

**An-Najah National University  
Faculty of Graduate Studies**

**Analysis of the Translation Strategies  
of Barghouti's Autobiography  
*I Saw Ramallah***

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## **Dedication**

To my Dad & Mom who always give me their endless support.

To my lovely husband and my daughters as they were so tolerant and patient through all the period of my study.

To all friends who cared and gave me support.....

## **Acknowledgment**

I would like to thank the Almighty Allah for giving me the strength, health, and patience to do this dissertation. I would like to express my heartfelt gratitude and appreciation to my parents, husband and all those who gave me their forbearance and moral support.

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## الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل عنوان:

**تحليل استراتيجيات الترجمة في السيرة الذاتية لمريد البرغوثي "رأيت رام الله"**

### **Analysis of the Translation Strategies of Barghouti's Autobiography *I Saw Ramallah***

أقر بأن ما اشتملت عليه هذه الرسالة، إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أي درجة علمية أو بحث 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.

Student's Name: **Khulood Mutlaq Shmasneh** اسم الطالب:

Signature: ..... التوقيع:

Date: **30/8/2016** التاريخ:

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**Table of Abbreviations**

<b>SL</b>	: Source Language
<b>TL</b>	: Target Language
<b>TLT</b>	: Target Language Text
<b>SLT</b>	: Source Language Text
<b>ST</b>	: Source Text
<b>TT</b>	: Target Text
<b>TTC</b>	: Target Text Culture
<b>STC</b>	: Source Text Culture
<b>TC</b>	: Target Culture



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**Abstract**

This study investigates the translation of Barghouti's autobiography *I Saw Ramallah*, with specific reference to figurative language (metaphors and metonymy) and cultural bound expressions. It highlights the strategies used in translating Barghouti's autobiography and investigates factors that play an important role in translating such texts. In exploring these points, the researcher focuses on the types of equivalence and the translation strategies used while translating this autobiography.

The findings reveal that such text type is a very important genre which reveals the author's culture. This reality makes the process of translating such texts problematic for translators. In one hand, the researcher finds that the translator used semantic translation strategy in translating most of the figurative expressions. On the other hand, since there is a lack of equivalence for cultural bound expressions, the translator used communicative and pragmatic translation in order to translate such expressions.

## **Chapter One**

### **1.1. Introduction**

### **1.2. The Statement of the Problem**

### **1.3. The Motivation of the Study**

### **1.4. The Purpose of the Study**

### **1.5. The Hypothesis of the Study**

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

### **1.2. The Limitations of the Study**

### **1.8. The Definitions of Terms**

### **1.9. The Questions of the Study**

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

## **Chapter One**

### **Introduction**

#### **1.1. Introduction:**

Autobiography is a unique text type which has its own characteristics. It is a modern literary genre. It has a particular form which is mixed with its social background. Although autobiography is perhaps less defined than other literary genres; many modern writers write about it.

Since autobiography becomes one of the most famous literary writing modes these days, Arab writers tend to write their novels in the form of autobiography which, in many cases, is affected by social, political and artistic backgrounds of the writer. Therefore, the autobiography is a modern literary genre which is often culturally-bound.

Autobiography is defined as someone's life story written by that person. Faiq (2004) defined it as the traditional explanation of autobiography which represents an easier, more primitive form of writing mostly adopted by inexperienced writers who have not yet mastered the art of novel writing.

Even though there is an overlap between the novel and the autobiography, it is worth mentioning that the autobiography is different from the novel in term of the nature of the characters in both the autobiography and the novel. The main difference is that the character of

autobiography really exists; and there is an actual correspondence between the author, the protagonist and the narrator of autobiography; this is the same reason that leads readers to read autobiographies. A mixture of memories, facts, imagination and fiction exists in autobiography, however, the dominant feature in the novel is the use of imagination and fiction, and it sometimes talks about actual people; it doesn't always narrate authentic scenes of the author's life. Another difference between the novel and the autobiography is that the author's life in autobiography is presented directly. It may include sensitive issues, confessions, and the faults of the author, but in the novel, the author may not present any sensitive issues about his/her own life. (Dpaiki, 2009)

In his book, Barghouti talks about his family's suffering as a result of the occupation. He narrates many stories that show his nostalgia to the past where all people in his town used to gather as a family; however, they're apart these days. Barghouti also narrates his story of exile; he talks about the bridge which stands over the River Jordan between the West Bank & Jordan that kept him out of his country and far away from his family for a long time.

In this thesis, the researcher focuses on the translation of Barghouti's autobiography *I Saw Ramallah* from Arabic into English. The researcher also discusses the factors that affect the process of translating this text. She points out how the cultural-bound expressions and figurative terms are translated; the strategies the translator used in translating such a text and to

find out whether this affects the style or not, the meaning and the sense. The book, *I saw Ramallah*, is full of cultural dialogues which may not have their appropriate equivalence in the target language, English. On the other hand, the author uses the literary style to express his feelings and narrate his stories. Therefore, the researcher points out the translation strategies used in translating this text. She also shows some problems and barriers that may encounter translators while translating such texts from Arabic into English.

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

While the researcher was exploring the studies that have been carried out on the translation of such texts from Arabic into English, she found that Barghouti's autobiography is worth studying since it deals with many figurative and culture-bound expressions which make the process of translation problematic for translators.

The problem is that the translation of Barghouti's autobiography *I Saw Ramallah* from Arabic into English is problematic due to the cultural differences: the Arabic and the English ones. The Arabic autobiography has its own cultural terms and stylistic devices which are used in certain contexts in the Arab world. As a result, translators may have a difficulty in translating such type of writing; they might not have the appropriate equivalence of cultural and figurative terms in the target language. At this point, the translation of Barghouti's autobiography *I Saw Ramallah* from

Arabic into English will most likely appear as a problematic area because there are plenty of cultural and figurative terms which the translator ran into.

