

**An-Najah National University**

**Faculty of Graduate Studies**

**An Emic-Etic Perspective to Translating  
Culture-Specific Expressions and Emotiveness in  
Ghassan Kanafani's Novella**

**"All That's Left to You "**

**By**

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## **Dedication**

All praises and gratitude to the greatest Allah who guided me all the way  
long and granted me the strength to reach this day.

I dedicate my thesis to my family, my special gratitude and love to my  
Mom & Dad who supported me along the way and still do.

To my dearest sisters Noor and Leen and to my precious brothers, Hani and  
Karam. I thank Allah for having you in my life.

I also dedicate my work to my friends with whom I tolerated the whole  
study journey and who were available for me whenever I need them.

Special dedication to the soul of the Palestinian writer and novelist  
“Ghassan Kanafani” who inspired me by his special piece of work.

My unique dedication goes to my homeland PALESTINE “the first  
homeland and the last destination.

To JERUSALEM our Capital, the Capital of Palestine and to the souls of  
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## الاقرار

أنا الموقعة أدناه، مقدّمة الرسالة التي تحمل العنوان:

**An Emic-Etic Perspective to Translating Culture-Specific Expressions  
and Emotiveness in Ghassan Kanafani's Novella  
"All That's Left to You "**

أقر بأن ما اشتملت عليه هذه الأطروحة إنما هو نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد. وأن هذه الرسالة كاملة، أو أي جزء منها لم يقدم من قبل لنيل أي درجة أو لقب علمي أو بحثي لدى أي مؤسسة تعليمية أو بحثية أخرى.

## Declaration

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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## List of Abbreviations

<b>SL</b>	Source Language
<b>TL</b>	Target Language
<b>ST</b>	Source Text
<b>TT</b>	Target Text
<b>SLT</b>	Source Language Text
<b>TLT</b>	Target Language Text
<b>TTC</b>	Target Text Culture
<b>STC</b>	Source Text Culture
<b>SC</b>	Source Culture
<b>TC</b>	Target culture
<b>CSE</b>	Culture-Specific Expressions
<b>EE</b>	Emotive- Expressions

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**Abstract**

This study examines the problems manifested in translating culture-specific expressions and emotiveness from Arabic into English in Ghassan Kanafani's novella *All That's Left to You*. In this concern, an Emic-etic approach is adopted as a theoretical framework by which the researcher detects the pitfalls and problems that arise in translating these expressions. This would be achieved through examining the translator's role as a "cultural insider" in both the Source Language Culture (SLC) and the Target Language Culture (TLC) where the translator is supposed to be an insider first in the source text (ST) to capture the "emics" and any other associations that belong to the provided cultural expression. The same is applied to the emotive expressions and the connections linked to them. After the translator captures the required knowledge of cultural elements in the ST, s/he is supposed to transfer this knowledge to the target text (TT) in a way that is faithful to the ST and is comprehended by the readers of the TT. In addition, the translation is also expected to have the closest effect that the ST expression has on its readers and at the same time stirs up the emotions it does for the ST readers. Therefore, the mission of the researcher is to test the validity of the Emic-etic approach by examining the

translation strategies adopted in each selected excerpt and accordingly examining the resulting problems.

The results show that there were various cultural losses within the translated culture-specific expressions such as; explicit, implicit, modified and complete losses. Those losses were due to the adoption of a number of translation strategies; literal translation, amplification, adaptation, and omission respectively. Other problems were detected in the translation of emotive expressions that are due to the cultural context they belong to in the ST and the difference of religious, social and political backgrounds they are generated in. No doubts that the adopted translation strategies also led to a number of cultural losses and the emotions linked to these cultural elements.

Such problems and cultural losses show that the translator must adopt the role of a cultural insider in both STC and TTC in order to capture the ‘emics’ and thus come up with a fine translation with the least possible cultural losses in the TT.

# Chapter One

## Introduction

### 1.1. Overview

Over the last few years, translation studies have stepped out the box to dive deeper than it used to do. Nowadays, translation is not only concerned with equivalences but rather went broader to seek for deeper controversial and essence issues i.e., a concentration turned to deal with translation as a product and a process.

Recent studies emphasize that translation is not a mere process of transferring linguistic systems between two different languages but rather transferring two culture systems (Snell-Hornby 1988/1995; Bassnett 1991). Other studies assert that translation is “a cross-cultural transfer and the translator should be bicultural, if not pluricultural” (Snell-Hornby, 1988/1995: 46; Vermeer’s 1986). Peter Burke also introduced his book “Cultures of translation in early modern Europe with the Umberto Eco definition of translation as “a shift not between two languages but between two cultures” (Burke’s 2007: 7).

In order to make more connections, culture is defined by Nida as “the total beliefs and practices of a society. Words only have meaning in terms of the culture in which they are used, and although languages do not determine culture, they certainly tend to reflect a society's beliefs and practices” (Nida 1964a: 157). In this regard, a cultural trend is obtained in translation to prompt the meanings and elements that color each society.

Two different cultures with two different language systems predispose its people to think in a different way and thus perceive things differently and foremost discrepantly.

Furthermore, each culture expresses its own elements in a way connected to its attitudes, behavior, life style, norms and the total experiences that its people collectively share. Therefore, meanings that are expressed by one culture can't be expressed in the same way in another different culture regardless of their linguistic systems.

Building on this, translators confront a real problem when they render a cultural item from one linguistic system to another since the hindrance is genuinely illustrated in the deep implications which the cultural item bears. The translators are expected to act as "insiders" in both the Source Culture Language "SCL" and the Target culture Language "TCL" to induce the required deep level of meaning and to achieve a just translation product for the target culture audience. It's worth-mentioning that translators in most cases succeed to render the communicative meaning but the cultural losses are still inescapable.

This study obtains the Emic-etic approach in order to tackle these hindrances and prompt the symbolic meanings in the ST. Therefore, the translator should be fully aware of both source text and target text "act as insider" to achieve an outstanding level of translation that is comprehended by the target culture audience and at the same time loyal to the ST.

## **1.2. The Emic-Etic Approach:**

Emic and etic are two neologisms that were firstly developed by the anthropologist Kenneth Pike (1954). The term “emic” is originally derived from the linguistic word “phonemic” and the term “etic” originates from the word “phonetic”. Both perspectives are concerned with “society’s cultural system” (Lett). It’s an approach from the point of view of either the insider “emic” or the outsider “etic”.

Pike presents the “emic” as the intrinsic study of a certain culture that is fully charged with cultural elements for a certain group of people who share the same cultural atmosphere. On the other hand, he defines the “etic” as the extrinsic study of a given culture i.e. from the point of view of an observer or “outsider” who doesn’t belong to that culture. This approach came as a necessity to “include nonverbal behavior in linguistic description” (Pike, 1990: 18).

Against this background, this study takes into consideration both perspectives with special focus on the “emic” perspective, hence the translator is supposed to act as an “insider” in both ST and TT. In a similar vein, the translator should be aware of the symbolic meanings of ST and therefore be able to convey it to the readership of TT with a similar aesthetic effect. In this regard, Gobo stated that; “emic knowledge is essential for the intuitive and empathic understanding of a culture” (Gobo, 2008).

In order to put these definitions in a practical framework, “emic” and “etic” perspectives are applied to a number of samples that are collected from both the Arabic ST “ما تبقى لكم” and the English TT *All That's Left to You* as manifested in details in Chapter four.

### **1.3. *All That's Left to You* by Ghassan Kanafani:**

The novella in question, *All That's Left to You*, is genuinely translated into English by the British novelist Jeremy Reed with the co-assist of the Palestinian author May Jayyusi. The novella narrates the story of three main characters; Hamid, his sister Maryam and her husband Zakareya in addition to other two inanimate characters – Clock (Time) and Desert - which both play a dynamic role in creating this distinctive rhythm of narrative. The story takes place in Gaza. A story of a brother and a sister who were dispersed from their family. The major implied theme that is prevailed all over the story is the love of land and family, and the melancholy feeling over their absence. This theme is ascetically symbolized by Hamid and his infinite anger towards his sister Maryam and the sexual disgrace she committed with Zakareya “the brother in-law”.

The character 'Maryam' stands for the Land of Palestine, the virgin who should be. In the same manner, the disgrace demonstrates the Israeli occupation that was opposed on Maryam by force with its ultimate power. Thus, Hamid is the symbol of resistance and the refusal of the current situation.



All these incidents which are fully charged with emotions are perfectly sketched by Kanafani to draw this magnificent piece of work. Having all these in mind, this study sheds the light on the translation of these emotions and cultural issues into English. This wouldn't be applicable if the translators don't approach the text from an insider perspective of the ST. i.e., the translators should act as insiders in both ST and TT in order to achieve the desired level of translation. By doing so, the translators are supposed to preserve the authenticity of the source text and at the same time to deliver the required level of translation for the TT reader.

#### **1.4. The Statement of the Problem:**

Transmitting cultural components from one language to another seems to be a tricky process hence culture is a structure that is charged with experiences that are shared by a group of people. Once the translators are supposed to communicate one culture aspect or an element to the TT reader they should bear in mind the disparity that existed between the two language systems.

In this study, the translators have crossed their way to the TT bank. However, there are other important issues that should be highlighted while translating such kinds of texts. To cut the frills, culture is a band of attitudes, norms, behaviors, and experiences shared by a group of people of a certain culture, therefore; they also share a bundle of religious, geographical and environmental elements in which they perceive in

distinctive ways. That being the case, translators found it a knotty process to translate such a piece of literary work since they tend to omit words, add others and in other cases they transliterated some. This leads to discrepancy and misunderstanding for TT readers.

Against this background, the researcher chooses to conduct this study in the light of the Emic-etic approach. It's an empirical tool where the researcher tests the validity of the theory by approaching the target texts from an insider-outsider perspective, where the translators are responsible to act as insiders in both ST and TT to come up with a satisfying translation product where the ST expressions are culturally preserved and at the same time rendered adequately into the TT without any source of confusion.

### **1.5. The Purpose of the Study:**

Arabic literary texts, especially novellas and short stories fall within the most complicated texts types by means of the use of figurative language, idiomatic expressions, culture-bound connections and those words that are charged with emotions and which by virtue of culture differences are context-dependent. Based on this fact, this study seeks to capture the problems and the challenges that these expressions bring along when they are translated from Arabic into English. It also tries to unmask the translation strategies that the translators have adopted to translate those culture expressions and emotions.

On the other hand, the study aims at testing the validity of the Eemic-etic approach and how it helps to decipher the cases of translating “culture-specific expressions and the emotions” from Arabic into English. The reason that makes this study valuable and worth undertaking is that such data discussion and analysis across cultures within the emic-etic approach application are rarely obtained by researchers.

### **1.6. The Significance of the Study:**

Like any other literary works, *All That's Left to You* is rife with figurative language and pragmatic meanings that require the reader a great deal of effort to make the right inference. This gives rise to the cultural conflict that may appear when translating these culture-bound meanings and which in several cases may lead to misunderstanding among the TT readers and be unfaithful to the ST. Drawing on this, the translators should assume the role of the insider in both ST and TT in order to achieve a gratifying piece of translation. For this reason, this study is essential in determining these cultural problems.

### **1.7. The Limitations of the Study:**

This study is bound to two limitations. The first one is that the case study is restricted to the translation of the targeted novella *All That's Left to You* by Ghassan Kanafani from Arabic into English and no other cases are considered.

The second limitation is that the topics in questions are restricted only to the translation of culture-specific expressions and emotiveness in the light of the Emic-etic theoretical framework.

### **1.8. Research Questions:**

This study aims at answering the two main following questions:

- 1- To what extent do the translators succeed to communicate the closest equivalent effect of ST meaning and render it in the TT?
- 2- How does the Emic-etic approach help to unveil the problem of the translation of culture-specific expressions and emotiveness in this kind of genre?

### **1.9. The Definition of Terms:**

#### **1.9.1. Implicit Loss:**

It is the kind cultural of loss that mainly affects the source language and culture ‘spirit’ or ‘core’ and which is described by Bailey (1996) as “reading between the lines”.

#### **1.9.2. Explicit Loss:**

Explicit loss is the kind of loss that occurs when translating cross-cultures and consequently leads to a loss in the cultural information at both deep and surface levels. It is a result of applying the literal translation strategy as stated by Al-Masri (2014) “such losses result mainly from literal

translation; whereby linguistic equivalence is achieved on the expense of cultural equivalence”.

### **1.9.3. Amplification:**

Amplification is one of the literary translation techniques which means to add or introduce “new linguistic elements” and information in the target text. It is a way to explain a word in the source text that has no equivalence in the target language. This technique is used by translators when translating between two distant languages and cultures such as Arabic and English where cultural gaps are expected and non-equivalence possibly occur.

