrahman and Al-Shabini generally convey the meaning but miss the passage's full humor and wordplay. Abdulrahman fails to capture the exaggerated nature of the snake abundance, translating it into a less humorous way as " فلم تكن هناك ندرة من " (there wasn't a scarcity of snakes around the house), missing the humorous exaggeration and satire. The translation of "considerable spell" as " تعويذة قوية " overlooks the pun and playfulness of the dual meaning of "spell." The humor in "dripping from the rafters" is diminished with "تنزلق على العوارض الخشبية," failing to capture the unexpected and comical nature of the snakes falling. The translation of "most of the time where you didn't want them" as "حين لا تريد" captures the general idea but misses the specific emphasis on unwanted and inconvenient locations around the narrator's body. Similarly, Al-Shabini does not fully convey the humor or wordplay, notably losing the hyperbole of snake abundance with " وبالفعل ظلوا داخل المنزل " and simplifying "considerable spell" to "فترة من الوقت," missing the double entendre. He also reduces the unexpected humor of "generally landed in your plate" to "يجلسون فوق طبقك" and generalizes the specific inconvenience of unwanted snake encounters with "وفي أماكن أخرى مزعجة," diminishing the original's playful exaggeration.

To improve the translations, it is necessary to employ trans-creative and compensation strategies that preserve the exaggeration, unexpectedness, and wordplay present in the ST. The pun "a considerable spell" could be rendered as "حضورها طويل الأمد" or "نوبتها الطويلة," which indicates their presence for a long period of time and their presence as a cause of magic or any superpower. This aligns

with the political and social satire of the entire novel. Using compensation and trans-creation, the entire sentence could alternatively be translated as follows:

نحن في الحقيقة لم نعاني من نقص في عدد الأفاعي حول المنزل بفضل حضورها طويل الأمد. لم يكن بوسع المرء إلا أن يشاهدها تخرج من جحورها وتتدلى من الأسقف بين الفينة والأخرى، وعادةً ما تهبط في الطبق الذي تأكل منه، أو تلتف على رقبته، ولكن غالبًا ما تتسلل إلى أماكن غير لائقة.

Ex 13. ...here comes a couple of men tearing up the path as tight as they could foot it. I thought I was a goner, for whenever anybody was after anybody I judged it was ME. (Twain, 2014, p. 167)

Naseem's translation (1958):

أقبل رجلان يركضان بأسرع ما يستطيعان، وخيل إلى أنني من الهالكين، فقد كنت اعتقد دائما أنني و«جيم» مطاردان. (صفحة، 169)

Abdulrahman's translation (2015):

رأيت رجلين يجريان بأقصى سرعة على الطريق. ظننت أنني هلك، فحين أرى مطاردة أظن أنهم يلاحقونني. (صفحة، 191)

Al-Shabini's translation (2018):

وعندما مررت هذا المكان رأيت رجلين يقطعان هذا الممشي بكل ما أوتيا من سرعة فظننت أنني هالك، إذ متى طارد أحدًا كنت أظن أنه يطاردني. (صفحة، 207)

Naseem's translation captures the urgency with "يركضان بأسرع ما يستطيعان" and the humor in Huck's concern with " وخيل إلى أنني من "الهالكين", but it loses some immediacy and the comic flavor of Huck's egocentric paranoia by adding a more formal tone. Al-Shabini's translation effectively conveys the idea of two men running quickly. The phrase "ظننت أنني هالك" (I thought I was a goner) captures the exaggerated fear and adds humor to the passage. The translation of "for whenever anybody was after anybody I judged it was ME" as "إذ متى طارد أحدًا كنت أظن أنه يطاردني أنا" (whenever anyone chases someone, I think they are chasing Jim or me) successfully conveys the

humor and irony of Huck's assumption to some extent.

Abdulrahman's translation directly conveys the action "يجريان بأقصى سرعة" and Huck's dramatic assumption "ظننت أنني هلكت", preserving the humor effectively. The phrase "فحين أرى مطاردة أظن أنهم يلاحقونني" translates the humorous self-centered panic fairly well but could slightly diminish the comedic effect by sounding more serious than the original.

Overall, Abdulrahman and Al-Shabini present the humor of Huck's paranoia more effectively than Naseem does, with Al-Shabini achieving a balance closest to the original's comical tone and timing. However, there is always room for improvement in order to provide an idiomatic translation that enhances the humor and exaggeration present in the original sentence. The following translation attempts to fill the gaps in the literal rendering found in the previous translations, with the aim of recreating the humorous effect and the author's intentions accurately and effectively:

وفجأة اقبل رجلين يركضان ويطويان الأرض طيا تحت أقدامهم، فظننت أنها القاضية وأنني ملاق حسابه، لقد كانت هذه عادتي: كلما رأيت رجلاً يطارد آخر، يبدو لي أنه يطاردني أنا.

