Revisiting Retranslation Hypothesis:
A Comparative Analysis of Stylistic Features in two Arabic Retranslations of the "Old Man and the Sea"

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Abstract

TS is an interdisciplinary field connected to many sub-disciplines, which resulted in emersion of many issues among TS scholars and researchers. One of the most important and controversial issue at the same time is the phenomenon of Retranslation. Although this phenomenon is considered as a positive one, the motives behind it is multi and debatable. The simplicity of the novel "The Old Man and The Sea" written by American author Ernest Hemingway attracted many translators in the Arab world, so it has been translated into Arabic many times .

Since empirical evidence of various case studies from and to different languages is needed within the scope of translation studies regarding Retranslation phenomenon, this study aims to revisit the hypothesis with focusing on retranslation of novels. In addition, researches revealed that the first two translations of the novel are more target-oriented and they didn't focus on the style of the author. This study aims to test the validity of "Retranslation Hypothesis" in the novel later retranslations, which are supposed to be more source-oriented according to RH from stylistic point of view. A comparative textual analysis of stylistic features between the source and the two of the subsequent Arabic retranslations was carried out to reveal the degree of closeness to the original style of the author and unveil the implications behind the differences between both retranslations.

Keywords: Retranslation Hypothesis, Comparative Analysis, Arabic Retranslations, Old Man and the Sea

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Introduction

This very first section of the research represents the aim lies behind this research. It consists of five divisions, the purpose, significant of the research, the statement of the problem, limitations of the research, and the research questions that this research aims to answer through the analysis.

1.1 Purpose of the Study

This study aims to investigate the validity of RH through empirical evidence. This is mainly because TS scholars (e.g. Chesterman, 2000; Susam-Sarajeva, 2003, 2006; Gürçağlar, 2009; Deane, 2011; Deane-Cox, 2014) continue to debate RH as the answers of it will be gained through empirical evidence of various case studies. It also seeks partly to show the differences of stylistic features between two different retranslations of the same target texts of the novel *"The Old Man and The Sea"* by Ernest Hemingway, and weather the two later retranslations convey the same style of the author in addition to the implications behind each decision made by the two translators.

1.2 Significance of the Study

This study is important for many reasons. On one hand, it derives its importance from shedding the light on the RH itself and the retranslation as a phenomenon in Arab world and particularly on the decision of retranslating the novel *"The Old Man and The Sea"*. In addition, it focuses on preserving the style of the author, which distinguishes the professional translator from other non-professional translators.

On the other hand, its significance comes from the benefit of such researches, which help translators to pay attention to the retranslation of previous translated literary works in general and novels in particular.

1.3 Statement of the problem

The previous studies done on first retranslation of the English novel *"The Old Man and The Sea"* revealed that the first two translations did not preserve the stylistic features of the author Ernest Hemingway instead these first translations are more target-oriented in order to . Thus, this research argues that the translators of later retranslations supposed to render the style of the original as a motive to manifest their retranslation in addition to be more source-oriented according to RH. Otherwise theire.

This current work would be an addition to the previous case studies that examined RH on literary texts and to previous studies done on the first translations of the novel *"The Old Man and The Sea"*.

1.4 Limitations of the study

The scope of this research is the two retranslations of Ernest Hemingway "*The Old Man and The Sea"* that are mentioned in (corpus section). It is limited in style and stylistic features in the

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novel and the two retranslations. Moreover, The findings contribute to offering a better understanding of the retranslation process in general and in the Arab world in particular.

1.5 Research Questions

The present attempts to provide answers to the following questions:

What major differences are there between both retranslations at micro-structural level regarding the stylistic features?

To what extent do the findings support the RH?

How has each translator dealt with stylistic features by using different linguistic patterns?

Is the reason that underlie the emergence of new retranslations is from stylistic point of view?

What are the interpretations and implications of such differences?

To answer these questions, the English retranslations of "The Old Man and The Sea" are examined using the theoretical framework of Product-oriented DTS (Lambert & Van Gorp, 2014).

Literature Review

Overview

This section presents the theoretical framework of this paper topic. It provides a critical review on retranslation in general and RH in particular. The chapter reviews the studies on literary translation and retranslation in the world and Arab world in particular. It presents a brief introduction about literary translation with focusing on the issue of style then addresses aspects of the phenomenon of retranslation (Retranslation Hypothesis, motives for retranslation, types of retranslation), and major case studies on retranslation into different languages by different scholars and researches.