### **1.10. The Organization of the Study:**

This study incorporates five main chapters. Chapter 1 presents the statement of the problem, the purpose of the study, the limitations of the study, the significance of the study, the research questions, the definition of terms and the structure of the thesis.

Chapter 2 includes the related studies in the study field which have relevant connections with translation studies, literary texts, equivalences, translation and culture, problems of translating CSE, problem of emotiveness, language and meaning and the Emic-etic approach.

Chapter 3 deals with the study methodology, the data collection and the theoretical approach and tools used in analyzing the collected data.

Chapter 4 is a presentation of the collected data and its discussion through the application of the Emic-etic approach.

Eventually, chapter 5 which presents the conclusion and the summary of the results that the study prevails in addition to a number of recommendations that the researcher came up with.

## Chapter Two

### Literature Review of Related Studies

#### 2.1. Literature Review:

This chapter sheds the light on the studies and the specific literatures that are straightway related to translation and culture as general framework and to cross-cultural translation as special field of research. Consequently, the researcher presents the crucial theories and studies that serve to conduct this study.

All presented theories in this chapter are expected to detect the crux of translation as key term in translation studies and thus give a thorough grasp of cultural translation and the topic in question. These theories and literatures are also supposed to elucidate what is meant by literary texts and the figurative language that colors such type of text genre. Furthermore, a special insight is provided to uncover the translation strategies that have been used in translating *All That's Left to You* from Arabic into English. Terminologies like “culture, language, emic, etic, insider, and outsider, emotiveness and culture-specific expressions” are taken into account as main scales to grasp the closest meanings meant by the targeted literary text and hence extract the problems reflected in the final translation.

As commonly shared, language is defined as “a symbolic system through which people communicate and culture is transmitted.” Accordingly, there is no doubt that language is an influential way of

communication among human beings that they tend to use in their social settings and in different aspects of life.

In his book *Natural Language and Universal Grammar*, John Lyons (2004) defines languages as “the principal systems of communication used by particular groups of human beings within the particular society of which they are members”. Language is also defined by Sapir as “ a purely human and no instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols” (Sapir, 1921). This brings us closer to the notion of culture where a group of people often share one language, a set of ideas, beliefs, norms, experiences etc.

## **2.2. Translation of Culture-Specific Expressions:**

Cultural expressions are bound to their cultures and consequently to the specific context they occur in. As a result, these expressions are determined as one of the real challenges that sophisticate the modern translators of literature where they are requested to comprehend the cultural implications of one culture in one language and thereafter transfer these expressions to their proper equivalences in the TC and this highlights the importance of culture in the translation process. Bing notes that such SL expressions are “lost” or “not existed” in the TL culture and this is a problematic issue for translators. (Bing, 2006).

Larson defines culture as the bulk of thoughts, beliefs, “rules” and maybe the experiences that are commonly shared by a group of people in certain society (Larson, 1984: 431). Therefore, and based on that



proposition, it's intricate for a translator to deal with expressions of a given culture without referring or understanding the social and cultural background or implications of those beliefs or thoughts shared by its people. Thus, the culture-specific expressions are non-detachable from their environment and the context they are used in. Similarly, Newmark points out that each culture has its own peculiarities that color its lifestyle and these peculiarities are illustrated in having unique language, special attributes set of shared beliefs and so on (Newmark, 1998: 94).

In contrast to Newmark (1981) definition of translation as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”, it seems a bit difficult for the translator to deal similarly with culture-specific expressions since they require more deeply rooted knowledge to the culture they refer to a specific background or event and sometimes to a certain period of time.

Furthermore, these culture specific expressions would be damaged if translated literally and thus the meaning may be lost, and that's why the translators tend to use the “descriptive functional equivalence” to avoid such cultural loss. (Newmark, 1988).

In another sphere, cultural elements are not only elements to deal with as singular parts within a community; rather they are “an organization of these things; it is the form of things that people have in mind, their model of perceiving and dealing with their circumstances” (Goodenough,

1964: 36). Hence, cultural elements should be dealt with as an integrated system within one culture context that belongs to a certain group of people.

Against this background, the translation of culture specific expressions is not an easy task for translators to attain and therefore needs extra efforts from the side of the s in terms of cultural knowledge, norms, experiences, social structure, traditions, customs etc. in both SLC and TLC. Thereon, the translators are able to achieve such kind of translation if they are only concerned with the end purpose of the SLT message regardless the form (Guerra, 2015).

Cultural translation takes into account the linguistic and cultural facets through the whole process of cross-cultural transmission from SLC into TLC. In this concern, Shuttleworth (1997) debates that cultural translation is ticklish to “linguistic and cultural factors”. He clarifies that “Such sensitivity might take the form either of presenting TL recipients with a transparent text which informs them about elements of the source culture, or of finding target items which may in some way be considered to be culturally "equivalent" to the ST items they are translating” (Shuttleworth & Cowie, 1997: 35). In these lines, Shuttleworth & Cowie manifest two forms of translation; the first that inclined to the SLC where the translators transmit the SL message with its original elements with style and content into the TL audience and the second form is to find the proper equivalence in the TL.

In some cases, the translators tend to make some amendments on the SL message to make it culturally or communicatively comprehensible by the TT receptors. Nida and Taber describe the process of cultural translation as the necessary change made on the SL message in a way that complies with the culture of the TT audience (Nida & Taber, 1969: 199). Such changes might occur as “additions” that make the communicated message in the TT alien to the STC (Shuttleworth & Cowie, 1997: 35).

From the part of the recipients in the TLC, it is believed that the message can be perceived and understood according to the set of experiences or knowledge commonly shared in their culture. Those recipients may unravel and understand the communicated message in a way that differs from the meaning of the SL author. This kind of decoding may damage or surpass the SL message and its cultural implications. In cross cultural translation, it's indispensable to make balance between both cultures' perceptions and keep the interval distance existing in the between. In pursuance of avoiding this cleft, the translator should work as a mediator who is responsible to reduce the gap in cultural meaning between the SLC and the TLC and thus “help the receptor audience” to grasp the meaning of the SL message. This is possible if he/she bears in mind both cultures' aspects and cultural backgrounds (Larson, 1984: 436-7).

Based on this, the translators follow a “cultural approach” where they try to come up with a translation product that satisfies the TL recipients while maintaining the SL meaning. The cultural approach in the translation

of literary texts requires the translator to be well-rounded with the given culture and be aware that the cultural elements are originated from their mother culture and within a specific context. In addition, each culture has its own way of text conception and thus the interpretation differs from culture to culture and from one language to another.

Cultural words as described by Newmark are easy to be figured out due to their tight interlinkage to the language in use. However, Newmark argues that sometimes these cultural meanings may be described in simple or “ordinary” words in the given culture and thus it may be distorted or damaged if translated literally and therefore the translation "may include an appropriate descriptive-functional equivalent" (Newmark, 1988: 95).

Baker elucidates that the SL may introduce certain “cultural words” or concepts that are utterly alien to the TL. She adds that these cultural words or as she refers to as “concepts” may be “abstract or concrete” they might refer to a specific set of beliefs or certain religious conditions or customs or “even a type of food”. She eventually entitles these concepts as 'culture-specific items' (Baker, 1992: 21).

In similar vein, Nord refers to these culture-specific terms as “cultureme” which means that one cultural element presented in “Culture X” is not provided identically or in the same way it is presented in “Culture Y” (Nord, 1997: 34). This asserts the fact that cultural elements or expressions are bound to their mother culture. One more nomenclature is given by Gambier, who makes reference to cultural terms as “culture-

specific references” and indicates that such cultural references “connoting different aspects of everyday life” (Gambier, 2004: 159).

Building on all the aforementioned knowledge, culture-specific expressions cause hardships in the translation process. The perplexity arises from the fact that each language has its different concepts and meanings and subsequently different cultures and thus the problem is to find an appropriate equivalence which serves the closest meaning to that SL context (Teilanyo, 2007: 15).

Beside the problem of equivalence, scholars also refer to another problematic phenomenon that confronts translators of literary texts and culture bound expressions in particular. It's the case of untranslatability where certain terms do not exist in the target culture. Such terms are only occurring in certain cultures, in certain occasions and certain events related to a group of people. It's not only a matter of non-equivalence but rather a cultural issue that cannot be resolved by only finding an equivalence.

In order to be able to understand untranslatability it's also constructive to look at its counterpart “translatability” as well and study both of them simultaneously. Cultural items can be “more or less” translatable rather than being “absolute” translatable or untranslatable (Catford, 1965: 93). Decidedly, Catford asserts that one cultural element can be more translatable than another and in the same manner can also be less or more untranslatable while there is no absolute answer to consider a cultural item as “untranslatable” or “translatable”. It goes without saying

that the cultural differences are one reason for such assertion, since these differences are mainly derived from being rooted to their mother culture and understood only within that culture and its social, cultural or religious structure. In this regard Catford also notes that the lack of equivalence is due to the cultural gap that exists between the SL and TL (Catford, 1965: 93).

Skillfully, Catford goes toward distinguishing between two types of untranslatability; the “linguistic” untranslatability and the “cultural” untranslatability. He clears up the former as the absence of one feature in the TL that originally existed in the SL while he explains the latter differently as the absence of one “situational feature functionally relevant for the SLT” in the TLT (Catford, 1965: 99).

The familiarity with the SLC and its culture-specific expressions is an important feature that the translators should attain when translating across cultures, yet it is deemed as another problematic issue in the translation process if the translator’s “over familiarity” prevails. In such case, the translators may render the SL cultural item into the TL inefficiently with causing losses in the part of the SL features in terms of form, style and the deep-level meaning. Al-Masri (2009) states in her research study that “over familiarity with the source language is what altered the style of the source language text from an implicit conservative style to an explicit direct style in the target language text”. As such, translations “neutralize or level out the pragmatic effects of the figurative language of the source text”

(Al-Masri, 2009: 12). This indicates that the translator's "overfamiliarity" with the SL might lead to a real damage and cultural loss at a deep level of the meaning and the pragmatic level as well. It also may drive the translators to fail to notice the nature of meaning of the SL and its deep perceptions in the SLC which by nature might differ from that existed in the TLC and accordingly lead to misunderstanding or loss of meaning.

### **2.3. Language and Meaning:**

Language is concerned with several fields of study and branches while the main concern of the study in hands is the pragmatic and semantic levels of meaning. As known in linguistics studies, pragmatics is the way that a given context affects the meaning and consequently the context is that specific type of discourse that controls and contributes to the meaning situationally i.e. the meaning is subject to what is called "situational context". On the other hand, semantics takes part in the meaning of words in a given language, how this meaning works in that language and the way that those words are structured and gathered to create the meaning in use. Moreover, semantics is also concerned with configuring out the connection between the "sign and the objects" they indicate and refer to.

Indubitably, meaning is vital and an integral part of language and language is that communicative apparatus that is used by a certain group of people or society to enable them to interact and communicate with each other effectively. Catford describes meaning as "the total network of relations entered into by any linguistic form-text, item-in-text, structure,

element of structure, class term in system, or whatever it may be" (Catford, 1965: 35). Furthermore, meaning is also divided into two main types; the denotative meaning and the connotative meaning. Denotative meaning is briefly the direct association with an object and the meaning that is habitually accepted and agreed on by a group of people in a given society. For example; the word "قضية" in Arabic for any person means an "issue" or any "case" in a person's life. The associative meaning here is called denotative meaning since the direct reference is made between the signified and the signifier. Nonetheless, the Arabic word "قضية" might be perceived differently by Palestinian people who have already a severe experience in the past with this word and its associations. Such associations that can be inferred from the word "قضية" are the Palestinian on-going suffering, the constant resistance, the continuous fight for their Palestinian issue and freedom. This type of meaning and its associations are referred to as the "connotative meaning". This type of meaning is subjected to the situational context, political, social backgrounds or experiences which are shared by a group of people in a given community. Bell (1991) distinguishes the two types of meaning and asserts that the connotative meaning is tricky and difficult to communicate:

For each of us, the words we choose have associations which mean something particular to us as individual users. They have meanings which are emotional or effective as a result of our individual experiences which are presumably unique and may not form part of any kind of social convention (Bell, 1991:100).



Drawing on this, people perceive or express meanings distinctively according to their own experiences or particular incidents they went through. Connotative meaning is also defined by Guralnik as the “ensemble of notions, concepts, and psychological reactions” and not only a “grammatical tool and symbol” (Guralnik, 1958: 91). One connotative meaning bears a number of associations and connections that are peculiar and can be understood by a group of people within one.

#### **2.4. Connotative Meaning in Cross Cultural Translation:**

The connotative meaning is an inseparable part of culture in which is originally generated in. Thus a brief about culture is highly helpful to figure out the connotative meaning and its translation across cultures. Culture is stated by Faiq as the set of “Beliefs and value systems tacitly assumed to be collectively shared by particular social groups and to the positions taken by producers and receivers of texts, including translations, during the mediation process” (Faiq, 2004:1). By implication, a given meaning can only be understood within the members of the society that the meaning belongs to and thus the meaning is rooted to its social and cultural context. The connotative meaning is a vital part of peculiar culture and it differs from culture to culture and from one language to another and translation is the effective instrument to communicate the message of the SLC.