Ex 14. Everybody was sorry she died . . .

But I reckoned that with her disposition she was having a better time in the graveyard (Twain, 2014, p. 142)

Naseem's translation (1958):

وكان جميع أفراد الأسرة أسفين لموت الفتاة... (صفحة، 147)

Abdulrahman's translation (2015):

كانوا جميعا يشعرون بالحزن لموتها... وإن كنت أظن من سمات شخصيتها أنها تقضي الآن وقتًا أفضل في القبر. (صفحة، 165)

Al-Shabini's translation (2018):

كان الجميع يشعر بالأسف لموتها... لكنني خمنت من نزعتها أنها كانت تقضي وقتًا أفضل في المقبرة. (صفحة، 177)

Humor here stems from Huck's irreverent sarcasm on death, humorously suggesting the difficult woman might enjoy the

graveyard more, which contrasts with societal norms and wryly subverts the expected solemn response.

Naseem's translation captures the general meaning of the ST but loses some of the humor and irony in the ST. The phrase "But I reckoned that with her disposition she was having a better time in the graveyard" is omitted, which results in the loss of the ironic statement that adds humor to the passage. Naseem might have omitted this ironic statement for religious reasons.

Abdulrahman's translation conveys the essence and some irony of the ST, translating the collective sorrow accurately but losing precision and humor with the phrase " وإن كنت أظن من سمات شخصيتها أنها تقضي الآن وقتاً أفضل في القبر." While it hints at the irony, it does not fully reflect the negativity of "her disposition," partially diluting the comedic effect.

Al-Shabini's translation captures the general meaning of the source text and retains the humor and irony of the ST. The phrase "Everybody was sorry she died" is translated as "كان الجميع يشعر بالأسف لموتها" (Everybody felt sorry for her death), which maintains the collective sorrow without explicitly conveying the ironic contrast. The phrase "But I reckoned that with her disposition she was having a better time in the graveyard" is translated as "خمنت من نزعتها أنها كانت تقضي وقتاً أفضل في المقبرة" (But I guessed from her disposition that she was having a better time in the graveyard), which captures the ironic statement, adding a humorous effect to the translation.

Both Abdulrahman and Al-Shabini's translations reflect the ST's humor and irony, particularly regarding the deceased's disposition and afterlife, with Al-Shabini presenting a more direct and subtly wittier version. While Naseem's translation is less effective, Abdulrahman and Al-Shabini both succeed in translating the humor, though Al-Shabini does so with added nuance.

Ex 15. **It was only a little thing to do, and no trouble; and it's the little things that smooths people's roads the most, down here below** (Twain, 2014, pp. 259-260)

Naseem's translation (1958):
omitted

Abdulrahman's translation (2015):

إنه أمر يسير بلا إزعاج؛ كالأمور البسيطة التي تهدئ الناس غالباً. (صفحة، 288)

Al-Shabini's translation (2018):

لم تكن سوى كذبة بيضاء لن تضر. إن هذه الأشياء الصغيرة هي التي غالباً ما تمهد الطرق للبشر. (صفحة، 318)

Humor stems from the narrator's satirical belief in the exaggerated impact of simple tasks and their inflated sense of self-importance, suggesting minor actions have a significant influence. Twain also delivers political irony, mocking the gullibility within American society, particularly the South, through the characters' susceptibility to simple deceptions.

Abdulrahman's translation captures the idea that it is the small, simple things that often have a calming effect on people, but it strips away the intricate humor and downplays the narrator's exaggerated sense of the action's importance. The phrase "بلا إزعاج" is a straightforward addition that is not present in the ST and may detract from the humor by suggesting a clear lack of annoyance, which is not explicitly stated in the original. The translation is accurate but lacks the humor found in the original phrase, "the little things that smooths people's roads the most." Abdulrahman's translation leans towards a literal approach, falling short of effectively recreating the humor and satirical intentions of the ST.