### **1.3. The Motivation of the Study:**

Translating such text between two different cultures is a significant challenge since it reflects the cultural and social life of a certain nation. Here, the researcher seeks to discuss, analyze some problems and strategies of translating literary terms and cultural-bound expressions in Barghouti's autobiography *I Saw Ramallah* from Arabic into English assess the extent to which the translator succeeds to achieve an acceptable translation. Translators have to be careful in rendering literary terms and cultural-bound expressions from Arabic into English because any mistranslation of any detail may lead to a loss in translation in that it distorts the image of the original text and conveys a wrong message.

The researcher's interest in this topic stems from a personal interest in translating modern Arabic literature, particularly the one which includes many cultural-bound expressions and colloquial terms. Translating Arabic literature into English is no less artistic than writing itself. Thus, translators are always expected to narrow gaps between cultures. Translators also have to take into their accounts that people who have different backgrounds will read the translation. They may read a translated book to entertain themselves or to learn more about other cultures. They expect that the

translated version is an identical copy of the original. Thus, translators should take all these elements into account while translating such type of texts.

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

This study aims at investigating the problems of the translation of Barghouti's autobiography from Arabic into English, especially when dealing with both cultural terms and literary expressions that may not have their exact equivalence in the English language. It aims at figuring out the strategies, problems and factors that affect the process of translating such texts.

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

The main hypotheses of this study are:

- a. Translating culture - specific and figurative terms are problematic for most translators who translate texts like Barghouti's autobiography *I Saw Ramallah* from Arabic into English.
- b. The literal translation is not always the best way to produce a good translation for a certain text.
- c. Gaps between cultures affect the process of translation in many ways.

- d. Understanding the culture of both the original and the target language is a very important means for translating cultural elements.
- e. The recognition of the traditions and norms of the literary system in both Arabic and English helps the translator to achieve adequacy in translation.

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

Studying the translation of Barghouti's autobiography *I Saw Ramallah* from Arabic into English is very important in the field of both literary and cultural translation. The translation of Barghouti's autobiography *I Saw Ramallah* from Arabic into English may be problematic since it generally deals with figurative and cultural expressions which are highly connotative because they have an expressive side which illustrates the tone and the attitude of the writer. Besides, it conveys daily life series and social facts that are referential in many parts.

Since the translation of figurative and culture-bound expressions is very important in the field of translation, analyzing the translation of Barghouti's is a pioneering study which adds a lot to the translation studies.

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

This study has certain limitations that need to be taken into account when considering the study's focus. The first limitation is that the study is restricted to a case study of Barghouti's Autobiography, "*I saw Ramallah*".



The second limitation is that my study is also restricted to the translation of figurative and cultural-bound expressions from Arabic into English.

The third limitation is that the sources which talked about this topic are very few, so this topic needs to be studied on the basis of the available relevant theoretical frame-works such as Basel Hatem (2001), Mona Baker (1998) etc.

### **1.8. The Definitions of terms:**

#### **Autobiography:**

Autobiography is defined as someone's life story written by that person. It has its own social background, artistic conventions, and its external form.

#### **Cultural Translation:**

Cultural translation is a type of translation in which the translators take the cultural differences into accounts. It aims at presenting other cultures through translating their literature and other issues such as dialects, food and architecture. The cultural translation must also be studied through the cultural anthropology which focuses on cultural differences among people. This proves that translation is not only based on language issues, but it is also based on cultural contexts between people. (Retrieved from [https://en.wikipedia.org/wiki/Cultural\\_translation](https://en.wikipedia.org/wiki/Cultural_translation) on May15th. 2016)

### **Literary Translation:**

Literary translation is a type of translation in which a work written in one language is recreated in another. It has its special place among different types of translation since it is like rewriting and recreating the literary work in the target language. Literary translation is one of the most challenging types of translation since literary language has more than social, communicative purposes, as well as it has an aesthetic function.

(The Great Soviet Encyclopedia, 1979)

### **Metaphor:**

Newmark defines metaphors as “figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another” (1988; 120)

### **Metonymy:**

Radden and Kovecses define metonymy as “a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized cognitive model” (1999; 52)

### **Context:**

It is one of the most important means which help to explain the meaning. It is also defined as the words that are used with a certain word or

phrase that helps to understand the meaning. In other words, context is the situation or a group of conditions in which something happens. (see Merriam-Webster dictionary)

### **Equivalence:**

“Equivalence in translation should not be defined in terms of sameness and identity, but should rather be viewed as being an approximate rendering of a text from SL to TL.” (Boushaba, 1988; 91)

Nida (1966; 19) maintains that equivalence consists of "producing in the receptor language the closest natural equivalent to the message of the SL first in meaning and secondly in style". According to Nida, equivalence can include both the semantic and the stylistic level.

Equivalent is the quality or the state of being alike and having the same value, meaning, function...etc.

Karimi defined equivalence as “if a specific linguistic unit in one language carries the same intended meaning/ message encoded in a specific linguistic medium in another, then these two units are considered to be equivalent. The domain of equivalents covers linguistic units such as morphemes, words, phrases, clauses, idioms and proverbs. So, finding equivalents is the most problematic stage of translation.” (2015; 25)

## **Fidelity**

According to Eakin fidelity of the autobiography is what makes it attractive and significant for the reader. Whereas Tylor (2014) in her study asserts that fidelity in translation means the ability to reflect the essence and the significance of the source text.