Notably, the translation of connotative meaning requires a well-acquainted translator who is aware of all possible connections and associations related to the SLC meaning since it is not an easy mission for

the translator to find an identical or at least an appropriate equivalence in the TLC. It is no doubt that each culture constructs its own representations of meaning through the tool of language and consequently expresses the meaning differently from other cultures where the translation difficulty appears. Such cultural difficulty may appear in special cases when the languages in question are totally diverse and distant such as Arabic and English. Here, we can again refer to the problem of untranslatability of “intercultural equivalence” where the “non-equivalence” may occur and pose a hindrance. The lexical item that exists in SL (e.g., Arabic) might not be found in the TL (English) and thus the untranslatability takes place. Baker expresses this idea when stressing that:

The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food, such concepts referred to as culture-specific (Baker, 1992: 21).

## **2.5. Emotiveness in Relation to Culture-Specific Expressions:**

The abstract notion of “Emotion” is defined by Harre as a “bodily state” manifested in “feelings” that causes for example “abdominal tension”. He also relates the word emotion to the “physiological state” which may manifest in an “excitement in the nervous system”. (Harre, 1998: 43).

“Emotions” are also said to express a “social act” in social settings and in different speech acts. Furthermore, each culture or group of people has a peculiar repository of emotions which they tend to use in order to express definite social acts and other potential speech acts (Harre, 1998: 51). Additionally, social context affects the percentage of emotions expressed by an individual which genuinely differs from one individual to another and thereby can’t be anticipated.

Alon argues that at lexical level, emotive meaning is “in the hierarchical list of emotions that are aroused in the native user of the language upon using the word in question, augmented by the peripheral sense, i.e., connotations, associations, metaphors, idioms, and nonverbal communication” (Alon, 2005: 5).

Emotive expressions are essential components in expressing language in its different shades and aspects where social events, everyday communications, expressions of intimacy, anger, joy, oppression, passion etc. are possibly involved and triggered. Emotiveness can be defined in terms of the denotative and connotative meaning notions where a different level of knowledge acquisition is required to obtain the embedded message. As previously mentioned, the denotative meaning is that “conceptual” level of meaning while the connotative is that level of meaning that has other associations beyond the conceptual apparent meaning and the emotional aspect is one of these associations.

Emotive expressions are difficult to resolve away from their associative meaning and at the same time they cannot only be inferred from their lexical forms. Similarly, the meaning of emotive expressions can't be comprehended in terms of the object they refer to but through the associative meaning of that object (Volek, 1987: 234).

In another context, emotiveness is seen as the speaker's propensity to express certain emotional feelings or personal attitudes in a way that evokes similar emotions in the part of the addressee (Stevenson, 1963: 21). Leech (1974) also contributes to the notion of emotive meaning in his division of meaning types where he includes "the associative meaning" as a vital aspect in resolving the emotive expressions. By the same token, emotiveness is related to "expressiveness" and thus emotiveness is defined as the "direct expression of the speaker's attitude toward what he is speaking about" (Volek, 1987:5).

Along the same lines, Volek (1987) speaks of several functions that the connotative meaning may trigger. It may reveal emotions that are "expressive". In such functional meaning, expressions of passion, love, intimacy, agony, worry, sadness etc. are disclosed. Another function is the one that has influence on the addressee and is called the "appellative function" but when trying to initiate a communication with the addressee then it is a "phatic function".

The connotative meaning is initiated by the speaker yet it emotionally influences the receptor who responds to this message either negatively or positively and thus this response is counted for emotiveness (Nida, 1969: 91).

Plainly, the connotative meaning is the holder of the emotive meaning of certain expressions. These expressions in most cases are context-dependent and can't be understood separately from their environment. Correspondingly, such meanings may differ from one receptor to another and from one culture to another.

## **2.6. Problem of Emotiveness:**

Indisputably, translating between two distant languages generates a real challenge for translators. Arabic language and English language are an example of two distant languages where Arabic is originally a Semitic language whereas English is generated from Germanic Anglo-Saxon origins. The gap which earnestly resides between these two languages causes a hindrance in translating expressions and aspects that are bound to the language and culture, specifically the aspect of emotiveness.

As previously stated, an emotive meaning is part of the connotative meaning which is linked to emotional associations beyond the lexical "conceptual meaning". Besides, an expression in a given community has different "layers of meanings" where referential inputs, emotions, and other social and cultural associations are elaborated (Hervey & Higgins, 2002).

It is a common knowledge that Arabic literature is distinguished for its rhetorical and aesthetic language and thus the expressions in use trigger different shadows of feeling including (love, anger, sadness, oppression, sentiment, etc.) that ultimately beg the readers' sympathy or leave an effect in the minds of its readers. Subsequently, such a variety of feelings and different emotional associations create a difficulty in the translation process. The difficulty springs up from the differences between cultures which share the same denotative words but differ in terms of their connotations. Therefore, the difference of connotative meaning is considered as an impediment that encounters translators.

## **2.7. Translation of Emotiveness:**

In translating emotive expressions, translators are supposed to be aware of both cultures they are coming across and act correspondingly. Emotive expressions vary between being social, religious or political and they are context-dependent. Literal translation of such expressions may cause a loss in the side of the SL and it also may render a meaning which is considered marked to the TL audience. This is why the translators tend to pursue other strategies that rescue the SL meaning and at the same time deliver an adequate translation product in the TL.

According to Hajjaj & Ferghal (1996) there are three possible translation strategies that help in translating the emotive expressions. One of these common translation strategies is the "descriptive translation" where the translators paraphrase or reword the SL expression in the TL by

applying conceptual descriptions to the transmitted expression. This happens when the TL lacks the appropriate equivalence for that SL expression. It also occurs when the cultural gap can't be bridged unless a full description is provided e.g., the Arabic word “مضافة” is descriptively translated into “A Bedouin tent to welcome newcomers and travelers”. Here the translator provides a conceptual description to explain the SL word and make it understood by the TL readers.

The second strategy is “naturalization” through which the translators render the SL expression naturally in the TL by getting to know the way the TL uses the given expression and the way it expresses it. The third strategy is the “Cultural Approximation” where the translators make the necessary replacement to overcome the non-equivalency. In such a case, a cultural substitute is provided in the TL.

## **2. 8. The Emic-Etic Approach and Culture:**

The Emic-etic approach is “a delicate task of understanding a culture” that requires special treatment and careful examination by the observers (Pike, 1957: 152). Furthermore, emic and etic are two referential terms of ‘linguistic and nonlinguistic behavior’ that reflect human actual life. Pike clarifies that the term ‘etic’ concerns with “human behavior as from outside of a particular system, and as an essential initial approach to an alien system,” while the ‘emic’ term is the ultimate result of “studying behavior as from inside the system”. Pike adds that ‘etic viewpoint’ deals with all cultures and languages at one time whereas ‘emic viewpoint’ is culturally

specific and thus deals only with one specific culture and language (Pike, 1967: 37).

Interestingly, cultures differ ‘emic-ally’ i.e., they are intrinsically ‘contrast’ in terms of their cultural components. Additionally, getting to know a new culture is somehow a challenging issue and things may respond to an outsider differently from an insider. (Pike & McKinney, 1996).

Some researches refer to culture as being “delivered by the behavior of non-verbal ways people look, stand, move, what they wear, own, eat, how they respond to time, proximity, authority, social change, and the opposite sex” (Gorlée, 2015: 219). Therefore, such cultural non-verbal behaviors are inherently referred to as cultural ‘emics’ that are specific to one culture and language. These emics are an integral part of their culture and thus can only be understood by its cultural participants.



## **Chapter Three**

### **Methodology of the Study**

#### **3.1. Introduction:**

This study incorporates twelve excerpts that are basically extracted from the Arabic novella *All That's Left to You* by Ghassan Kanafani as aesthetic literary text, where culture-specific expressions and emotiveness are the main concern of the researcher. Seven excerpts are selected as “culture-specific expressions” while the other five excerpts are selected as “emotive-expressions”. Both were treated and analyzed within the theoretical framework of the emic-etic approach.

The researcher selected these excerpts to investigate the translation strategies that the translators of this literary text have pursued in translating the culture-specific expressions and the emotiveness. Those strategies led to significant losses at cultural level in addition to a marked nature of meaning in the TTC. It follows that the translators confronted a genuine challenge in translating these CSE's and the bulk of emotiveness they are charged with.

The study adopts a quantitative-based research where a descriptive and analytical approach is worked out by means of the emic-etic approach as an analytical research tool. Such descriptive methods help to figure out the translation strategies in use and the problems they raise while translating the CSECSE's, emotive expressions, proverbs and other

employed figurative language from Arabic into English. Moreover; the researcher has selected these excerpts to answer the following questions:

- 1- Do the translators succeed to render the ST message into the TT with preserving the authentic effect of the ST?
- 2- How does the emic-etic approach contribute to disclosing the translation problems of culture-specific expressions and emotiveness in this literature?

### **3.2. Data:**

The data of this study were gathered from the Arabic Novella *All That's Left to You* by the Palestinian novelist Ghassan Kanafani. It is considered as one of the most complicated literary works among his collection of novella and short stories that were all translated into English by May Jayyusi and Jeremy Reed in 2004. The novella narrates the story of a Palestinian family that was displaced from the city of Jaffa and dispersed between Gaza and other Arab countries and was subjected to all kinds of oppression and persecution. By the course of events, Kanafani captures the Palestinian experience through the characters of the novella who express themselves with a flow of sincere feelings. These characters try to escape from prison to freedom and from shame to honor. All those feelings, experiences and incidents are undoubtedly charged with emotive and culture-specific expressions.

The interest of the researcher of this kind of texts springs up from the confusion that CSEs cause when translating across cultures and the problems they create in the TTC. The emotiveness is also another interesting issue that attracted the researcher since emotions can't be anticipated from one person to another and consequently creates intricacy and becomes difficult to be rendered in the TTC.

The researcher interest emanates from the relevance of the topic of the study to the Palestinian actual life and the experience that all Palestinians commonly share and live day by day. The study also touches the feelings, reality and the researcher's belonging to the land and the Palestinian case. CSE on top of that, the researchers so far have restrictedly studied the translation of CSE's and emotiveness within the theoretical boundaries of the emic-etic approach and thus the researcher is highly determined to test the validity and the applicability of this theoretical approach through the examination of a number of selected excerpts that are translated from Arabic into English.

### **3.3. Methods and Procedures:**

This research is based on a descriptive analytical approach where the researcher collects the data, sketches it in a systematic manner and follows these steps with a fine adequate description with the required analysis. The analysis includes culture-specific expressions, emotive expressions and other kind of figurative language which regularly occurred in the selected texts. This process is done within the emic-etic approach.

The collected data is presented in two parts of discussion; the part of translation of CSEs and the part of translation of emotiveness respectively. Each part includes certain translation strategies that were employed by the translators and thus the researcher discusses them from the point view of the emic-etic approach. The discussion takes into account an explanatory brief about each expression and the context it belongs to. Thereafter, the expression and its translation are analyzed and described from the point view of the “insider-outsider” perspective where the researcher tests the validity of the theory.

The Emic-etic approach aims at figuring out the translators ability whether they succeed to act as “insiders” in the STC and thus capture the deep level of meaning “emics” presented by the ST author or they fail to obtain that role and thereupon fail to communicate the ST message in the TTC which in most cases leads to misunderstanding in the side of the TT readers or cause confusion in the delivered meaning. Such mishap is to be discussed and justified by means of the emic-etic approach.

## Chapter Four

### Discussion and Results

#### 4.1. Overview:

In this chapter, the researcher focuses on a number of translation strategies that the translators adopt in translating the ST from Arabic into English. These strategies contribute in a way or another in various cultural losses and insufficient communicated messages which in their turn cause a cultural gap and possible misunderstandings in the target text. The researcher shows how each translation strategy leads to such losses through application of the emic–etic approach.

Therefore; this paper is concerned with testing the validity of the emic-etic approach in examining the translation of Ghassan Kanafani's novella *All That's Left to You*. In this regard, the researcher focuses on two main literary areas; the translation of culture-specific expressions and the translation of emotiveness.

*All That's Left to You* is a novella that is creatively developed by its author in a way that adds aesthetics and perplexity at the same time. As a Palestinian, this is the way that Ghassan Kanafani chooses to express his own tragedian experience. He expresses his feelings, pain of loss, silent emotions and heart oppression. Such kinds of literary texts are stuffed with mixed emotions between anger and frustration, resistance and defeat, love and hatred, impartiality and belonging, etc.