Al-Shabini's translation takes a more creative approach to capturing the humor in the ST. The sentence "It was only a little thing to do, and no trouble" is translated as "لم تكن سوى كذبة بيضاء لن تضر" (It was only a harmless white lie), which adds an element of surprise and exaggeration to the translation by replacing the notion of a small action with a white lie. The sentence "it's the little things that smooths people's roads the most" is translated as "إن هذه الأشياء الصغيرة هي التي غالباً ما تمهد الطرق للبشر" (These small things are what often pave the way for people), which maintains the idea of small

actions having a significant impact. The choice of "تمهد الطرق" (pave the way) adds a touch of humor by implying that small actions have a transformative effect. Although it changes the original narrative slightly, Al-Shabini's translation attempts to maintain the comedic and satirical tone of Twain's comment on societal norms.

Ex 16. Sometimes I lifted a chicken that warn't roosting comfortable, and took him along. Pap always said, take a chicken when you get a chance, because if you don't want him yourself you can easy find somebody that does, and a good deed ain't ever forgot. I never see pap when he did not want the chicken himself, but that is what he used to say, anyway. (Twain, 2014, pp. 92-93)

Naseem's translation (1958):

وكننت أسرق أحيانا دجاجة أصادفها في طريقي، فطالما قال لي أبي انه لا بأس من أن أسرق دجاجة كلما أتحت لي فرصة، لأنني أن لم أكن بحاجة اليها فان هناك من هو بحاجة اليها، والصنيع لا يمكن أن ينسى، ولكنني لم أر أبي في غير حاجة الى دجاجة مطلقا.. غير ان هذا هو ما كان يقوله على آية حال!! ... ولكنني بعد أن كبرت استنكرت أمر السرقة أيا كان سببها، ووددت لو كان هناك طريقة أستطيع بها رد ما سرقت الى أصحابه تكفيرا عن ذنبي.. ولكن كيف؟ ... والسفاه!! (صفحة، 100)

Abdulrahman's translation (2015):

وأحيانا كنت أمسك بدجاجة بلا مأوى، وأخذها معي. كان أبي يقول دائما، اقتنص الدجاجة حين تتاح لك فرصة، حتى إن لم تكن تريدها فيمكنك بسهولة مصادفة شخص آخر يريدها، والعمل الطيب لا يضيع أبدا. ولم أر أبي أبدا يرفض دجاجة، لكنه كان يقول ذلك، على آية حال. (صفحة، 111)

Al-Shabini's translation (2018):

وفي بعض الأحيان كنت أسرق دجاجة لا تجلس في عشها بارتياح وأخذها معي؛ كان أبي دائما يقول: خذ دجاجة عندما تكون لديك فرصة، لأنك إن لم تكن تريدها لنفسك، فيمكنك بسهولة أن تجد شخصا يريدها، والمعروف لا يُنسى أبدا، ورغم أنني لم أر أبي غير راغب أبدا في الدجاج، فإن هذا هو ما اعتاد أن يقوله على أي حال. (صفحة، 116)

Humor in this passage stems from the irony and satire of Pap's advice on taking a chicken, which juxtaposes so-called moral principles with his own self-interest and the absurd notion that stealing a chicken could be virtuous, thus emphasizing the passage's comedic hypocrisy and exaggeration.

Naseem's translation lacks comparability to the intended meaning of the ST. He inaccurately translates "Pap always said, take a chicken when you get a chance" as "فطالما قال لي أبي انه لا بأس من أن أسرق دجاجة كلما" "أتحت لي فرصة" which suggests permission rather than urging Huck to take a chicken. This not only affects the accuracy of the translation but also its acceptability in the TL, as it implies that illegal actions are permitted rather than emphasizing an opportunity to obtain a chicken. Additionally, Naseem adds unnecessary content without clear justification, such as "ولكنني بعد أن كبرت استنكرت أمر السرقة أيا" "كان سببها، ووددت لو كان هناك طريقة أستطيع بها رد ما سرقت الى أصحابه تكفيرا عن ذنبي.. ولكن كيف؟ ... والسفاه." It is possible that Naseem made this decision for educational purposes or due to censorship, but he does not clarify it in the introduction of his translation or elsewhere.

Abdulrahman's translation is mostly a paraphrasing rendition, except for his accurate and idiomatic translation of "roosting comfortable" as "بلا مأوى" which is better than Naseem and Al-Shabini's translations. However, his translations of "lifted" and "take" as "أقتنص" and "أمسك" miss the original's humor and irony, altering the message of Pap's contradictory advice on stealing chickens versus performing good deeds. Furthermore, his phrasing implies Pap is given, rather than taking, chickens, distorting the ST's intent. Abdulrahman's literal and paraphrased translations fall short in clarity and effectiveness.