## **Accuracy & Faithfulness:**

Accuracy is to be free from mistakes and errors. The definition of accuracy in relation to translation is to transfer the meaning from the source to the target text correctly and without errors. However, the denotation meaning of faithfulness is the act of being true to facts, to a standard, or to an original, but the definition of faithfulness in the sense of meaning is the act of being able to reflect the essence and the heart of the source text. Both accuracy and faithfulness are the very important features of translation. (Tylor, 2014)

## **Domestication & Foreignization:**

Domestication is a type of translation strategies which is used to minimize the strangeness of the foreign text for the target readers. However, foreignization is a type of translation strategy in which a target text is produced. It deliberately breaks target conventions by retaining something of the foreignness of the original.

According to *Routledge Encyclopedia of Translation Studies* (Baker 1998), the domestication strategy has been implemented at least since ancient Rome .....foreignizing strategy was first formulated in German culture during the classical and Romanic periods.

### **1.9. The Questions of the Study:**

The concerns of this study are addressed by searching for answers to the following questions:

- What are the factors that play the most important role in translating Barghouti's autobiography *I Saw Ramallah* from Arabic into English?
- What are the most important strategies used in translating Barghouti's autobiography *I Saw Ramallah* from Arabic into English?
- What are the problems and barriers that face the translator while translating Barghouti's autobiography *I Saw Ramallah* from Arabic into English?

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

This thesis consists of five chapters. Chapter 1 presents the statement of the problem, the purpose of the study, the limitations of the study, the significance of the study, definitions and the organization of the thesis.

Chapter 2 contains theoretical frames related to cultural and literary translation, equivalence, translation adequacy, strategies and problems of translating figurative and culture-bound expressions from Arabic into English.

Chapter 3 gives a detailed account of the research method which is in this study. Chapter 4 applies theories presented in chapter two on a number of examples that are considered cultural or literary terms in Barghouti's autobiography. In this chapter, the researcher analyzes the translation of those examples and determines the strategies and problems used in translating such texts.

Finally, chapter 5 presents the analysis of data by using the research method which is previously mentioned.

The following chapter is a comprehensive review of the studies that tackled the issue of the translation of literary and culture-bound expressions. It also talks about the theories that help in analyzing the strategies and problems of the translation of figurative and culture-bound expressions.

## **Chapter Two**

### **The Review of Related Literature**

2.1. Literature review

2.2. Culture and Translation

2.3. A Comprehensive Account on Autobiographical Texts

2.4. The Strategies of Translating Culture Specific Terms and Literary Expressions

2.5. The Translation of Metaphors

2.6. The Translation of Metonymy

2.7. Culture-Specific Expressions

2.8. Problems of Literary Translation

2.9. Problems in Translating Cultural-bound Expressions

2.10. The Translator

2.11. The Nature of Meaning

2.12. Pragmatics and its Relation to the Meaning

2.13. Summary

## Chapter Two

### 2.1. Literature review:

This chapter reviews the literature that relates to translation in general and the translation of literary and cultural texts, in particular. Therefore, the researcher includes theories and studies on the related topics.

This study tackles different theories and studies which contribute to understanding Arabic autobiography which recently becomes one of the famous literary genres. Besides, it investigates the process of translating figurative and culture-bound expressions from Arabic into English in the light of social and cultural contexts that play a very important role in translating such texts. It also deals with other factors that translators have to take into account while translating figurative and culture-bound expressions from Arabic into English.

Languages are more than a nomenclature for concepts all over the world. If they are so, then the process of translation would be very easy. One can replace any name in a certain language into another in other languages easily. The task of learning and teaching languages would be easy, too. However, each language has its own way of expressing the world, and it has its own system which differs from other languages. (Culler, 1976)

“Translation involves far more than replacement of lexical and grammatical items between languages ..... Once the translator moves



away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge.” (Bassnett 1980/91; 25)

There are many factors which affect the process of translation. Nida (1964) considers the message, the intention, purpose of both the author and the translator, and the type of the readers (audience) as main factors that affect the process of translation.

Translation is a very important field of language studying since it resolves the problem of misunderstanding. It is a crucial issue derived from incompatibilities in the processing of language. The translators have to take into account that the meaning is usually decided by the readers who read the text from their own cultural backgrounds that represent their social positions, political preferences and their historical context.

Newmark (1982; 7) defines 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”

Hatim and Munday (2004; 6) propose that translation is “the cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part of the process of transferring written text from SL to TL and the written product, or TT which results from that process and which functions in the socio-cultural context in the TL”

All scholars agree that translation must reflect the close message of the ST faithfully although there is an ongoing debate on whether to be faithful in translating the syntax or form of the source text. They also differentiate between formal and dynamic equivalence; for example, Catford (1965) claims that formal equivalence that deals with the grammatical forms of the original text while Nida and Taber (2003) talk about the dynamic equivalence which deals with the message and essence of the ST rather than the grammar and form. Since there are syntactic, pragmatic and cultural differences between languages, it is very difficult to find exact TL equivalence. (Bassnett 1999; Catford 1965; Newmark 1988)

Text type often plays a major role in determining the possibility and impossibility of the text's untranslatability. Nida (1964) compares formal equivalence to dynamic equivalence. He claims that formal equivalence means to reproduce the source text form faithfully while dynamic equivalence means to reproduce the source text considering the communicative effect. In order to apply this approach to translation, Nida suggests "a linguistic model whose similarity with Noam Chomsky's theory of syntax and generative grammar is not accidental. This source-text oriented model had more influence on the development of translation theory in Europe during the 1960s and 1970s than did the idea of choosing translation strategies according to translation purposes" (Gambier, Doorslaer, 1984; 20)

Catford (1965) defines total translation as changing grammar and lexis in the SL by their equivalent in the TL, and consequently replacing SL phonology and graphology by non-equivalent phonology and graphology in the TT. However, in many cases, translators keep some parts of SLT in their original form. This procedure is known as a partial translation which is common in literary translation in which some lexical words are not always translated in order to introduce "local color" in the TL text. (Boushaba, 1988)

Mona Baker (1992) in her book, *In Other Words*, talks about different kinds of equivalence, and she takes into account that there is a variety of cultural and linguistic factors which influence equivalence.