The point is that the load of emotions lends the text in hand an allegorical and figurative label which makes it more complicated and confusing. The more these emotions are linked to the author's own experiences and feelings the more culture-bound they are. Subsequently, this creates a problematic situation for the translators when they are supposed to render the ST message to the TT. Hence these culture-specific expressions are to some extent considered as marked to the TC readers.

Few researches examine the problem of translating the culture-specific and emotive expressions in particular in the light of the emic-etic approach. In this chapter, the researcher discusses two main issues; the culture-specific expressions and the amount of emotiveness that the ST author involved throughout all this literary work..

#### **4.2. Translation of Culture – Specific Expressions:**

In this section, the researcher presents a number of excerpts that are considered as culture-specific expressions, explains them and analyzes them as SL cultural items “emics” and then figures out the translation strategies adopted in communicating these expressions. All this process is done in compliance with the emic-etic approach.

Pike asserts that an emic is “a physical or mental item or system treated by insiders as relevant to their system of behavior and as the same emic unit in spite of etic variability.” (Pike, 1990: 28). Consequently, emics are those cultural connections and associations that are attributed to a given community and by default are context-dependent. Accordingly, such

cultural connections need to be observed and figured out through an insider or an involving participant in order to capture these emics and their meanings since these emics mirror the cultural norms, customs, traditions etc.

Pike also attributes the feature of appropriateness to these emics. He suggests that one emic can differ from another emic within the same culture if they occur in different settings or contexts and correspondingly they create different reactions among its users “insiders of one culture” (Pike, 1990: 28).

Emics are an integral part of the culture, which need to be discovered and looked at from inside and outside to form a clearer understanding of the SLC. Hence, the focal point of this study spins around the emics and the way they were rendered in the TTC. The researcher aims at finding out the possible discrepancies that arise while translating these culture-specific expressions “emics” and thus analyzes them within the framework of the “insider-outsider” perspective.

It is inescapable that culture-specific expressions with the emotions they carry along depict a real challenge even for high-level bilingual translators. Jacobson stresses that “there is ordinarily no full equivalence between code-units” (Jacobson, 1959/2012: 127). This underpins the problem of translating equivalencies across languages and accordingly the special case of emotions inherited in CSEs. In addition, figurative language

plays a crucial role in the study of these expressions as they are a vital part of them.

The discussion of data adopts Al-Masri's (2009) classification of cultural losses in the light of the emic-etic approach. According to Al-Masri (2009), the translation of CSE is achieved through a number of translation strategies which lead to different types of "cultural losses" at semantic and pragmatic levels. Therefore; Al-Masri classifies these losses into four primary categories; explicit losses, implicit losses, modified losses and complete losses. The discussion also lends its ways to other various phenomena that prevails in translation of theses CSEs and EEs such as the phenomena of "cognitive-blinder" as stated by Al-Masri (2005) which is an ultimate result of the translator's over-familiarity with the SLT.

In the part of the cultural losses; once the translators come across a culture-specific term, they should take the responsibility to render this expression along with its superficial and pragmatic "deep-level" meaning to the TTC. This mission is seemingly tricky due to the detectable differences that exist between the two languages they are dealing with. Therefore; the translators should be selective and make sure of the translation strategies they are supposed to use or apply in the process of translation.

Ordinarily, the translation strategies that translators select in their translating process usually determine the acceptability of the translation product and the amount of loss that might occur at some point of analysis.

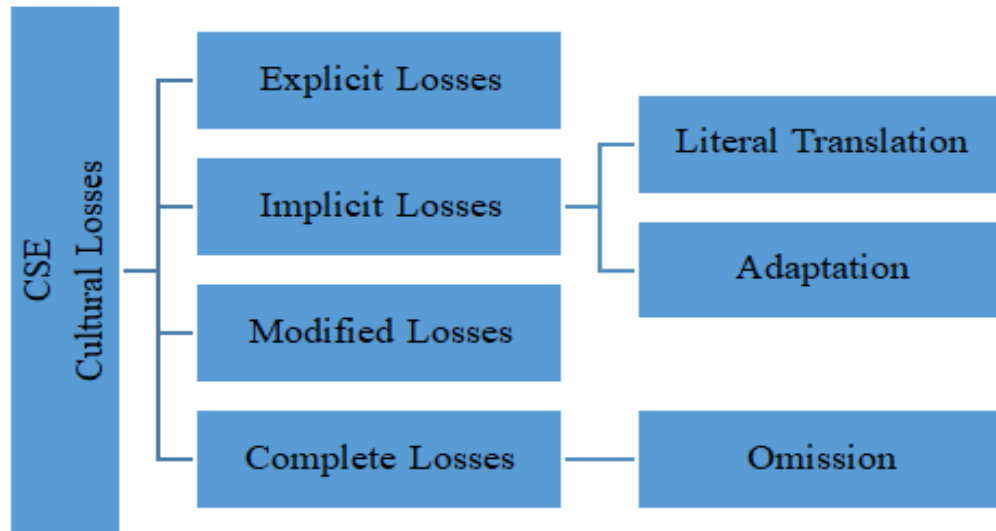


Accordingly, such cultural losses are translation strategy – dependent and can be detected throughout the analysis.

On the other way round, the translators might falsely act blindly when it comes to translating culture-specific expressions in which they are familiar with as native culture members or an insiders. It's a special case that Al-Masri (2009) discusses in her debate of cultural losses where the translator as an “insider” assumes that the TT audience is familiar with the ST expression due to his/her over-familiarity with that expression and thus overlooks the confusion that this expression may cause in the side of the TTC. This phenomenon occurs several times in the selected excerpts which attracts the researcher's attention to discuss it along.

In the following discussion, the selected excerpts are classified depending on the translation strategy adopted in their renditions. Meanwhile, each excerpt is explained within its cultural context and the way expressed by the ST author and then analyzed along with its translation.

The discussion of data includes the classification of the cultural losses suggested by Al-Masri (2009) and other translation strategies that are observed by the researcher. Special cases of explicit losses, implicit losses, complete losses, and modified losses are involved in the discussion. See Figure (2).



**Figure (1):** Classification of Cultural Losses cited from Al-Masri 2009

The entire collected data is illustrated in the table below along with its translation and the translation strategies adopted by the translators of the text.

**Table (1): Culture-Specific Expressions Selected Excerpts**

Excerpt No.	Arabic Text (ST)	English Translation (TT)	Translation Strategy	Discrepancy/ Cultural loss Type
1	"ثم أخذت العيون تأكل ظهره وهو جالس أمام الشيخ"	"Eyes had bored into his back as he had sat in front of the Sheikh"	Literal translation	Explicit loss
2	"كله مؤجل طبعاً، فالمعجل هو جنين يخبط في رحمها"	"All deferred, of course, with the child already pressing against the walls of her womb!"	Literal translation + Omission	Combination of explicit and complete losses
3	"هز رأسه فيما كان يبتسم ابتسامة تاجر شريف"	"He had just shaken his head, smiling like an honest merchant."	Literal Translation	Explicit loss
4	"والتفت إلينا: ولماذا أغادر إذا جاءت كارثة فاهلاً وسهلاً لن يستطيع القدر أن يمسح أكثر من القرد"	Then he turned round again: I dluohs yhW" leave? If disaster falls, then welcome, things can't be worse than they are now."	Adaptation	Combination of implicit and modified losses
5	وكان اذا تحدث يظل يقول أهلاً وسهلاً كأنه صاحب مضافة بدوية	"When he talked, he'd say "welcome" all the time as though he were the hospitable host of a Bedouin open house."	Amplification	Implicit loss

6	"عليه أولاً أن يجتاز حدودنا ثم عليه أن يجتاز حدودهم ثم حدودهم ثم حدود الأردن وبين هذه الميتات الأربع توجد مئات من الميتات الأخرى في الصحراء"	"First he has to cross our borders, then theirs, and theirs again, before he finally arrives at the frontier with Jordan, and these are just small dangers compared with the endless deadly threats the desert holds in store"	Literal Translation + Adaptation	A combination of explicit and modified losses
7	ما الذي كنت تعتقده يا حامد المسكين؟ أن يظل المحراث محرماً على هذه الأرض الخصبة؟	Poor Hamid, what did you really believe? That the plough should remain forbidden to this fertile earth?	Literal translation	Explicit loss

In **excerpt (1)**, the author describes the scene when Hamid was marrying off his sister Maryam to Zakareya. This pressing marriage came after the “scandal” that Maryam and Zakareya have perpetrated. The personification in this excerpt serves a cultural issue related to the shame and dishonor that Maryam brought to her brother Hamid once she had a forbidden sexual relationship with Zakareya. In this context Hamid is left forced to marry her off to Zakareya.

From a cultural point of view, such dishonor is thought to bring shame to the family and the society that the woman is living in. It's a breakdown of one of the cultural norms, morals and set of beliefs of that society. From a religious standpoint, having such a relationship is forbidden in the Islamic society. It's counted as a taboo and a deviation from the Islamic roles. Now Maryam is pregnant and Hamid is left forced to marry her off to Zakareya with everyone witnessing this incident. Hence, Hamid feels that people in this setting are staring at him out of disgrace.

The culture-specific expression “تأكل العيون ظهره” describes the shame and disgrace that Hamid feels inside at that moment. The expression is loaded with negative emotions and bad vibes with heavy social burden.

Apparently, body organs are employed in the creation of the personification metaphor. The “eyes” are given a human characteristic “eating” “تأكل”. It’s a common artistic strategy that authors of Arabic literary texts tend to use in order to convey their message. The topic of the metaphor is “eyes” and the vehicle is the “human being” which is not mentioned but can be inferred from the verb “تأكل”; an attribute of human act. The ground of similarity between both human and eyes is the ability to eat which in this context means “stare” with rebuke and disgrace. The translators replace the SL word “تأكل” by another equivalent TL word “bored” which gives the equivalent sense of SL “stare”. To make a clear-cut explanation, the translators have successfully communicated the metaphorical SL word “تأكل” into its semantic equivalence “bored” in the TT. However, the deep level of meaning and the social associations are still lost and not clarified for the TT reader. Why people shall stare at him this way, or even their eyes bored into his back?

The translators opted for a literal translation strategy where the cultural losses occur in the ST message. That sort of cultural loss falls within the “explicit losses” that affect the SL message in the first place and causes a source of confusion or misunderstanding in the TT. Drawing on this, the translators of this excerpt succeeded in communicating a message which

has nothing to do with the social and cultural meaning “emics”. Semantically and linguistically, the rendition seems to be comprehended yet confusing for the TT readers since the deep message is not conveyed. In such a case, the translators render the expression explicitly i.e., as if the translators abstracted the expression from its social related association that reveals its deep level of meaning. As a result, the linguistic level of meaning is not adequate but rather confusing and leads to a cultural loss in the SL message.

Based on the emic-etic approach, while the translators succeeded to communicate the linguistic meaning of the SL metaphor, they failed to capture the deep level of meaning “emics” expressed by the author. In order to achieve this goal, they need to act as insiders in the SLC to grasp the meaning, social value and emotiveness charged by that meaning. Afterwards, the translators are supposed to act as insiders in the TLC so that they are able to deliver a satisfying “translation” for the TT readers. The ultimate goal is to create a similar or an equivalent effect on the TT readers that the ST expression has on its own readers.

In the translated text “eyes bored into his back”, the translators opted for the semantic equivalence “bored” and disregarded the ST meaning. As insiders, the translators first are supposed to grab the social value that is expressed by the SC metaphor "اخذت العيون تأكل ظهره". The social context suggests that the dishonor that Maryam committed with Zakareya causes the people to stare at Hamid with offense, dishonor and ignominy. The SL

word “back” is translated literally and thus causes a loss in the metaphorical meaning along with the social implication it carries. In Arabic culture, the word back in such context indicates the people’s habit to act invisibly behind someone after a scandal or any immoral situation. This meaning is not transferred to the TC and so it remains obscure and marked for the TT readers. This means that the translators stick around as an outsider.

One can infer that the translators should act as an insiders in both SLC and TLC when translating CSEs. CSEAdmittedly, the translators need to use their understanding and knowledge in the SLC to transfer it in a proper way to the TTC. By doing so, the translators provide a clear translation with similar effect in the TT.

In **excerpt (2)** Maryam is pregnant, meanwhile she is marrying Zakareya. The official authorized person to perform this marriage “the Sheikh” is there and his words are tuning in Hamid’s mind “All deferred”. Hamid is against this marriage but at the same time he’s forced to accept it. His sister is pregnant and there is no way out.

The author explains the status of pregnancy before marriage by applying an aesthetic metaphorical image linked to the Islamic legal term “مَعْجَل” (a dowry being paid to the bride once the marriage contract is signed) which makes this marriage compulsory. The author of the ST describes the illegitimate child inside Maryam’s womb as "مَعْجَل" for she had it before the marriage. In the provided metaphor, the author likens the

illegitimate child to the accelerated dowry "المعجل" that must be paid to the bride. The ground of similarity is the due time "the time of marriage contract signature".