1. Literary Translation

Literary translation refers to the translation of different literary genres such as drama, poetry, and fictional prose. The translation of previous literature genres attracted many scholars' attention to study them from different perspectives and relate them to different aspects within or outside the discipline. Scholars, e.g. Even-Zohar, 1978; Toury, 1995; Lambert & Van Gorp, 2014) try to create universals hypotheses in the literary translation field. One example is the Polysystem theory, which sees literary works as a system in which the position of translated literature may occupy i.e. central or peripheral, according to the strategies were employed. This brings Toury's norms claiming that the translations cannot "function as totally independent texts" (Lambert, 1998: 132).

Since "conveying the aesthetic and artistic essence is as important as conveying the message of the original" (Munday, 2008: 61-2), translation scholars are concerned with the idea of studying the style of a translator, in terms of his or her presence in the text.

The concept of style plays a significant role in the literary system as well as the translation of literary texts. Some scholars e.g (Baker, 2000; Boase-Beier, 2004) believe that translation should account for the original style of the writer of certain text, others believe that translation will result in a translator-writer's style in the new text.

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However, style is regarded as "a deviation from language norms. It is also claimed to be an expression and reflection of the personality of the author (Ghazala 2011: 40).

Moreover, translators mediate aspects of style through their own signalled stylistic space-time, via deliberate stylistic choices. (Boase-Beier 2004: 28).

Short refers to style as "authorial style" that is defined as:

A way of writing, which recognizably belongs to a particular writer, say Jane Austen or Ernest Hemingway. This way of writing distinguishes one author's writing from that of others, and is felt to be recognisable across a range of texts written by the same writer, even though those writings are bound to vary as a consequence of being about different topics, describing different things, having different purposes and so on (Short, 1996: 327)

Similarly, Baker (2000) describes the style as a "thumb-print" that is communicated through linguistic and non-linguistic features in a literary work.

Furthermore, the issue of professionals has been discussed in the field of translation studies. For example, Lefevere claims that professionals are vital within the literary system and may ensure that "the literary system does not fall too far out of step with the other subsystems society consists of" (Lefevere, 1994: 14). Overall, in this paper since Literary stylistics deals with language which is used in literature and the characteristics of individual writer that made mark in literature. Style refers to the author's fingerprint that is important to distinguish one writer from the other, which also could be neglected or taken into consideration by the translator who translate a literary work. This would be a sign in the research that professional translators are more aware of the author style in writing.

2. Retranslation of Literary Texts

Retranslation refers to the act of translating a text that was translated completely or partly into the same language or into different languages (Gambier, 1994; Pym, 1998; Venuti, 2004). The outcome of this process is many versions of the original text. These versions are also called "indirect translations" (Cadera & Walsh, 2016), "second-hand" translation (Shuttleworth and Cowie 1997:76), or "new translation" or "multiple translations" (Almberg 1995: 927).

Retranslation is a widely known phenomenon, which has been investigated by translators and Translation Studies scholars for many years. Although Retranslation is considered as a "positive phenomena" in literary texts translation as, it leads to diversity of interpretations by many translators (Gürçağlar, 2009: 233), the phenomenon remains polemical and under researched and many suppositions have been made on retranslation of literary works.

Gambier (1994) discusses the concept of domestication and foreignization in the first translation and retranslation of a certain text. He claims that the first translations are domesticated in order to reduce the foreignness of the original text. In other words, He states that the first translation always tends to reduce the sense of otherness regarding cultural and editorial requirements, while the retranslations more likely return to the source text (as cited in Paloposki & Koskinen, 2004: 28).

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Some scholars such as Almberg considered the retranslation act as being "wasteful" (Almberg 1995: 926). Yet, many translation scholars tried to justify the motives of retranslation and they theorized a general hypothesis in order to understand the notion of retranslation and the reasons behind it.

3. Retranslation Hypothesis

Benison (1990), Berman (1990), Gambier (1994), and Chesterman (2000) are four scholars who formulated "Retranslation Hypothesis" in order to understand the retranslation phenomenon from a theoretical perspective. According to this Retranslation Hypothesis, the first translation of a literary text is more target language oriented whereas retranslations are nearer to the source text and language. They also claim that the translation of literature occurred when the first translation age. However, other translation scholars still debate its validity, which could be examined only through case studies (Chesterman, 2000; Susam-Sarajeva, 2003; Susam Gürçağlar, 2009; Deane, 2011; Deane-Cox, 2014).