Culture-specific concepts are an example of non-equivalent words which are problematic in the translation process. The source -language concept is not lexicalized in the target language and the source-language word is semantically complex. The culture-specific concept is a concept that is expressed in the source language and is unknown in the target language. It may relate to a type of food, religious belief or social custom. The source language concept is not lexicalized in the target language. It may express a concept which is known in the target language, but simply not lexicalized. It is not allocated a target language word to express it. What this study would deal with is that there is another common problem in translation which is presented by the source language word that may be

semantically complex. That means one single word can sometimes express a more complex meaning than a whole sentence,

## **2.2. Culture and Translation:**

“Differences between cultures may cause more severe complications for the translator than do differences in language structure.” (Nida, 1964; 50)

Faiq (2004) claims that culture is the attitudes towards the world, towards the events. It refers to the system of beliefs and values that are shared by a group of people. Translation has made the intercultural contacts resulted from cultural shifts possible. That means that there has been a big exchange between cultures through language. Furthermore, many scholars agree that people’s cultures and beliefs influence the language whether consciously or unconsciously. (Dweik& Suleiman, 2013)

Many scholars such as Nord, Venuti and Rabadan pointed out that language is a tool to express the culture and individuality of its speakers. It involves cultural terms which cause problems for translators when there is a lack of equivalence in the target culture or language. (Guerra, 2015)

Nida (1964) emphasizes the importance of the role of cultural elements in the process of translation by stating that facilitating the transfer of SLT message, meaning and cultural elements into TLT and finding an appropriate equivalent to receivers are considered as the main tasks of translators. He also claims that the message from the source language is

embedded in a cultural context. Nida points out that “For truly successful translation, biculturalism is even more important than the bilingualism since the words only have meanings in terms of the cultures in which they function” (2001; 82). Thus, cultural gaps between the source language and the target language form major obstacles for translators.

Translators can detect the cultural-bound words easily since they can’t be translated literally because they are associated with a particular language. However, ordinary language is often used to describe many cultural customs where a literal translation would damage the meaning and a translator may use a descriptive-functional equivalent. (Newmark, 1988)

The knowledge of the traditions and culture of people who speak the target language is very important for the translators. If we can imagine if all languages have the same culture- specific concepts, then translators would translate from one language to another easily. The main factor of the creation of problems with finding the equivalents is culture-specific terms which are totally unknown in the target language. In addition, there may be a situation in which the source language and the source culture make a different distinction in meaning from the target language and target culture. (Theory and Practice in English Studies 3, 2005)

The translators are always under the pressure “to produce the exact meaning of the original in the translated text.” (Korzeniowska& Kuhiwczak 1994; 30)

The cultural turn in translation appeared in the 1970s, so the new perspective of translation has taken social, cultural and historical factors in its consideration. Culture has always been a very important issue in the translation process; the cultural problems in texts have been a part of the translation process since the ancient Roman times. (Erikson, 2009)

Bassent and Lefevere (1975) claim that cultural interaction study is the study of translation; they also argue that both culture studies and culture translation are in need of each other and the emphasis on the close relation between language and culture.

“A certain culture produces the language that they need: the language becomes a tool of thought and culture of a people can only be studied and analyzed through their language” (Erikson, 2009; 5)

Unfamiliarity with cultural expressions, failure to find the appropriate equivalent of the ST terms, the ambiguity of some cultural expressions and the lack of knowledge of translation technique and strategies are problems that face translators while translating cultural bound terms. Thus, translators should have a master knowledge of both SLC and TLC in order to deal with cultural differences and narrow the cultural gaps between languages. In addition, another problem that translators face while translating cultural terms is deciding the suitable strategy and adopting the appropriate technique of translation. Cultural words require a cultural background to be properly understood and therefore pose the translation

problems. Those problems result from a number of linguistic phenomena, including the different semantic range of the cultural words in both TT and ST, the absence of the cultural concepts in the target language, the loss of meaning and the metaphorical meaning conveyed by many cultural words. (Dweik& Suleiman, 2013)

### **2.3. A Comprehensive Account on Autobiographical Texts:**

#### **2.3.1. The Definition and Origins of Autobiography:**

Autobiography is a literary concept which refers to a writer's account of his or her own life. It means the retrospective narrative of the author's life. Anderson defines the term autobiography as "a retrospective prose narrative produced by a real person concerning his existence, focusing on his life and his personality" (2001, 50)

Autobiography is an account of the life of an individual written by the individual himself or herself. It must be written in the first person and include memories of the past life of the first person narrator. However, some critics see that there is a tendency to treat as autobiography only those texts that contain a certain conception of individuality; however, others see that autobiography ought to be a unique individual. (Lomgman, 1991)

Autobiography is defined by Lejeune as follows:

"The retrospective prose narrative was written by a real person concerning his own existence where the focus is his individual life, in particular, the

story of his personality” (1989, 120). He claims that biography and autobiography are referential texts. They are not fictional. They are exactly like the scientific and historical discourse. They are concerned about the reality which is external to the text. It is not the reality effect but the image of the reality.

Tylor (2014) claims that Lejeune’s definition is restrictive since it makes the autobiography only refer to prose and doesn’t take the other means of writing about someone’s personal story like poetry, or expressionistic dance and others in consideration.