Notwithstanding, the translators omit the legal term "معجل" which is part of the ST metaphor. They only translated "with the child already pressing against the walls of her womb". By doing this, the meaning of the ST metaphor is partially lost and consequently the deep level of meaning "the emic" is dispersed. Unfortunately, the translators failed to be insiders in the ST hence they didn't capture the ST metaphor and thereby failed to decode it in the TTC.

In Arab Islamic culture, it is a taboo for one to have a sexual relationship before marriage. It's an infringement of Islamic rules "Sharia". Consequently, having a child is a duplicate sin for Maryam! The sin captures her and thus she loses her "accelerated dowry" as described in the ST metaphor. The accelerated dowry "المعجل" is the child in her womb, it turned to be her penance for the sin she committed with Zakareya. These social associations and religious aspects of meaning "emics" were overlooked and thus presented as marked in the TTC since it is a CSE that should be explained and clarified or decoded in uncomplicated simple way.

The omission of the ST expression led to a 'complete loss' in the SL "emics" that accompany the ST metaphor. In this context, the "emics" are related to the social attitudes, Islamic laws and religious aspects which are 'context-dependent' and thus sensitive to their origin culture. Such kind of

loss is a result of the translator's unawareness of the 'linguistic codes' of the ST and therefore cause a loss in the "emics" and the deep level of meaning.

Theoretically, the translators failed to function as insiders in SLC. They should have first captured the deep level of meaning meant by the ST expression "معجل" along with its social and religious associations. After that, the translators should also have used their knowledge of the SL to communicate it in the TL with keeping the effect of the SL expression on the TT audience. Consequently, the translators also failed to function as insiders in the TLC and the social and religious associations were lost and labeled as marked in the TTC.

One can conclude that the aforementioned omission causes a complete cultural loss and thus causes a number of pitfalls. First, the ignorance of the ST aesthetic style used by the author since the metaphorical expression is omitted. It also ignores a prominent Islamic aspect "religious aspect" that is originally involved in the ST metaphor. Furthermore, it causes a loss in the value of the SL culture-specific expression and unfortunately renders it as marked expression for readers of TT. The translators should have better used at least the word "gnawed" instead of "bored" to convey part of the ST meaning.

For these reasons, the translators should act as 'insiders' first in the SLC to grab the deep level of meaning and then transfer their acquired knowledge to the TTC with the least loss and with the most acceptable



version; a translation product that is acceptable and understood by both STC and TTC readers.

In **excerpt (3)**, Hamid is addressing his “brother-in-law” Zakareya, blaming him for the inadmissible situation he had with Maryam. He first asked him “but why didn’t you say you wanted her?” Zakareya mocks his question with a deceptive smile ignoring his feelings and the shame he fell in. This CSE carries along a social meaning which works only within its social-cultural context.

Leech states that the social type of meaning incorporates all the social circumstances regarding the use of a piece of language (Leech, 1981: 14). Hence, the ST metaphor “ابتسامة تاجر شريف” falls within the social meaning type. In this context, the author likens Zakareya’s smile to that smile of an “honest merchant”. The meaning presented by the author gives reference to a social aspect in Arab culture where people describe a person who deceptively pretends to be honest as an “honest merchant”. Undoubtedly, this expression is used sarcastically to mock that person! Such expression suggests that the person is double-faced, deceptive and dishonest.

On the flip side, the translators adopted the literal translation strategy. He translates the ST metaphor as “smiling like an honest merchant”. Such literal translation makes the ST metaphor evidently explicit and meaningless in the TT. It overlooks the meaning of the ST that results in an ambiguous and unnatural translation and consequently “marked” for TT

readers. Furthermore; the social aspect of meaning is lost and only the denotative meaning is conveyed by virtue of literal translation strategy. This loss is attributed to what Al-Masri (2009) named as cultural “explicit loss”.

One more issue that distracts the translation process is the translators’ overfamiliarity with the ST metaphor which plays a crucial role in the rendition of the source CSE. In such cases, the translators presuppose that the TT reader is familiar with the SL expression and thus fail to notice the inadequacy of the translation product or its markedness in the TT and its readers. Therefore, the result is to have a marked and unnatural occurrence of the ST expression in the TT.

Drawing on this, the translators failed to function as insiders in the SL and thus failed to fulfill the deep-level translation of the ST expression. They also failed to capture the social associated meaning of “تاجر شريف”, which by means of obscurity is marked and alien to the TT reader. Accordingly, the translators failed to be insiders in the STC since they didn’t capture the associated social meaning “deception and unfaithfulness” and at the same time failed to be insiders in the TTC as well. For TT readers, there’s no difference whether the merchant is honest or not since both are marked and meaningless out of their original context. Once the translators adopted the literal translation strategy, they eliminated the SL aesthetic language, dispersed the meaning and thus didn’t reach a satisfying translation for the TT readers. The translators should have better if they use

an equivalence in the target language that indicates the unfaithfulness of someone such as “smile as a sly”, where sly means the one who keeps his/her feelings or intentions hidden and clever at deceiving others.

To sum up, the translators must extract the meaning that the ST author intends to convey to his readers in the STC and then adopt this meaning to communicate it to the TT readers in a comprehensive way with least losses in both meaning and style.

In the context of **excerpt (4)** Fathi who was an expected future husband for Maryam before all the unhappy incidents happened later in the novella, is expressing his willingness to stay in his Palestinian city “Jaffa” whatever happens and whatever the case gets worse in the light of the Israeli attacks against Jaffa and its people. He expresses his resistance and willingness to stay in all cases. The author employs an Arabic proverb to manifest Fathi’s intention "الن يستطيع القدر أن يمسح أكثر من القرد".

In Arab culture, the above-mentioned proverb is used to depict the case when a person is already in a miserable situation and nothing else could be worse than that situation. Thereby, whatever comes after that bad incident is nothing compared to what is left. This proverb asserts that no more could happen to a person after being deformed into a monkey. Indeed, this CSE manifests the feeling of carelessness by Fathi who doesn’t care for what will happen to him. It also shows his defiance not to leave his land whatever it costs him.

It is evident that proverbs “are culture-specific utterances and are difficult to grasp by non -native speakers of the language in which they are said” (Shehab & Daragmeh, 2014: 3). Therefore, the provided SL proverb knowledge is only shared by its people, within their culture scale.

It follows that “allusions are borrowed from history, from myth or from any previous text for the purpose of recalling the qualities of the alluded to text in the present moment of the speaker or writer” (Alawi, 2010: 7). On the grounds of this, Kanafani gives a direct reference to a story from the holy Quran about Israelites “Sabbath-breakers” who were deformed to be “Monkeys” for their ill-behavior and impoliteness with the greatest “Allah” and this is the worst image that a human may have turned to be. Such allusion from the Holy Quran with its specific knowledge can only be understood by Arab –Islamic culture, why it is said and in what context.

Against this background, this CSE brings to the scene a real challenge for the translators when translating such a proverb. However, the translators have successfully communicated the meaning of the SL proverb by providing the translation as “things can’t be worse than they are now”. In this regard, the translators also succeeds to act as insiders in the STC and capture the hidden meaning meant by the author. Yet this translation takes no account for the style, the deep-level of meaning and the allusion behind that proverb. Consequently, only part of the meaning is conveyed to the TTC and some losses occur on the side of the STC. It’s obvious that the

translators opted for adaptation to translate the provided ST proverb and thus causes a kind of cultural losses that Al-Masri (2009) referred to as the “modified losses”. The translators compensated the ST expression by TT equivalence. Such cultural loss slightly affects the source text in terms of its aesthetics and value. Otherwise, the translators should keep faithful to the ST style and preserve the expression in a way or another along with its allusion.

To conclude, the translators succeeded in capturing part of the associated meaning, while they disregarded the allusion made by the author of STC. Proverbs as CSEs are context-sensitive and need to be treated carefully when transferred into another alien culture. From the side of the TT reader, the translation product seems to be comprehended but at the same time doesn’t have the effect it has on the ST readers.

In **excerpt (5)**, the author talks about Maryam’s friend Fatheyya and her father who refuses to leave Jaffa whatever it costs him and in other previous lines “even if it turned into a series of stone caves”. Fatheyya’s father acts as the owner of the entire lands of Jaffa so that he used to be heard saying “welcome” all the time for the new arrivals, as if he is welcoming people in his own house. Kanafani links the social attribute “welcoming” to the Bedouin culture existing in some Arab communities. Therefore, the author used the expression "صاحب مضافة بدوية" which is attributed to the Bedouins “pastoralist nomads .... they had to be mobile and lived-in tents”. Bedouins used to welcome new arrivals in their

Bedouin tents, and they are known for their generosity and good hospitality. For this reason, the author makes this linkage and this also shows the strong relation that links the Palestinian people to their land.

The translators, however, opted for a linguistic amplification as translation strategy for the purpose of communicating the function of the “Bedouin tent” by providing extra linguistic elements in the TT since the ST expression is a culture-bound term that has no sufficient equivalence in the counterpart language. The translators translated the ST word “صاحب” as “hospitable host” while they rendered the expression “مضافة بدوية” as “Bedouin open house”. Such amplification led to an “implicit loss” at both cultural and social levels and thus a loss in the ST social image created by the author. Furthermore; the occurrence of the expression in the TT seems unnatural yet comprehended and acceptable by the TT reader. There is also no apparent reference made to the social associations and cultural attributes of the Bedouin culture and their hospitality customs and traditions. Another social and emotional associations that have been leveled out is the Palestinian loyalty and belonging to the Palestinian lands which was sketched out by Kanafani through the provided image.

In light of this, the translators have successfully communicated the semantic level of meaning. It follows that the rendition is ostensibly acceptable, passable and has provided the thematic meaning of hospitality. Yet, the cultural and social associations were not revealed and thus the

emics of the ST message and author's tendency to show the strong relationship between the Palestinian people and their land are overlooked.

In conformity with the Emic-etic approach, the translators worked out the semantic level of meaning and succeeded to capture the conceptual meaning while spent extra efforts in the TT to communicate the meaning of the ST expression. Consequently, the translators failed to be insiders in both STC and TTC hence they failed to convey the cultural, social and emotional emics expressed by the ST author. To do so, the translators should have captured the emics in the ST and analyzed them as "outsiders" i.e., to detach themselves from the STC and their knowledge and familiarity with it. Such act helps to produce a satisfying translation and thus lessen the possibility of cultural losses. (Al-Masri, 2009: 15).

In **excerpt (6)**, Zakareya "the brother in-law" explains to Maryam that "Hamid" can't leave Gaza and go to Jordan justifying that such action is kind of impossible missions and not easy to reach. Zakareya draws the map across the desert to Jordan, that roadmap that takes the "Palestinian" too long, consumes his efforts and ejects him into serious risks where he possibly loses his life. The roadmap starts with the Palestinian borders as described "our borders" and then to the Israeli occupation "checkpoints" which is described as "their borders" and then the Israeli checkpoints over again "theirs again" and finally to meet with the Jordanian borderline and not to mention the risks awaiting the passenger in the frightening desert.

The provided translation opted for two translation strategies; literal translation and adaptation respectively. In the first part of the excerpt, number of borderlines were mentioned and each has its own specific referent, despite that the translators made no clear distinctions between them in the TT. In the Palestinian culture, the aforementioned borders are known for Palestinians who are familiar with the referents without mentioning them by name while these borders are anonymous for foreign readers outside the Palestinian culture.

Therefore, once the translators applied the literal translation strategy in their rendition the “borders” left unidentified in the TTC and thus raises a source of confusion. The rendition “our borders, then theirs, and theirs again” are meaningless for TT readers and by means of distinction no value of meaning is added to their knowledge. In such an act, the translators leave for the TT readers to infer the meaning from the provided context.

Literal translation leads to an explicit cultural loss where the symbolic level of meaning turned to be explicit and superficial. Probably, this is due to the factor of ‘over-familiarity’ which interferes at this point. The translators assume the TT readers’ familiarity with these” borders” and their “referents” and consequently they overlook the cultural function of these culture-bound terms.

In this context, the translators failed to be insiders in both STC and TTC since they weren’t able to decode the ST message neither encode it in the TT. Furthermore; the translators’ over-familiarity with the ST was on



the account of the translation product provided in the TC which raises the obscurity and misinterpretation on the part of the TT readers.