Bensimon explains why the first translations tend to be closer to the target text and the subsequent retranslations are closer to the source text. Bensimon (as cited in Brownlie, 2006: 4) claims that the first translations are domesticated to make the text readable and acceptable in the target culture. Thus, after the first translation have been accepted and no longer considered foreign to the target culture and audience, the latter can reflect and domesticate the original without the fear of being not accepted in the target culture (Bensimon cited in Brownlie, 2006: 4).

Similarly, Berman argued that translation is an 'incomplete' act and that it can only be completed through retranslations (Berman, 1990: 1). Moreover, he also adds that "only retranslations can become great translations" (Berman as cited in Chesterman, 2000: 22). He stressed that the success of the retranslation could be achieved by getting closer to the source text. He also adds that the retranslations are marked with big "failure" and this failure is at the peak in the first retranslations.

The subsequent translations pay more attention to the content and style of the source text and they also maintain a cultural distance between the translation and its source, by emphasizing the otherness of the original. In this sense, retranslation is considered "a restorative operation", which "corrects the deficiencies inherent in initial translation" (Deane, 2011: 8).

4. Motives for Retranslation

Scholars, (e.g. Gambier 1994: 414; Susam-Sarajeva 2003: 5; Paloposki and Koskinen 2004: 29), have posed the question of why certain texts are repeatedly translated while others are translated only once. Thus, many reasons contribute to the emergence of new translations. For example, Gürçağlar (2013) argues that the motives behind retranslation are plenty and even much more than what has been discussed earlier in Retranslation Hypotheses (Bensimon, 1990; Berman, 1990; Gambier 1994).

Berman (1990) argues that the main reason of retranslation is aging of the text by time "while originals remain forever 'young', translations will age with the passage of time, thus giving rise to a need for new translations" (Berman 1990:1).

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According to Vanderschelden (2000), many factors contributed to make the retranslation hypothesis possible. First, the existing translation is unsatisfactory in terms of (comprehension errors, perception changes, and target language norms changes over years). Second, a new edition of the source text is published and becomes the standard reference. Third, the existing target text is considered outdated from a stylistic point of view. Fourth, the retranslation has a special function to fill in the target language. Finally, a different interpretation of the source text is credible and justifies a new translation (Vanderschelden, 2000: 4-6).

Regarding the role of the translator, there are two conditions where retranslation of literary works occurs. According to Venuti, some translators may not be aware of the presence of previous translation. (Venuti, 2013: 96). Thus, lack of coordination between publishers may be the reason of simultaneous publication of the same text. Pym (1998:82) calls this situation as "passive retranslations". On the contrary, sometimes translators are "fully aware" of existing translation, but their only intention is to bring new interpretation and their own appreciation of the original text (Venuti 2003:30).

Some retranslations may be created purely from a translator's personal appreciation of a certain text with no other reasons. This situation is named by Pym (1998:82) as "active retranslations".

Nevertheless, a re-translation can occur due to external factors, such as commercial or political reasons, or it could exist due to interest or change in the social or historical elements in a target culture (Cadera and Marthn-Matas 2017: 109).

Another motive is that "the translator's attempts to further explore the artistic value of the original work (including the form, style, meaning, image, culture, etc.)" (Zhang, 2013: 1412).

Berman (1990) stressed that the language style of the translation changes over time which calls for another or other translations, while the original text remains valid forever (Berman, 1990 as cited in Feng, 2014: 72).

5. Retranslation of Literature and style

Studies on the retranslation of literary texts show that previous case studies done on the topic have linked the retranslation to different aspects. Yet, for the sake of this study, the focus will be on case studies regarding style and stylistic features. Moreover, most classics in the world have been translated many times and they continue to attract many translators all over the world.

Du-Nour (1995) examined retranslations in children's literature into Hebrew over the period of 70 years. She argues that retranslations often lower the high linguistic style of the first translation. Her study (Du-Nour, 1995) demonstrates close correspondence between the evolution of linguistic and stylistic norms and the publication of new retranslations. This increased 'readability' whereas earlier translations were marked as a less readable. The readability may indicate a progress toward great translation.