### **2.3.2. The Origin of Arabic Autobiography:**

Autobiography is a way of writing that was not classified as a literary genre until the eighteenth century. It existed in the Arab world before its revival in Europe at the hand of Rousseau who wrote his own autobiography, *Confession*, which is considered the beginning of the art of autobiography in the West. (Reynolds, 2001)

The origin of the Arabic autobiography is deeply rooted. It began as an oral tradition before the Islamic times. After that, the oral work developed into a written and more complex genre. The autobiography was practiced throughout the years as a subgenre of the biography in works of *sira* (exemplary life), *tabaqat* (biographical dictionaries), and *targama* (biographical notes). The Pre-Islamic Greek and Persian models of autobiography in Arabic translation influenced the physicians and



philosophers during the Islamic period. The first Arabic autobiography was *Al-Ayam* which was written by Taha Husayn. Then, many autobiographies were written by Arab writers, and they were influenced by the Arabic and Western traditions of this literary genre. “Autobiography in Arabic, therefore, is an established literary genre that has its own conventions of individuation and of speaking of the inner and private life. If it does not conform to the Western notions of self and self-awareness; however, this difference in style does not mean that Arab culture is lacking. In actuality, Arab culture has developed its own notions of self and self-awareness, and therefore has its own portraying them” (A Thousand Years of Autobiography in Arabic, *Al-Jadid*, 11/5/2011) 1

#### **2.4. The Strategies of Translating Culture Specific Terms and Literary Expressions:**

The perfect translation of culturally-bound expressions is impossible. However, it is possible to translate them focusing on the purpose of SLT. If the translator focuses on the purpose of translation, then translating culture-specific terms and literary expressions would be possible. (Guerra, 2015)

“Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.” (Newmark 1981; 39)

Newmark points out that semantic translation differs from literal translation since semantic translation considers the context of the source text while the literal translation does not consider the context; however, it sticks very closely to SL lexis and syntax.

Communicative translation is a free translation. It emphasizes the force and the effect of the message. It has a style that is “smoother, clearer, more direct, more conventional conforming to a particular register of Language” (Newmark, 1981; 39)

In addition, “it tends to be more complex, more awkward, more detailed, more concentrated and pursues the thought-process rather than the intention of the transmitter. Semantic translation tends to over translate and to be more specific than the original” (ibid.39)

Domestication and foreignization are two important strategies which are beneficial in translating cultural terms and literary expressions. Those strategies provide both cultural and linguistic guidance. Shuttleworth & Cowie propose that “Domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers” (1997; 55). However, foreignization means a translated text (Target text) deliberately breaks target conventions by retaining something of the foreignness of the original. Foreignness in language and culture can be used to judge whether the translation is domesticated or forenized. Domestication and

foreignization deal with both the target language culture and the source language culture. Domestication means to replace the source culture with the target culture while foreignization preserves the difference and foreignness of the source culture. This means that the purpose of translation process may need domestication or foreignization, or anything between these strategies, depending on the purpose of the translation. (Shuttleworth & Cowie, 1997)

Guerra (2015) proposes a list of translation strategies that account for solutions of textual nature. The researcher focuses on some of them as it follows:

- a. Generalization is the commonest strategy used in translating culture-specific concepts. In this strategy, the translators tend to replace the most specific concept with a more commonly known and general one.
- b. Paraphrasing is another way of translating in which the translators use to cope with the problematic items in translation. However, this way may become problematic when the problematic concepts in the source language are localized in the target language but in a different form.
- c. Omission is considered to be the last choice that is used in the case of extreme difficulties in translation. This choice of translating texts may cause loss of meaning. However, it has an advantage of

producing a smooth, readable translation that overweighs the value of rendering a particular meaning accurately in a given context.

- d. Description is another strategy of translating literary and culture-bound texts. It indicates that a term or an expression is translated into its description of the form or function in the target language. It can be considered as a type of paraphrase.

Guerra (2015) mentions that many scholars propose another list of translation strategies such as the following:

- a. Equivalence refers to a strategy that describes the same situation by using completely different stylistic or structural methods for producing an equivalent text. That means expressing the same situation in a different way.
- b. Calque is described as a literal translation of a foreign word or phrase. It can be considered as a type of loan or borrowing translation because the translator borrows the SL expression or structure and then transfers it in a literal translation.

## **2.5. The Translation of Metaphors:**

Newmark (1988; 120) defines metaphors as “a figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another” He also

claims that metaphors can be one word or more than two words. They can be extended such as “a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text”. He adds that “the purpose of metaphors is to describe a mental process, a state or a concept. The pragmatic purpose is to appeal to the senses. Metaphors have two purposes: cognitive and aesthetic”

The terms: topic, vehicle, and ground are used in the discussion to refer to the three main elements of metaphor and the image that refers to the mental picture which is experienced by the reader or the listener. It is a picture made out of words and it refers to the relation between the sense-impressions and mental image.

Personification is one of the main features of literary texts. “It is a figure of speech in which a thing, an idea or an animal is given human attributes. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings”<sup>2</sup> (see the references). Personification doesn’t constitute a separate trope in Arabic. It falls under the heading of "الاستعارة المكنية" which refers to the implicit metaphor. (Al Salem, 2014)

In English, personification is an ontological metaphor or an extension of an ontological metaphor. Lakoff and Johnson define it as “imputing human qualities to things that are not human” (Lakoff and Johnson, 1980; 35)

Newmark (1988) divides metaphors into six types. The researcher, however, focuses on the following types:

- a. Cliché metaphors: Newmark defines them as metaphors “that have perhaps temporarily outlived their usefulness, that is used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter” (Ibid, 107)
- b. Stock or standard metaphors: a stock metaphor is usually used in an informal context it is “an efficient and a concise method of covering a physical and/or mental situation both referentially and pragmatically” (Ibid, 108)
- c. Original metaphors: these metaphors usually contain “the core of an important writer’s message, his personality, and his comment on life” (Ibid, 112)

Newmark (1988) proposes many strategies for translating metaphors; one of them is to reproduce the same image in the TT. Al Salem (2014) recites seven strategies proposed by Newmark for translating metaphors as the following:

1. Reproducing the same image in the TL.
2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture.
3. Translation of metaphor by simile, retaining the image.