In the second part of the excerpt, the translators used the adaptation strategy whereby the given ST cultural element is replaced by its equivalent in the TT in a way appealing to the receiving culture (Albir, 2006). Kanafani provides a metaphor that describes the Palestinian suffering when they are supposed to leave Palestine to any other neighbor country. As Palestinians, the danger is imminent when they decide to cross the series of borders imposed on them by means of occupation. The ST expression "الميتات الأربع" refers to the four borders early mentioned in the excerpt. The rendition occurred as "small dangers" and this mitigates the suffering journey experienced by Kanafani. Such mitigation resulted from the adaptation strategy which eventually led to a modified loss at the cultural level since Kanafani intends to convey the hardships and the anguish that Palestinian people live. This rendition also cancels the whole metaphor that is provided by the author and consequently the style and the aesthetic language of the ST.

In all likelihood, the translators failed to capture these cultural emics and associations that reflect the Palestinians' experience under the Israeli occupation and the journey of risks they spin around.. Therefore, while the translators succeeded to communicate the meaning of the metaphor they failed to capture the ST emics and connections made by the author which affect the encoding process of the message in the TTC. The translators

should have utilized the world experience and shared it with the target culture readers.

In **excerpt (7)**, Maryam is virtually addressing her brother Hamid who left her to cross the risky desert to reach his mother in Jordan. Maryam mocks Hamid for his rejection and attitudes against Zakareya and this compulsory marriage. She speaks out that she will not remain virgin for the rest of her life and this is deemed to happen now or later. She also relates that what happened to her is due to the miserable life she lived so far.

In this context, Kanafani employs a metaphor where he likens Maryam to a fertile land and the marriage/husband to a plough which is deemed to plow this land. Therefore, the plough will not remain prohibited from plowing that fertile land and thus Maryam will not remain virgin for the rest of her life. Such metaphor describes Maryam's tendency to get married in order to mitigate her miserable situation and at the same time she tries to defend herself before Hamid for the prohibited sexual relationship she had with Zakareya as if she tries to justify her action and absolves herself.

All these probabilities are connotations that stem from the employed metaphor. Such connotations can be easily elicited by the ST readers since "the Palestinian" as a local participant in the source culture can share these social norms, attitudes, ideas and set of traditions. Contrastingly, this is not applied to the TT readers who are not expected to infer the same meanings and possibly perceive the metaphor differently.

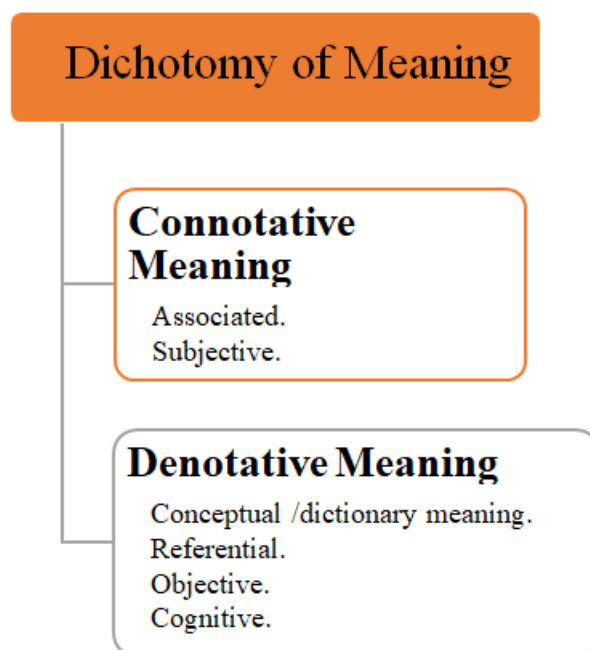
In this excerpt, the translators opted for literal translation. As mentioned in the above lines, the ST metaphor is a figurative image and a CSE that can be merely understood by its audience in the Palestinian/Arab culture who shares the same social system. The discrepancy may occur when transferring this metaphor to an alien culture whose people do not share the same set of social aspects. Literal translation, however, leads to an explicit cultural loss where the meaningful figurative image of the ST becomes explicit and plain in the TTC. Additionally, the literal translation overlooks the symbolic level of meaning of the ST metaphor and the social and psychological associations accompany this expression. Dismissing these social aspects resulted in cultural losses which the translators should have accounted for. Furthermore, the translators' overfamiliarity also plays a tricky role in the process of translation since they assume their knowledge is shared among the TT readers and so overlook the metaphorical implications associated with the ST metaphor.

Based on this, while the translators succeeded in communicating the semantic level of meaning, they failed to opt for an adequate translation in the TT and thus failed to be "insiders" in both cultures. The translators should have acted as insiders in the STC to catch the cultural implications of the used metaphor and hence employ their acquired knowledge to encode it in the TTC as insiders. Likewise, the translators should have controlled the degree of familiarity with the ST which enables them to analyze and observe the CSE as "outsiders" i.e., to detach themselves from

the ST and act as outsiders to avoid overfamiliarity and convey a sufficient translation in the TTC.

#### **4.3. Translation of Emotive-Expressions:**

As mentioned earlier, any given expression in any given language or culture can be classified within Bell's dichotomy of the "denotative and connotative" meaning. The former refers to an object and it is the dictionary meaning of a word or an expression. It is said to be "referential, objective and cognitive" and it follows that such a type of meaning is commonly shared by the language-speaking community. On the other hand, the latter refers to that type of meaning which is considered to be emotional as far as possible from the denotative meaning. It is said to be "associated, subjective and affective" and that it is problematic in the translation process due to its diversity from person to person within the same language-speaking community and therefore differs from one culture to another (Bell, 1991: 100). Connotative meaning is also said to be "expressive" See Figure 1.

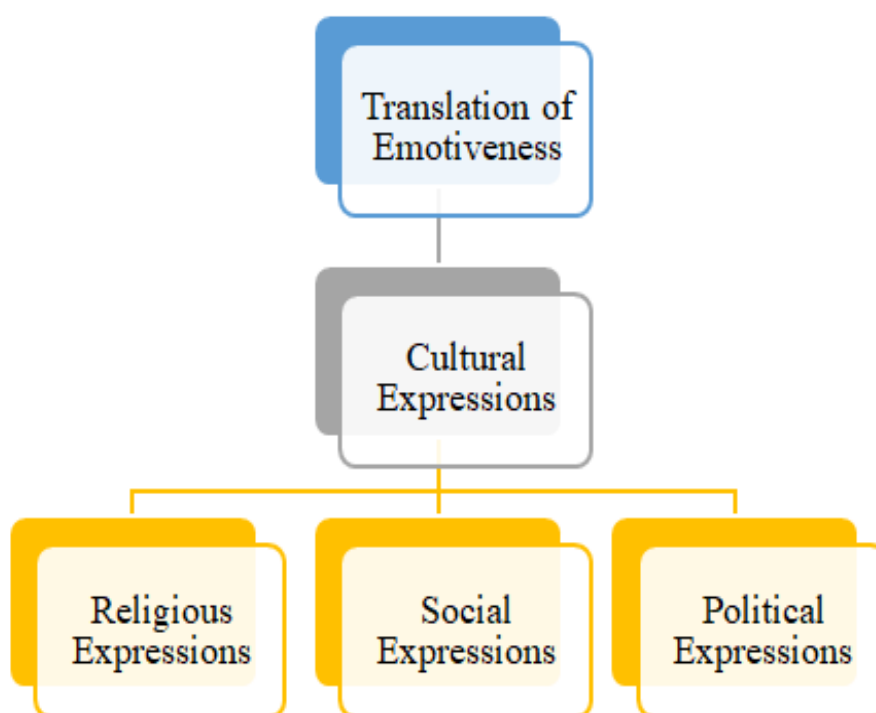


**Figure (2):** Dichotomy of Meaning by R.T. Bell (1991)

An emotive expression is also an integrated part of the connotative meaning and it is context-bound and depends on the type of the text it was expressed through with taking into consideration the author's tendency. Such emotive expression triggers different shades of meanings, feelings and vibes that have direct or indirect effect on the readers. Yet, this type of expression is not easy to be communicated between cultures..

In this part the researcher deals with emotive-expressions as the bulk of expressions that relates to different cultural, linguistic and political categories based on (Mahasneh, 2010) categorization. Each category is subdivided into other minor categories that make the discussion smoother and easy to track. The researcher looks at these subdivisions in the light of the Palestinian Arab culture and how these expressions function with reference to these categories. First, the researcher deals with emotiveness

as “cultural expressions” where a bunch of religious, social, political and historical incidents or mishap associations emerge. Second, linguistic level is also considered where figurative language takes place such as “metaphors, proverbs, proper names etc.” are all involved. Last but not least, the political expressions which hold the largest share in the Palestinian culture due to the unstable political situation since 1948 and its associated miserable incidents. Such expressions occupy a large space in the Palestinian life and they become part of their daily interlocutions and communications. See Figure 2.



**Figure (3):** Classification of Emotive Expressions cited from Mahasneh (2005)

Palestinian culture as Arabic-speaking community is considered as “emotional culture” as stated by Alon (2005):

Arabic is at least in part, an emotional institution..... Arabic is considered to be a language that can easily transmit affect because of powerful group experience, aesthetic character, and oral nature that seek to engage the listener's response. Added to these are its social, religious, and national roles. Grammar and syntax of the words and of the emotions too are important in conveying the emotionality of the language” (Alon, 2005: 6 cited by Mahasneh, 2010).

Against this background, the following discussion is confined to all the above-mentioned aspects with special focus on the political expressions since it prevails throughout the whole novella and because the novella is originally generated from the experience of the Palestinians and their history. Special reference is made to the theoretical framework of the emic-etic approach. The researcher detects how and when the translators managed to act as insiders in both given cultures and where the pitfalls appeared correspondingly. As a consequence, the researcher tests the validity of her adopted theoretical approach. Below is a table of the selected emotive-expressions along with their translations and the categories they belong to.

**Table (2): Emotive Expressions Selected Excerpts**

No.	Arabic original Text (ST)	English Translation (TT)	Category
8	"زوجتك اختي مريم -أراح وجنته فوق صدرها الدافئ مرة أخرى فيما أخذت نسيمات باردة تغسله ..... لو كانت أمي هنا، لو كانت أمي هنا .."	"I give you my sister Maryam in marriage." He laid his cheek on the sand again and felt a cold breeze wash over him..... <b>If only my mother was here, he reflected.</b>	Social emotive expression
9	ابتسمت فبدأ فمها الملطخ بالحمرة جرحاً دامياً انفتح فجأة تحت أنفها	She smiled, and her mouth with its badly applied lipstick looked like a bloody wound that had suddenly opened up beneath her nose.	Social emotive expression
10	"كله مؤجل طبعاً، فالمعجل هو جنين يخبط في رحمها"	"All deferred, of course, with the child already pressing against the walls of her womb!"	Religious Emotive Expression
11	أنت يا وردة المنشية باكملها ، الطموحة المتعلمة ، ذات الأصل والفصل ، أي حياة تعيسة جعلتك تقبلين زكريا بأعوامه كلها وزوجته وأولاده زوجاً ؟ P. 47	You were the flower of al-Manshiyya, ambitious, educated, from a good family. What misery made you accept Zakareya as a husband, Ø with his children and a wife? P.24	Political Expression
12	"لقد ضاعت يافا أيها التعيس، ضاعت، ضاعت، وضاع فتحي، وضاع كل شيء"	You poor wretch! Jaffa and Fathi are both lost, forever—there's nothing left.	Political Expression

#### 4.3.1. Cultural Expressions:

Cultural expressions are intrinsically linked to the culture and thus are context-sensitive. Such expressions were thoroughly used by Kanafani with the purpose of communicating the social, religious and political aspects and its associated emotions. Kanafani also seeks to reflect the Palestinian identity at all levels including their social and political situation. It is worth mentioning that each given emotive expression possibly arouses a certain level of emotion for each recipient and creates a certain response accordingly. By examining the selected excerpts, the researcher seeks to answer these questions: did the translators manage to communicate the



cultural emotive expressions without affecting the SL expressions; and accordingly did they manage to act as insiders in both languages/cultures?

#### **4.3.1.1. Social Emotive Expressions:**

Through the engagement of several main incidents in the novella, Kanafani reflects the social aspects that are bound to Arab culture and through which he makes them fully charged with emotions to influence his readers and convey his message at the same time. In **excerpt (8)** Kanafani illustrates a primary social concept in Arabic culture which is the mother and her important role in her sons and daughters' life. In this context, Hamid suffers from his endless longing to his absent mother. In the provided excerpt, Hamid recalls his story when he helplessly gave his sister Maryam in marriage to Zakareya. He frequently repeats in his mind "I give you my sister Maryam in marriage.... if only my mother was here". He used to repeat "if only your mother was here" while addressing his sister Maryam whenever they are in trouble or have a mishap. Hamid ascribes Maryam's situation and what she came up to, to the absence of their mother. Hamid conjures his mother who is the bond of her daughter and son. She is the one who restrains their actions and keeps them under control. Therefore, Hamid repeats his wish "if only my mother was here" that she would have prevented Maryam from committing such sin. She would have protected her all the way long. In this scene, Kanafani was able to express the hidden mysteries in Hamid's mind, Hamid who carries in his head the tragedy of displacement, the dream that he will reunite his family,

waiting for a superpower, represented by his mother, to come to restore his dignity and to restore his usurped chastity and honor, he still feels inferior.