Dastjerdi & Mohammad (2013) tested the validity of Retranslation Hypothesis through two translations of Jane Austin's classic *Pride and Prejudice* by investigating stylistic features. They made a comparative study by selecting three chapters of the classic. They concluded that the RH is valid to some extent as the retranslations of the novel are more source-oriented text.

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Regarding case studies conducted on the retranslation of *The Old Man and the Sea.* Two studies mentioned the poor representation of rendering the style of Hemingway in the first two translations, so if we consider HR then it is valid for the first two translations. This research is built on these reaches that show the validity of RH which means that the first two translations are target oriented. Then the data used in this paper must be target oriented if the RH is valid for them.

Almanna (2014) describes one of the first translations by comparing it with the original style "Ba'albaki's translation gets a wrong impression of Hemingway's style. The two styles are completely different: the translation's style is highly elevated and largely stilted, whereas the original's style is that of a simple narrative and is highly readable". He emphasized on the simplicity of the original that makes the text more readable.

El-Haddad (1999) investigated the stylistic features of the first two Arabic translations of *The Old Man and the Sea* translated by Munir Ba'albaki and second by Dr. Ziad Zakariyya. His study aimed to assess how much of the style and culture of the original were preserved in these two translations. El-Haddad (1999) concluded that both translators render neither the same style nor the same culture of the original text. El-Haddad (1999) affirmed that the translators should have artistic and aesthetic competence in order to produce acceptable literary text. As a result, this support the RH that there is a need to produce new translation that is close to the original style of the classic.

It is obvious from the previous studies on classics and literature genres that many researchers focused on the style of the original to be rendered in order to make the translation successful. "when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text" (Venuti, 1995: 3). Moreover, case studies on *The Old Man and the Sea* reveals that the first translations of the classic are more target-oriented and lack the original style. As a result, the subsequent retranslations should be more source oriented according to Retranslation Hypothesis.

Corpus and Methodology

Overview

This section presents two sub-sections. The first, the corpus of the study. It introduces the author Ernest Hemingway the novel "*The Old Man and Sea*", and the two Arabic retranslations and their translators. It also accounts for the methodological framework applied in analyzing and describing the data of the study.

1. Corpus

This sub-section presents brief summary about the author of *"The Old Man and Sea"* Ernest Hemingway and the novel with its two retranslations.

1.1. The Author "Ernest Hemingway"

Ernest Hemingway is a great American novelist and short-story writer. He was born in America 1899. Hemingway awarded Noble Prize for literature In addition to the Pulitzer Prize for

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publishing "*The Old Man and the Sea*" in the 1952. He worked as journalist, and many says that his career affected his writings. Thus, working as journalist made him objective in conveying the messages implied in his prose with simple language to the readers. His style become distinguished all over world different translators have translated and his works into many languages.

1.2. The Novel "The Old Man and Sea"

ST	He was **an old man** who fished alone.
TT1	كان **شيخاً** يصيد السمك وحده بمركب شراعيّ صغير.
TT2	كان الصياد **العجوز** يجوب بقاربه الشراعي الصغير.

The Old Man and the Sea is considered Hemingway's masterpiece. It represents a simple story about a fisherman Santiago and his battle with a great marlin. The actions revolves around the plot that begins with the fisherman Santiago who does not catch a single fish for 84 days but fortunately he does not feel discouraged. He returns to fishing far out into the sea and hooks a giant marlin. Then, a desperate struggle ensues in which Santiago manages to kill the fish and tie it to his boat, to find that on the way home he has to fight a more desperate struggle with some dangerous giant sharks, which eat the marlin, leaving only a skeleton. The uniqueness of the novel comes from Hemingway's creativity to write a whole story that revolves around one person and his struggle with the fish and his daily challenges in the sea. In addition to use the simple and powerful style at the same time. All this creates great influence on the reader to absorb the theme of a person who fight the life endless struggles with courage.

"*The Old Man and the Sea*" was translated many times into many languages including Arabic. The first two Arabic translations were published in 1992 and 2009. Which were considered to be more target oriented and criticized for not following Hemingway style in translating the novel. Then it was retranslated into Arabic many times. Thus, in this paper two later retranslations were picked for the purpose of the study. The first one was published in 2010 by an Egyptian translator. The second is published in 2016. It was translated by a well-known and highly praised writer and translator called Dr. Ali Al-Kasimi.