Al-Shabini's translation is more accurate and effective than Abdulrahman's when it comes to rendering "Sometimes I lifted a chicken" as "وفي بعض الأحيان كنت أسرق دجاجة" and "that is what he used to say" as "هذا هو ما اعتاد أن يقوله". In addition, Al-Shabini accurately paraphrases the meaning in other parts of the ST, including the saying "a good deed ain't ever forgot" as "والمعروف لا يُنسى أبداً". However, his translation of "that wasn't roosting comfortable" as "لا تجلس في عشاها بارتياح" is a literal and word-for-word translation.

Therefore, all the translations seem less comparable to the ST in terms of meaning, force, humor, and pragmatic impact. They all use paraphrasing, literal translation, word-for-word translation, or unnecessary additions, as in Naseem's translation, which significantly diminishes the humorous satire, irony, and exaggeration of the ST. Naseem may have altered the ST's intended meaning for moral purposes, but this has a great effect on the humorous impact of the ST and the author's satirical intentions. To address these issues, an accurate and idiomatic translation would be a good choice, as follows:

وكنت أحيانا أسرق دجاجة شاردة، فطالما حثني باب على سرقة دجاجة متى ما سنحت لي الفرصة، فإذا لم أكن في حاجة إليها، سأجد بلا شك من يتمناها، فالمعروف لا يُنسى، وإن طال الزمن! ولم أر قط باب يتصدق بدجاجة، إلا أن هذا هو ما كان يردده لي على الدوام.

Conclusion:

This research assesses the translation of humor in *The Adventures of Huckleberry Finn* across three Arabic translations, evaluating how closely they reproduce the ST's humor in meaning, force, elegance, and pragmatic impact. It suggests improvements for inadequate or unnatural renderings. The challenge of translating the novel's humor stems from its reliance on linguistic nuances and cultural references pertinent to American English and Southern culture, making direct translation ineffective in some cases. A deep understanding of Twain's unique literary style and historical context, as well as scholarly resources on Mark Twain, guides the analysis and recommended translation strategies.

Naseem has effectively comprehended and translated the ST, maintaining the intended

message and some of the humor in accordance with target language norms but sacrificing some of the ST's humor in the process. Critically, his translation is reader-centered, often omitting religious humor and satirical elements, thus altering themes like religion and hypocrisy. Naseem's translation is focused on moral education, which leads to didactic reinterpretations and added content at the expense of the original humor. He also omits certain humorous expressions related to political and social satire, likely influenced by censorship, reducing the ST's humorous impact.

Abdulrahman translates the ST's humor with high accuracy and no omissions, often sticking closely to the original wording. While he strives to immerse target language readers in the source culture, his strict adherence can render the text strained and less intelligible in the target language. Literal translations, especially of cultural and religious humor, sometimes lead to misinterpretations and less humorous impact. Despite keeping Twain's themes intact and explaining cultural references through footnotes, overusing such notes can undermine the humorous effect. Abdulrahman's ST-focused approach preserves the original's flavor but can compromise the translation's naturalness and clarity in Arabic.

Al-Shabini's translation excels in accuracy and adequacy, capturing the ST's essence with great attention to detail while ensuring adherence to target language norms and preserving humor. He skillfully paraphrases and naturalizes cultural or religious humor, minimizing literal translations and avoiding excessive in-text notes, making it more accessible to the target audience. Al-Shabini's ST-oriented approach, while maintaining reader readability, often surpasses Abdulrahman's in clarity and domestication efforts. However, Al-Shabini's translation is still author-centered and needs balancing accuracy and acceptability to effectively reproduce the ST's humor.

Recommendations:

Translation of humor in *Huckleberry Finn* requires prioritizing its function over form, necessitating creativity and cultural

adaptation, especially for humor based on linguistic devices like understatement, satire, wordplay, and exaggeration. Translating humor is a complex issue that involves a deep analysis of the ST's humor to effectively adapt it to the target language, with consideration for cultural relevance. Religious satire passages need careful retranslation to resonate with contemporary Arab contexts. The existing translations should be revised and post-edited to preserve ST's humor while balancing accuracy and acceptability. Future translations should prioritize humor, as it is integral to the essence of the novel, allowing readers to question societal norms. Humorous expressions in *Huckleberry Finn* are part and parcel of the overall context of the novel and should, therefore, be treated as an inseparable part of the text during translation rather than being approached as isolated units. This approach enables translators to creatively reproduce the humor of the ST in the target language while remaining faithful to the author's original intentions.

The paper suggests employing domesticating, compensating, and trans-creative strategies in the revision, post-editing, or any future translations of the ST to effectively handle humor while preserving the intended meaning of the ST.

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