The provided translation seems sound and can be understood by the TT readers. Yet what might be missing in the English translation are the ST social associations and the emotions charged by these associations such as the emotions of “longing, sadness, and pain of separation, inferiority, the need for the mother ‘a shelter’, heartache and complaint.” Such social connections are a crucial part of the ST meaning. What the translators opted for is the literal translation strategy through which only the denotative meaning of the conceptual meaning of the “mother” was communicated.

Literal translation leads to explicit cultural loss and thus a loss in the ST emotions and emotive effect on the TT readers. It is assumable that the SL emotive expression has a special influence on its Arab readers while it loses its influence when it is translated into an alien culture. It follows that the social emotive meaning is part of the connotative meaning “subjective” and it differs from one person to another within the same community. Thus, the case would be more problematic when the meaning is transmitted from one culture to another. Moreover, the emotive meaning draws on different responses in the part of the readers and these responses can’t be expected or measured.

Within the emic-etic approach scale, the translators have apparently disregarded their role as cultural insiders in the SLC since they failed to capture the emotions linked to the ST expression which Kanafani intends to stir up. Therefore, they failed to convey these socially associated emotions and relay them in the TT. The translators ignored the important influence that the ST emotive expression is carrying along and thus revoked its function. What is also worth-mentioning is that the receptor's reaction/response to these emotions varies from one to another and thus from STC readers to those in the TTC.

To conclude, the translators remain “outsiders” in both SLC and TLC where the emics remained hidden in the TTC. This also indicates that the translators failed to complete the etic-emic-etic cycle to achieve a satisfying translation product in the TT and at the same time be faithful to the ST.

One more case on social emotive expressions is illustrated in **excerpt (9)**. In this scene, Hamid is crossing the huge desert, meanwhile he recalls the moment he left his sister Maryam in Gaza. After he gave her in marriage to Zakareya he told her that he is leaving Gaza while she reacts with a sarcastic smile with the lipsticks lying untidily on her lips which seems to him as “a bloody wound opened up beneath her nose”. Hamid is the one who looks after his sister since they were displaced from Jaffa and since their mother abandoned them and left to Jordan. For this reason, Hamid feels guilty and responsible for the disgrace that Maryam committed

with Zakareya and blames himself every time he recalls that unhappy incident. He also feels deceived and fooled by his sister Maryam who took no account for her brother's dignity. Such disgrace makes Hamid feel ashamed, guilt-ridden and thus he escaped to the desert instead of facing the fact.

Kanafani portrays the described scene by applying a metaphorical image to express the emotions that occupy Hamid's heart and mind. In the provided metaphor, Kanafani likens the red lipstick applied on Maryam's mouth while she's smiling to "a bloody wound" placed under her nose. The bloody mouth symbolizes the defiled honor and the disgrace attributed to Maryam and thus the shame inflicted on Hamid.

The provided translation, however, is semantically successful and conveys the denotative aspect of meaning yet the pragmatic level is still absent and not revealed. The translators opted for literal translation to convey the ST message which apparently seems adequate while what really might be absent in the English translation are the social associated meanings and the bulk of emotions expressed along. The "lipstick" that is described as "bloody wound" refers to Hamid's-stained honor, disgrace, anger, shame, fear, reluctance etc. It also indicates the feeling of being cheated and fooled by the dearest. All these emotions are gathered in the same metaphorical expression which by virtue of over familiarity or possibly unawareness is missed and overlooked by the translators. As

classified earlier in the previous section, literal translation causes a cultural loss at the symbolic level.

Subsequently, the translators failed to capture all these emotions which carry along the message of the author. These emotions are the latent ‘emics’ that should be conveyed to the TT readers in order to draw a similar effect they have on the ST readers. It is true that the ST readers draw a special source of emotions that differ from one person to another and inevitably the TT readers may draw totally different emotions if any.

According to the ‘insider/outsider’ approach, the adoption of the literal translation strategy deviated the translators from being ‘insiders’ in both STC and TTC. The total ignorance of the associated emotions linked to the given expression keeps the translators ‘outsiders’ in both source and target texts. The translators should have first captured the emotive expressions along with their connections and associations ‘emics’ expressed by the ST author and then encode these associations in the TTC in a way that stirs a similar effect on the TT.. It can be concluded that the translators failed to complete the cycle of the etic-emic-etic approach and remains outsiders in both cases.

#### **4.3.1.2. Religious Emotive Expressions:**

In order to examine another type of cultural emotive expressions, **excerpt (10)** carries along some religious emotive associations that should be highlighted though this example.. As earlier mentioned, the ST Arabic legal term “معجل” was totally omitted in the TT and thus all its religious

associations were disregarded as well. Adding to the aforesaid explanations, Kanafani expresses through this example the internal conflict that the main character 'Hamid' is suffering from once he knows the illicit sexual relationship between his sister Maryam and Zakareya. Such internal conflict is charged with anger, shame, revenge and helplessness. All these emotions are gathered in one word-shot "معل" that Kanafani meant to use to show up the sin of Maryam and how it costs her to have an illegitimate child pressing against her womb.

The ST expression "معل" is an Islamic legal term that is bound to Islamic cultures and refers to the dowry being paid to the bride once she signs the marriage contract. Kanafani likens the illegitimate child that Maryam has in her womb to the accelerated dowry which to be paid before marriage in Islamic cultures. The similarity here is having the child before marriage and thus this child becomes her 'accelerated dowry'. Hamid describes the child this way out of the anger and shame he felt inside. This child brings disgrace to Hamid and helplessly forces him to accept this marriage. Besides, if Maryam didn't marry Zakareya before the pregnancy appears in public, Maryam will not get the accelerated dowry and thus the child will be her disgrace and dowry at the end of the day.

It is essential to emphasize that concepts as Islamic legal terms are restricted to its users and cultures, in the given case 'Arab Islamic culture'. These concepts or expressions are culture-specific and they lay within the limits of its culture along with its religious references and they can't be

understood by another alien culture. Furthermore, the Islamic term has strong influence on its audience while it may have no effect on the TT readers, thus its omission has nothing to do from the side of the TT readers. Yet, the loss is evident in the part of the STC and the intention of its author since the bulk of emotions made to illustrate the idea are totally lost. The emotions linked to the main character and his whole suffering from the beginning of the novella's incidents until the end are hidden as well.

In this context, the translators preferred to omit the Islamic legal term “معجل” that originally has no formal equivalence in the TC and thus they disregarded its importance in the ST metaphor and the associated Islamic religious references. It follows that all the emotions associated with this expression are also dispersed.

Based on this, the translators failed to be insiders in both the STC and the TTC since they disregarded the emotions connected to the ST metaphor and why the ST author refers to this legal term. Certainly, the omission of the ST expression led to a real loss in the emotions associated with the given Islamic expression by which the author intends to stir up. It can be concluded that the translators should have captured the emics provided by the ST expression, what does it mean? Why does the author make such linkage? What source of influence does it have on the audience? Then they should have transferred this knowledge to TT readers with avoiding any kind of losses including the emotional influence of the expression. The translators shouldn't have omitted the expression; instead, they were

expected at least to offer an explanation that conveys the ST message e.g., “an accelerated dowry that is paid to the bride after she signed the marriage contract”. Such translation would do the job and be well-comprehended by the TT readers.

#### **4.3.1.3. Political Emotive Expressions:**

The novella in question contains many references to the Palestinian history that sheds the light on the 1948 tragedy of ‘Al-Nakba’ when thousands of Palestinians were displaced to diaspora and other regional countries. They were exiled and displaced with no right of return. In this regard, Kanafani employs the main characters to symbolize Palestine in different aspects. For instance, Hamid presents the revolution against the Israeli occupation and the aggression imposed on Palestinians. He also presents the homeless Palestinian who was forced to leave his home. Maryam symbolizes the land of Palestine which has been attacked and occupied. The land that was fertile and free but later had been raped by Zakareya ‘Israeli occupation’. Besides, Kanafani also employs the names of places and cities to make reference to the Palestinian displacement in various excerpts. The Palestinian displacement left bitter memories and painful feelings inside every Palestinian when they were robbed of their identity and displaced out of their homeland. Therefore, Kanafani reflects the political situation that is imposed on Palestine by Israeli occupation through presenting a number of lexical aspects such as displacement, identity and other Palestinian history that goes back to 1948. It is obvious



that Kanafani employs his own experience in the novella as one of the Palestinians who was displaced from his cities ‘Acre’ and ‘Jaffa’ to diaspora in Damascus and Lebanon in 1948. He lived the tragedy of displacement, the emotions that accompanied this situation and thus he intends to reflect his own experience and convey the Palestinian agony. For this reason, Kanafani is known as ‘The writer of the Palestinian Resistance’ among Palestinian writers because of all his complete work about the Palestinian case and identity.

In this section, the researcher presents two examples that are considered political emotive expressions and as described by Mahasneh (2010: 103) “have highly emotive overtones when put in a Palestinian context.” The researcher focuses on how the translators managed to convey these expressions to the TT readers and if they are able to preserve the emotive overtone that exists in the ST expression. Ultimately, these are the qualities of a desired cultural insider who should maintain a satisfying level of translation.

In the selected excerpts (11 and 12) Kanafani brings to the mind a Palestinian memory where the lands of Palestine were stolen by the Israeli occupation in 1947 and 1948 when the division article no ‘181’ was announced by the United Nations at that time. Jaffa was one of the Palestinian cities that fell in the hands of the Israeli occupation and thus special references are made to this Palestinian city.

In excerpt (11) Kanafani makes reference to a Palestinian memory in 1948 when more than 700,000 Palestinians were displaced from their lands. Al- Manshiyya is one of these lands that was located in Jaffa city. Maryam and her family were displaced from their hometown in 1948 and henceforth they live in Gaza. Maryam imagines what her mother would say “if only she is with her” and witnesses her in such a wretched condition and married to Zakareya who already has a wife and children. Her mother would remind Maryam of her sparkling youth when she was at al-Manshiyya in Jaffa before they were displaced and came to Gaza.

In this context, al-Manshiyya as a Palestinian land stolen by Israeli occupation, is correlated to Maryam’s youth and her virginity and chastity before being raped by Zakareya. These connotations and associations are part of the ST expression meaning. Such connotations stir in Maryam’s heart the emotions of longing to her youth and grief out of loss. In other words, Maryam represents the land of Palestine that is being raped by the Israeli occupation and thus is left helpless.

Giving this setting, however, the provided translation has successfully maintained the semantic level of meaning “denotative meaning”. For the TT readers, the translation to some extent can be understood throughout the given context while the word “al-Manshiyya” still raises a source of vagueness: What does it mean? Is it a kind of nickname or a reference to some entity? Such obscurity creates a cultural gap in the mind of the TT

reader since the translators leave this perplexity to be worked out by the reader.

The translators opted for a combination of two translation strategies where each strategy leads to a different level of cultural losses. First, they obtained the literal translation as “word-for-word” translation while they transliterated the word “المنشية” with providing no hints or explanation of what Al-Manshiyya is. Furthermore, the translators omitted the ST expression “بأعوامه كلها” in which Kanafani intends to include to indicate Zakareya’s age and that he’s not suitable for Maryam in addition of being a burden that surpasses her power and tolerance. Zakareya with all his years represents the Israeli occupation and its burden on Palestinian people.

Consequently, literal translation at this stage causes no realistic loss in the TT and thus it can be comprehended by TT readers. Whilst transliteration leads to a loss in the ST meaning in which the TT reader has no access to the meaning and the painful emotions and memories that the ST author intends to stir in his readers. It is not only the name of Al-Manshiyya that is lost in the TT but the connotations relevant to this district and why it is said in this context. The omission also leads to complete cultural loss in the associated meaning and emotions expressed by the ST author, since the occupation burden was and is still part of Palestinian bad memory and unhappy incidents.

Theoretically, the employed strategies and the losses resulting from them show the failure of the translators to be ‘insiders’ in both STC and TTC hence the cultural emotive elements and the emics were lost along with their emotional associations. The Palestinian memory, the pain of loss, the feeling of longing to the past days ‘youth’, the feeling of grief, regret, loss of virginity ‘identity’ and other relevant feelings that were overlapped in one package of loss. All these emotions that were correlated with one lexical expression in the ST are lost and neglected by the translators. The idea is the same name will not stir the same feelings and emotions in the TT reader’s hearts, and at the same time the readers of the TC will not infer the meaning of that expressed by the ST author.