4. Translation of metaphor (or simile) by a simile plus sense, or occasionally metaphor plus sense.
5. Conversion of metaphor to sense.
6. Deletion: If the metaphor is redundant or if it serves no practical purpose, there is a case for its deletion, together with its sense component.
7. Translation of metaphor by the same metaphor combined with sense

Most Arabic rhetoricians agree that there are three major types of metaphors: *isti'arah tasrihiyyah* (explicit metaphor), *isti'arah makniyyah* (implicit metaphor) and *isti'arah tamthiliyyah* (proverbial metaphor). The researcher focuses on the explicit metaphor which occurs when the vehicle is explicitly mentioned and the tenor is ellipted, and the implicit metaphor which occurs when the vehicle is not mentioned.

## **2.6. The Translation of Metonymy:**

Scholars and linguists define metonymy differently; some of them consider metonymy as a type of metaphors, and others consider it as a separate trope. Radden and Kovecses (1999; 52) define metonymy as “a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized cognitive model”

Metonymy, in Arabic rhetoric, corresponds with the word "الكناية". It is an effective rhetorical mode of discourse since its brevity and allusion mean an implicit reference..... “Thus, rhetorically, metonymy signifies the allusion to someone or something without specifically referring to his or her or its identity” (Abed-Raof, 2006; 223)

## **2.7. Culture-Specific Expressions:**

Culture-bound expressions are another main problem which hinders the process of translation from Arabic into English. These expressions include proverbs, verses, historical incidents, beliefs, contexts, tastes and terms which are relevant to a particular culture. Translators should be sensitive to both cultures bearing in mind that they should convey the message.

Carter (1998; 34) differentiates between two kinds of vocabulary. The first one is core vocabulary which the users of any language can use them to communicate with foreigners. This kind of vocabulary is independent of any cultural contexts, and it can be translated similarly in all contexts and cultures. The second type is non-core vocabulary which has its own cultural contexts, and it is translated differently from one culture to another.

Culture-bound expressions are considered as a source of difficulty in translation. Teilanyo (2007; 15) says “the difficulty arises from the problem of finding adequate target language equivalents for terms conveying



culture-sensitive notions in the source language as a result of the fact that the two languages have different meanings, subsystems, and cultures.”

In some cases, core vocabulary is not perceived by all the language users, so it would be problematic to find the equivalents for these words. However, finding equivalents for non-core vocabulary is more difficult and challenging since each language has its own system, classification, semantic and stylistic features. (Carter, 1998)

## **2.8. Problems of Literary Translation:**

The most important problem in translation process is the problem of equivalence. As Gorjan (1970; 201) maintains, “Translators can strive to come as close to the original as possible, but they never can or will achieve complete identity in their translations”

The task of the translator is divided into two things. The first task is to capture the meaning of the original, and the second task is to find equivalent words, phrases and sentences in order to produce the translated version of the original text.

Equivalence can't be defined in terms of sameness or synonymy because languages are very complex. Many factors affect languages and condition them; some of which are related to the structure of languages, social, cultural and extralinguistic factors. Since there are no two languages that share similar structure or have identical social and cultural relevance,

equivalence, in term of sameness, is impossible in the translation process. (Boushaba, 1988)

Nida (1966; 19) maintains that equivalence consists of “producing in the receptor language the closest natural equivalent to the message of the SL first in meaning and second in style”.

Nida (1964; 159) claims that languages don't have an identical meaning given to corresponding symbols or even the same structure in which phrases and structures are constructed. He claims that translators should focus on the message of the ST rather than the form and content adding that the effect of the TT on the target readers should be the same as the one of the ST on the ST reader.

In order to solve the problem of equivalence in the translation process, the translator should not look for sameness. However, the translator should look for the stylistic element or concept that performs approximately the same function in the target text as it does in the source text.

Another problem of translating literary texts is the subjectivity of views and concepts which literary texts include. Contrary to a scientific and technical text, a literary text doesn't consist of objective facts. It consists of subjective views and concepts of life which can be interpreted differently from one translator to another. That means that the intention of the author in the literary texts can't be determined easily and might be interpreted

subjectively by the translator. Bassett (1981) relates the problem of untranslatability in the process of translating literary text to the subjective meaning that can be interpreted differently. This shows how the pragmatic dimension is important in the translation process.

Kelly (1979; 120) maintains that: “the act of translation begins from assumptions about the unit of translation”

Another problem in the translation process is the selection of the translation unit which is related to the stylistic devices which show the author's purpose that the translator determines after he/she reads the message of the original text objectively. The objective reading of the source text message can be achieved when the translator establishes a relationship between the meaning of the text and the author's thought and vision of life that govern the meaning. (Boushaba, 1988)

The author's intention is not only reflected by the semantic meaning since the literary texts talk about the author's life and experience that are written in an artistic form.

The author's personal experience or his vision of life determines the meaning of a literary text since the translator has the reference on which s/he can build his/her interpretation. Such way enables the translator to avoid the speculative interpretation of the author's intention and achieves the objective meaning. The meaning of a literary text can be speculative

unless the translator takes the author's concepts of life which show the reality behind the meaning in his consideration. (Boushaba, 1988)

Flexibility and faithfulness are other crucial issues in the translation of literary texts. Some translation theorists agree that the translator should be faithful to the form of the original text while the others disagree.

Nida (1964; 157) maintains that "only rarely can one reproduce both the form and content in a translation and hence in general form is usually sacrificed for the sake of the content"

The translator is not a passive reader. However, he is an active decoder of the SL message because of his dynamic role of reading the SL. His dynamic role consists of establishing a relationship between the form and the meaning; he can determine the stylistic devices that convey the author's intention which should be rendered by their equivalents in the TL version.