1.3. Methodology

There are different traditions of stylistic research, which influence the limits and ambitions of a stylistic study as well as methods used in stylistic analysis (Dastjerdi & Mohammad, 2013). Thus, this paper is located within the framework of Descriptive Translation Studies suggested by Gideon Toury (1995). DTS mainly examines retranslations of the novel to show the degree of closeness to the author's style in writing and discover the implications and the possible interpretations of the findings.

Data Analysis & Discussion

This section of the study presents data analysis of the retranslation by examining the Re-Translation Hypothesis closeness or divergence by comparing Source text the two retranslations at

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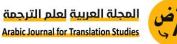
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the micro-structural level. Selected data examples attempt to reveal which one of the two retranslations have preserved the stylistic features or style of the source text by explaining the translation strategies each translator applied.

The style is defined in this paper as the finger print or the mark that distinguish one author from another from his/her techniques in writing according to scholars such as (Baker, 2000; Boase-Beier, 2004). The data were analysed based on the stylistic techniques used by the novel author Ernest Hemmingway. Accordingly, simple, natural, but symbolic language characterize his style. He uses many techniques, which make his style unique among authors. First is the economical speeches. He expresses the ideas in the novel with few words and specific meaning. The second technique is understatement, which means that he doesn't exaggerate the actions, instead he narrates them neutrally. Another technique is objectivity so that he uses the indirect language in order to open the door for the reader to engage creatively with the text and interpret the actions from his/her point of view such as using the pronoun "you" or using open questions in order to encourage the reader to find an answer. Symbolic language and allusion are another wonderful techniques used by Hemingway. Scholars called this technique "iceberg" because you see only the top of the iceberg while you can't see its large bottom; like his language is direct and simple at the surface but many symbolic meanings are underneath.

In the tables below, the source text "*The Old Man and Sea*", referring to it by ST and the later Arabic retranslations named as TT1 and TT2.

Example 1:
In *example 1* the two translators translate "**an old man**" differently. The first one, TT1 shows that the translator uses the term "**شيخاً**"which means in Arabic the person male who gets older. It also connotate the meaning of sanity and wisdom. Whereas the second translator in TT2 used the term "**العجوز**" which also means a person who is old, but it's used more for women, its plural; "*عجائز*", so usually in Arabic العجوز is called for woman who old and **شيخ** is called for the man who is old. In addition, the word **العجوز** is derived from the Arabic gerund "*العجز*" which means the inability to do something, which is the total opposite of Hemingway's theme of the novel is that human's strife is everlasting. To conclude, the first translation is closer to the source text style because it gives the intending meaning.

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Example 2:

ST	These were **relic of his wife.**
TT1	وهاتان الصورتان من **مخلّفات زوجته**.
TT2	وهاتان الصورتان كانتا من **مخلّفات زوجته التي غادرت الدنيا.**

Example 2 shows how different translators interpret "**relic of his wife**" differently. The first translator translate it as "*مخلّفات زوجته*". The word "*مخلّفات*" here mean in Arabic the items that remains after a person who passed away, which deliver the intended meaning because the writer wants the reader to infer that the old man's wife passed away, and he lives alone without mentioning it. The second translator translate it as "**مخلّفات زوجته التي غادرت الدنيا**" in English means (lit. his wife relic who left the life). Therefore, the addition of left *the life* (passed away) is the opposite of Hemingway style technique of allusion and his intended goal to engage the reader in interpreting the text.
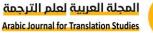
Example 3:

ST	It was on the shelf in the corner under **his clean shirt**.
TT1	فوضعت على الرّف في زاوية الكوخ تحت **قميصه النظيف.**
TT2	ووضعها فوق رف، خلف **قميصه النظيف الذي لا يرتديه إلا في المناسبات!**

Example 3 shows the translation of "**his clean shirt**". Both translators translate it literally as "**قميصه النظيف**" but the second translator adds "**الذي لا يرتديه إلا في المناسبات**" in English means (lit. that he wears only in the occasions). The second translator here also use directness the opposite of Hemingway techniques of allusion and used long sentences the opposite of Hemingway technique of using economical speeches meaning less words.