To conclude, the translators remain ‘outsiders’ in both ST and TT cultures. They should have transferred the aforementioned emotive expression and its connections to the TTC in a way that conveys the message of the ST author and the Palestinian experience he intends to convey. The transliteration of ‘Al-Manshiyya’ remains as ‘etics’ for the TTC and has no deep level of meaning accordingly. It follows that the translators are highly driven by their ‘over familiarity’ with the ST expression that makes them overlook the importance of this utterance. It was sufficient if they only included an explanation such as “a name of a district that was located in Jaffa city before being depopulated by the Israeli occupation in 1948”. Such explanation along with the transliteration of the ST expression would, to some extent, do the job.

Jaffa frequently occurs in the novella to refer to the stolen lands of Palestine, and to remind the readers of the 1948 incidents and the bad repercussions it left in the hearts and memories of Palestinian people.

In **excerpt (12)**, Maryam is addressing her brother Hamid. In her inner voice she's blaming Hamid for leaving her in Gaza. She blames him for his endless anger about her unfavorable marriage with Zakareya and hopelessly declares the loss of Jaffa and her fiancé Fathi who ascended as a martyr in the 1948 incidents. Jaffa and Fathi represent the stolen youth, dreams, and future that Maryam already has lost. Zakareya and the Israeli occupations are two faces for one coin i.e., two factors that lead to the same destiny. Maryam lost her future with Fathi and later on her virginity with Zakareya and these melancholic incidents are all inferred by the repetition of the fact that 'Jaffa is lost'. Kanafani resorted to use the repetitive strategy at the lexical level to stress the fact that Jaffa and the Palestinian lands are lost and this is a disaster. In a similar vein, Maryam lost her fiancé Fathi and her promising future with him and the road ended with having a forbidden sexual relationship with the married man 'Zakareya' who darkens her future and lets her down. Dickins et al (2002) refer to this type of repetition as 'lexical repetition' and states that such a case is one of the Arabic language's regular and common features (Dickins et al, 2002:108).

All these connotations are associated with the repetitive lexical items 'Jaffa is lost'. These lexical elements carry along a bundle of emotions and references that are painful for Maryam and keep reminding her of her past and the ending she arrives. The repetition in this context has its importance as a reminder and to stress the miserable fact that Jaffa is lost forever and such fact should be imperishable in the minds of the Palestinians.

The translators, however, omitted the repeated lexical item 'ضاعت' 'lost' that is repeated three times in the ST context. Such omission removed the emphasis by the ST author and lessened the importance of the lexical expression. Therefore, the omission causes a complete cultural loss in the TTC and in the emotive associations linked to this repeated expression 'lexical item'.

From the standpoint of the emic-etic approach, the translators ignore their role as 'insiders' in the STC since they paid no attention to the importance of the lexical repetition of the ST word. They should have captured the intention of why such repetition occurred and what it means to have it in this sequence. Then, the translators should also have transferred the acquired knowledge and the captured meanings to the TTC using the emics of the TTC to encode the ST message appropriately. Additionally, the style and aesthetics of the Arabic text was dispersed due to the misuse of omission strategy. The preservation of ST style and form is also important in the translation process since the translators should be faithful

to such a literary text. This is due to the Arabic dependence on the aesthetics of language which is part of the work.

Based on this, the translators remain ‘outsiders’ with their etic knowledge in the TTC and at the same time they are considered as ‘outsiders’ in the STC as well since they weren’t able to capture the meaning and the corresponding emotions that may arise.

#### **4. 4 Conclusion:**

In this chapter, it was noted that the translators have opted for various translation strategies which they employed to translate CSE and EE along with their subdivisions. Ostensibly, the translation strategies led to a number of cultural losses which have their effect explicitly, implicitly, partially, and even completely. At each stage the loss is not only affected the meaning of the expression itself but rather the extensive shades of meanings associated with that expression in addition to the emotion that the expression is charged with. These meanings were lost when the translators worked out the translation process at the semantic level leaving the pragmatic deep level of meaning and ‘connotative meaning’.

Additionally, it is true that the translation of some excerpts of the denotative meaning was sufficient and can be comprehended and tracked through the overall given context. Yet the translation of some other excerpts was alien to the readers of the TTC and sometimes meaningless.

Finally, for the translators to work out a satisfying translation in the TTC, they should act first as ‘insiders’ in the ST to grasp the ‘emics’ of the expressions and then act as ‘insiders’ again in the TTC to encode the ST meaning in a compatible way with the TC and its readers.



## **Chapter Five**

### **Conclusion and Recommendations**

#### **5.1. Conclusion:**

This study came across an important issue in modern cultural translation studies where the factors of social schemes, environment, history and lifestyle interlink to create a unique structure special for a group of people who has one language, one identity, one history and a set of shared norms and attitudes. Most significantly, this structure engenders a context where all the aforementioned shared aspects are dependent on this context either socially or culturally. These aspects differ from one language to another and beyond the shadow of a doubt they also differ from one culture to another and thus a state of discrepancy arises when it comes to translating these aspects across cultures.

The study also brings to the light the importance of the translator's role as a 'cultural insider' in the cultures and languages s/he is dealing with. It also clarifies that the translator's mission is to act as a 'cultural insider' in the STC in order to capture the deep level of meaning and the emotive associations linked to it i.e., the 'emics', then to encode these meanings in the TTC in a decent and fair way for both the source and the target texts with least cultural losses.

Furthermore, the study focuses on the cultural losses that result from the translation of literary texts especially novellas from Arabic into English as two distant languages and consequently two distant cultures. The main

focus was on translating the two main areas of CSE and EE in such text genre. These cultural losses were a result of the unconscious employment of a number of translation strategies such as literal translation which was overused in most cases. Additionally, one more factor that led to the misuse of translation strategies is the translators' 'over familiarity' with the STC and thus being 'a cognitive blinder'.

The study also adopted the 'emic-etic' approach as a theoretical framework and helpful tool to check the translators' ability to render the cultural elements and emotiveness in this text genre. At the same time the study tested the validity of the approach in disclosing the translation strategies used by the translators while translating these CSE and EE.

In conclusion, the study revealed the answer of the following two questions: First: to what extent do the translators succeed to communicate a similar effect to that of the ST meaning and render it in the TT? By and large, it was observed that in most cases the translators have successfully communicated the conceptual level of meaning 'etics' of the ST expressions while they failed to capture the deep level of meaning 'emics' which is the most important part of the ST message and thus caused an insufficient amount of understanding and a number of cultural losses in the part of the TTC. In other words, the translators accounted for the 'denotative meaning' rather than the 'connotative meaning' and as a result all the associated meanings including social, religious, political, historical and emotional were all dispersed and lost. It follows that the connotations

of the CSE are an integral part of the ST meaning and that is expressed by the author.

These cultural losses and gabs were due to the employment of a number of translation strategies adopted by the translators. According to their frequency, literal translation was the most common strategy that the translators used whenever possible. As mentioned earlier, this translation strategy led to explicit cultural losses where the metaphorical and figurative expressions are explicitly presented in the TTC detached from their connotations and associated emotions made by the ST author. Furthermore, this literal transference distorts the aesthetic style of the Arabic literary texts which is part of its meaning.

Besides, the discussion also answered the question of whether the emic-etic approach is able to unveil the problem of translation of culture-specific expressions and emotiveness in this genre text. Based on the answer of the preceding question the translators ignored their roles as ‘cultural insiders’ in both the STC and the TTC since they failed to prompt the deep level of meaning of the given CSE or EE and thus failed to encode this type of meaning in the TTC. In other words, the translators were supposed to capture the ST deep level of meaning and the ‘emics’ linked to the given CSE or EE and then use their acquired knowledge in encoding the meaning in the TTC in a way that is faithful to the ST and satisfying in the TT. This would be achieved through the adoption of the appropriate translation strategies which serve as cultural elements transferor rather than

lexical conveyance of conceptual denotative meaning. This also requires the deep understanding of the STC expressions along with their associations. Such knowledge helps to better encoding the knowledge and injecting it in the TTC appropriately. As a final result, the translation product will be fair enough for both SLC and TLC and comprehended to the TC readers.

## **5.2. Recommendations:**

The study aims at testing the emic-etic approach as a theoretical framework in translating the CSE and EE from Arabic into English. It also seeks to figure out the translation strategies adopted in this translation process and accordingly the researcher recommends the following:

- a) The first efficient step for a translator to translate a literary text is to be fully acquainted with the culture of both ST and TT so s/he can easily manage to decide which translation strategy to adopt.
- b) In translating the CSE and EE, the translator is required to deeply understand these expressions and examine all the related possible meanings connected to them. The translator is also responsible for having a fair knowledge about the occasion of writing the ST in addition to the context and the environment that is generated in it.
- c) The translator should take an account for the way s/he encodes the ST meaning in the TTC. It is important to relay the translated expression in a way that suits the TT readers and helps them to infer the ST meaning.

- d) The translator should take an account for creating an equivalent response in the TT and its readers. For an excellent translation both audiences are expected to draw an equivalent meaning from the given CSE or EE.

To sum up, if the translators take all these things into consideration, the translation would be more acceptable and satisfying for both languages and cultures in question.

In addition, the researcher recommends conducting special studies and researches on the translation of emotiveness in the Palestinian culture in particular where there are more injections of various emotions at all levels and aspects of life.

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جامعة النجاح الوطنية

كلية الدراسات العليا

## نظرة مقارنة داخلية وخارجية في ترجمة التعبيرات الثقافية والعاطفة في رواية غسان كنفاني "ما تبقى لكم"

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قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في برنامج اللغويات التطبيقية والترجمة، بكلية الدراسات العليا، في جامعة النجاح الوطنية، نابلس - فلسطين.

2021

ب

نظرة مقارنة داخلية وخارجية في ترجمة التعبيرات الثقافية والعاطفية في رواية غسان كنفاني

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الملخص

تتناول هذه الدراسة مشاكل ترجمة التعبيرات الثقافية والعاطفية في رواية الكاتب غسان كنفاني "ما تبقى لكم". في هذا الصدد، وتم اعتماد نهج "نظرة مقارنة داخلية وخارجية" كإطار نظري يكتشف الباحث من خلاله المزالق والمشاكل التي تبرز في ترجمة هذه التعبيرات. ويمكن تحقيق ذلك من خلال فحص دور المترجم على أنه "مُطلَعٌ ثقافياً" في كل من ثقافة لغة المصدر وثقافة اللغة الهدف (المستهدفة) حيث من المفترض أن يكون المترجم مُطلَعاً (مُطلأً) أولاً على النص المصدر، وذلك بهدف التعرف على المعاني الضمنية، أو أي معاني ضمنية أخرى لها علاقة بالتعبير الثقافي المقدم، كما ينطبق الأمر على التعبيرات العاطفية والصلات المرتبطة بها.

بعد أن يقوم المترجم بالحصول على المعرفة المطلوبة للعناصر الثقافية في النص المصدر (الأصلي)، فمن المفترض أن ينقل هذه المعرفة إلى النص الهدف (المستهدف) بطريقة دقيقة للنص المصدر (الأصلي) وبشكل مفهوم لقراء النص الهدف. إضافة إلى ذلك، من المتوقع أيضاً أن يكون للترجمة نفس تأثير تعبير النص المصدر (الأصلي) على قرائها، وفي نفس الوقت تثير نفس المشاعر التي تحركها بالنسبة لقراء النص المصدر (الأصلي) وبناء على ذلك، فإن مهمة الباحث هي اختبار فعالية نهج "نظرة المقاربة الداخلية والخارجية" من خلال دراسة استراتيجيات الترجمة المعتمدة في كل نصٍ مقتطف تم اختياره والمشاكل الناتجة عن ذلك.

تظهر النتائج أن هناك خسائر ثقافية مختلفة داخل التعبيرات الثقافية التي تم ترجمتها مثل الخسائر الصريحة والضمنية والمعدلة والكاملة والتي تُعزى إلى اعتماد عدد من استراتيجيات الترجمة كالترجمة الحرفية، والتضخيم، والتكليف، والحذف على التوالي.

وقد تم الكشف عن مشاكل أخرى في ترجمة التعبيرات الانفعالية التي تُعزى إلى السياق الثقافي الذي تنتمي إليه في النص المصدر (الأصلي) إضافة إلى الخلفيات الدينية والاجتماعية والسياسية التي نشأت فيها، ولا شك في أن استراتيجيات الترجمة التي تم اعتمادها قد أدت أيضًا إلى عدد من الخسائر الثقافية، وخسائر في العواطف المرتبطة بهذه العناصر الثقافية.

نتيجة لهذه المشاكل والخسائر الثقافية، يجب على المترجم أن يتبنى (يُمارس) دور المُطلع الثقافي في كل من النص المصدر (الأصلي) والنص الهدف (المستهدف) من أجل الحصول على المعاني الضمنية المقصودة، وبالتالي التوصل إلى ترجمة مرضية بخسائر ثقافية أقل.