A literary translation doesn't only demand the faithfulness to the meaning and the style of the original text, but it also demands the ability of the translator to impersonate his author and introduce him to the TL readers.

Nida (1964; 161) says that it is necessary for translators to understand the theme and the style of original text in order to solve the problem that results from differences between the structures of SL and TL.

Literary translation consists of the replacement of SL structural elements by their equivalents in the TL paying attention to the aesthetic values of the ST. Thus, the translator has to find elements in the TT which have similar aesthetic values to those in the ST. “Every literature has its own aesthetic values and peculiar forms that originate from very complex historical, sociological, and intellectual reasons and that are a result of stylistic usages” (Boushaba, 1988; 130)

Stylistic difficulties are another problem that faces translators while translating literary works since the translator, in some situation, would not be able to render some stylistic elements of the SL into the TL. The stylistic features in the SL are different from the ones in the TT. It is very important that a translator has to preserve the effect of TL version on the target readers as close as the one of the SL version on its readers while translating the stylistic effects. An adequate literary translation is that translation which shows a stylistic relevancy to the SL literary norms, so literary translation can be faithful and flexible at the same time. The adequacy in literary translation should be assessed in terms of relative correspondence between the stylistic effects of the source text and that of the target language text. (Boushaba, 1988)

The writer’s terms and concepts unconsciously reflect the cultural context and the cultural features of his society through his autobiography *I Saw Ramallah*. Valdes (1986) claims that the most important function of

literature is to transmit the culture of people who speak the same language of a written text.

Language, which is illustrated by the literature of a group of people, culture and translation mutually process and serve each other. For example, when a translator translates any kind of literature, he/she is translating both the writer's language and the writer's culture.

There are two views which clarify the relation between literature and translation. The first one is for Steiner (1975) who summarizes the aim of translating literature by three steps: to preserve the content of the source text without changing anything in order to keep faithful to the source text, to create the same effect on the target reader as it has on the source text reader and to stimulate the form of the original text as much as possible. (Rabab'h, 2009)

The second view is for Newmark (1988). He claims that the aim of translating literature is to simplify the original text. The translation theorists always urged the translators to produce the closest natural equivalence despite the fact that the translation can't in a way or another achieve absolute communication.

## **2.9. Problems in Translating Culturally-bound Expressions:**

Culture is a broad concept which includes knowledge, beliefs, morals, arts, habits and behaviors of which language is a very important tool to express this culture. Generally, every culture has one language.

However, there are some languages which include several cultures. English, for example, is spoken by different people belonging to different cultures. Untranslatability is one of the main problems which the translators always face while translating culture-bound expressions. Translatability usually arises because of non-equivalence. That means that there is a certain situation which is functionally related to the SL text but is fully absent from the TL culture. The more there are clear gaps and differences between cultures to which languages belong, the more difficulties and hindrances face the translators while translating culture-bound expressions. (Bahameed, 2008)

Feasibility of the TT equivalents at both the denotative and connotative meaning levels is a very important thing in term of the translatability of culturally bound-expressions. For example, the word “hand” has two meanings; the denotative meaning is the physiological part of the human being while its denotative meaning is “the help” (Balfaqeeh, 2009)

Winter claims that the system of form and meaning in two languages may be similar but it is never identical. That means that there is no exact equivalence or completely perfect translation. He adds that “if an interpretation of reality as formulated in language A does not exist in isolation, but as part of the system total of this language, then its correlative in language B cannot be isolated from the overall system of B, which must be different from that of A”. (1969; 478)

Larson (1998) the translation of cultural specific expressions is not impossible, however, it is a complicated process since the translator has to convey both form and meaning. Therefore, the form of the source text language will inevitably be changed in order to preserve the meaning of the source text. Nida (1964) adds that the equivalent meaning has the priority over the equivalent style. Whenever there is a conflict between the form and content, the translator has to focus on conveying the meaning rather than the form.

## **2.10. The Translator:**

The first task for the translator is to read, analyze, decode and re-encode the original text. His/her task is very crucial and challenging since he/she deals different types of texts.

Wilss (1996: 166) claims that the success of translators depends on various factors such as “their mental disposition, experience, the congeniality of the textual input, the correlation of the degree of the pertinent text to be translated and the translator’s competence level.”

Shunnaq (1998, 33) claims that the translator’s task is more difficult than the writer since it is restricted to the writer’s ideas and thoughts. The translator has to convey the message of the SLT and render it into its equivalence in the TLT taking into account the most important linguistic and cultural norms in the TL, as well as its naturalness. Besides, the



translator has to produce a target text version which is equivalent, faithful and creative, and that has the same cultural flavor of the source language.

As it is previously mentioned, the translator is an active reader since he/she interacts with the SLT and recognizes the relation between the author's intention and the content of the text.

### **2.11. The Nature of Meaning:**

Derrida (1978) has a theory which is based on the fact that the meaning is flexible. He talks about a number of concepts which demonstrated the instability of meaning; such as deconstruction, trace, logocentrism, indeterminacy, supplement, and dissemination.

Derrida's theory is also based on the idea that the meaning is not fixed in the pragmatic field of any language. My study is deeply related to this theory due to the subjective interpretation of both literary expressions and culture-bound terms. The fact that the meaning is not fixed leads to different shades of meanings. This forces the translator (in some cases) to use different strategies in translating figurative and culture-bound expressions.

Nida (1964) talked about the analysis-transfer-restructuring model in which he employs terms such as a surface structure which refers to the direct meaning of a text and deep structure which refers to the indirect meaning. He added that there are two types of meaning: the referential meaning which deals with the denotative meaning of the words and treats

them like symbols or signs, and the connotative meaning which deals with the emotional reaction of the reader while reading an expression.