Example 4:

ST	The light that came from **the dying moon**.
TT1	الضوء المتسرب من **القمر المحتضر.**
TT2	ضوء **القمر الذي كان يوشك على الزوال.**

Example 4 here shows an example of figurative language called personification which also an example of Hemingway techniques in writing which is using symbolic language. The first translator also kept the original style. Therefore, he kept personification and translate it literally as "**القمر المحتضر**". Yet, the second translator eliminated the personification and he translate it with its direct meaning as "**القمر الذي كان يوشك على الزوال**". This is again contradicts with Hemingway's symbolic style.

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Example 5:

ST	"he hasn't much **faith**"
TT1	"لم تكن له **الثقة الكافية**"
TT2	"ليس لديهما **إيمان كبير**"

Example 5 shows another example of differences between both retranslations. The word "**faith**" has more than one meaning, so it means here complete trust or confidence in someone. The first translator gives the intended meaning of it by translating it into "**الثقة الكافية**" which means that they haven't much confidence in the old man. The second translator didn't deliver the intended message. Instead he translated it into "**إيمان كبير** " which is related to religious term in Arabic "الإيمان" which means to believe in God. Here the second translator changed the intended meaning and style of the ST.

Example 6 :

ST	" you are in a **lucky boat**"
TT1	"أنت مع **قارب محظوظ**"
TT2	"أنت تعمل الآن على **قارب صيد يبتسم الحظ لأصحابه**"

Example 6 shows here another feature of Hemingway style, which is personification in describing the boat as lucky person "**lucky boat**". The first translator translate it directly literally as "**قارب محظوظ**". The second translator changed the style of the ST. He made it longer translated it as "**قارب صيد يبتسم الحظ لأصحابه**" in English means (lit. in boat that the luck smiles to his companions). Again, he did the opposite of Hemingway style of using symbolic language and shorter sentences.

Conclusion

Overview

This section is the last one in the paper which consists of two main sub-sections. The first is the main findings of the analysis done before and in which you find answers to the research questions. The second is benefit of such researches in conducting future researches.

1. Main Findings

The differences between both translations at the micro-structural level were described and interpreted to come up with three major findings of the paper. Firstly, the paper support the RH to some extent. It is mentioned earlier in (section. 2) that this paper is built on previous researches that shows the validity of RH on the first two translations of the novel. Then if the RH is fully valid, the subsequent retranslations must be more target-oriented according to the scope of this paper. The analysis revealed that one subsequent retranslation which is done by Ali Al-Kasimi is more source-oriented because its stylistic features are closer to ST author style. However, the second retranslation is not close to the ST style, so it is more target oriented from stylistic point of view. Thus, the RH is valid for one retranslation but not the other.

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Secondly, it is clear that the motive behind the subsequent retranslation that is done by Al-Kasimi is to create new interpretation of ST that preserve the Style of the author in which he succeeded in his try to achieve the "ideal" translations of the novel *"The Old Man and Sea"* . However, the motive behind the other subsequent retranslation obviously not to create the new translations that deliver Hemingway's style. Thus, it could be for other reasons such as commercial reasons of the publishing house or, lack of coordination between publishers.

Finally, since the process of translation is about decision-making, the translators are embedded in the retranslations. The first translator is a writer and translator with great experience. This could be a clear evidence that professional translators are more aware of the importance to preserve the author style in writing such as Al-Kasimi. Whereas the other translator who is not professional, didn't care about the author's style in translating his work.

Overall, it could be "wasteful" (Almberg 1995: 926) to retranslate the same ST, which is retranslated many times if the translator arrives at a good translation of the ST.

2. Future Researches

Since the focus of this study is "Retranslation Hypothesis" (RH) and testing the degree to which first and later translations preserve the stylistic features of the original text in retranslation in the novel. This paper paved the way to research on retranslation of English novels into Arabic. One future research can examine the linguistic and stylistic features of other retranslations of "*The Old Man and Sea*".

The findings of the present study may prove to be useful to the professional translators of foreign literary works in that they show the prevailing approach applied by later translators. Moreover, this should be viewed as beneficial for both readers of the translations, who are offered an opportunity to choose from a variety of versions to read, and TS scholars, who will have more data (in the form of different versions of translation) to conduct their research.

In addition, the findings can be of great help to the publishers and editors of literary translations, in terms of the necessity of producing retranslations over time or reprinting the existing retranslations.

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