Searle (1979), in his speech act theory, claims that the meaning of a sentence is the summary of the meaning of all its components. He states that there are two layers of meaning of any sentence; the surface meaning and the figurative meaning. Then, he links this phenomenon to the phenomenon of presuppositions made by hearers.

## **2.12. Pragmatics and Its Relation to the Meaning:**

Pragmatics means the language in use. It depends on to a far extent on the context in which actions or expressions are uttered, so the indirect meaning is the main focus of pragmatics.

Leech (1983) claims that pragmatics involves the very tiny differences of meaning. Therefore, one has to decide which context suits that word in order to achieve the exact equivalence of the lexical items in the SL. Grice (1975) talked about the “conventional implicature” to explain the indirectness of the meaning. The “conventional implicature” is very important when we communicate with others and understand their intentions even when they don’t express them directly. Grice also claims that people can understand and interpret what others say through cooperative principle which conveys the universal conventions in human interactions.

Kasper (1992, 2003) defined interlanguage pragmatics as “The branch of second language research which studies how non-native speakers understand and carry out linguistic action in a target language, and how they acquire L2 pragmatic knowledge”

He talked about two divisions of pragmatics. The first one is sociopragmatics which deals with the illocutionary force and politeness, and the second one is the pragmalinguistics which deals with socially appropriate linguistic behavior. This strongly relates to my study since it deals with literary expressions and culture-bound terms which have different interpretations that are based on different factors. For example, when the author talks about “الجسر”, which is considered as a border area or a checkpoint between Jordan and the West Bank, the translator translates it into “The Bridge” without taking into account any other implications.

Whenever you talk about the translation process, you recognize that you deal with two main things; the meaning which has been a problematic area in understanding different types of languages and texts, and the equivalence which is considered the core of the translation process. The lack of equivalence makes translation a difficult task for translators since the whole process of translation is based on finding the suitable equivalent to the linguistic unit.

Examining the previous studies in details enriched the theoretical background of the study. Each of the previous scholars tackled a certain

issue in the field of translation which contributes in a way or another to translating figurative and culture-bound expressions texts. Most scholars studied literary texts and cultural-bound expressions separately. However, none of them studied the translation of a text like Barghouti's autobiography which involves the translation of both literary texts and cultural bound expressions from Arabic into English. In addition, the translation of figurative and culture-bound expressions didn't receive the due attention of translators, and no scholars tackled the research questions which deal with the strategies used in translating figurative and culture-bound expressions from Arabic into English and the problems that translators face while translating such texts.

### **2.13. Summary:**

In this chapter, the researcher presents a comprehensive account of autobiographical texts in general. The researcher has closely discussed the definition and the origins of autobiography. Thus, the ingredients of autobiography were illustrated in detail. For example, the translations of metaphorical and metonymic expressions are examined carefully, as well as the translations of cultural bound expressions.

Many scholars focused on the strong relationship between translation and cultural studies and how this relationship affects the nature of the meaning of the original text since autobiographical texts reflect their authors' cultures and overlap the literature of people. The researcher

focused on the issues of translating these two fields: the translation of figurative terms and culturally bound expressions.

The approaches that dealt with the multiplicity and indirectness of the meaning are strongly related to the main focus of this study since good translation depends on the comprehensive understanding these terms in terms of their social and cultural contexts. Thus, the translator has to deal with two layers of meaning, namely the hidden and the apparent.

On the other side, pragmatics is a very important field which contributes a lot in figuring out the intended meaning of the source text depending on the social and cultural contexts.

The current study is one of the pioneering studies which studied the translation of figurative and culture-bound expressions . It focuses on the translation of figurative and culture-bound expressions from Arabic into English. When one considers the focus of this study in relation to other studies, s/he will find that this focus is relatively new. Besides, the main focus of this study is analyzing and figuring the translation of figurative and culture-bound expressions on the base of both literary and cultural translation. As far as the researcher knows, the following studies are the only ones which have previously tackled the translation of figurative and culture-bound expressions :

1. Tylor's (2014) study, which was concerned with autobiographical translation without referring to any language. The study asserts that

the translation of any autobiography entails the faithfulness to the essence of the original text and the preciseness. The translator has to present events of the original text faithfully and comprehensively.

2. Rabab'h's (2009) study, which was concerned with the translatability of culture-bound beliefs in Taha Hussein's autobiography "*Al-Ayyam*"
3. Faiq's (2004) study, which talks about the translation of autobiography without referring to any language and its role in intercultural contacts.

As a result, my study is a new idea, as far as I know, the previous studies are the only ones that are related to this study.

Analyzing the translation of texts like Barghouti's autobiography can be successful if it follows the following steps:

1. Finding out the expressions and terms that are worth considering.
2. Finding out if there is any indication that reflects the real meaning of these terms and expressions.
3. Examining the figurative terms and cultural bound expressions.
4. Decide which shade of meaning corresponds to these terms.

## **Chapter Three**

### **Methodology**

#### **3.1. Introduction**

#### **3.2. Subjects & Samples**

#### **3.3. Empirical Instruments**

## Chapter Three

### Methodology

#### 3.1. Introduction:

This study has about 35 examples; the researcher has taken about 20 figurative terms; 10 examples are metaphors and 10 examples are metonyms. In addition, the researcher takes about 25 cultural bound expressions and idioms. These examples were extracted from Barghouti's autobiography *I Saw Ramallah* carefully, and they have different shades of meaning.

The purpose of choosing these expressions is to investigate the strategies the translator used, as well as the problems and factors that affect the process of translating such terms. The researcher chooses to use quantitative research since the data analysis is based on the analytical and descriptive approach in order to analyze and figure out the strategies, problems, and factors that affect the process of translating figurative and culture-bound expressions from Arabic into English.

These examples were also chosen to enable the researcher to answer the following:

- a. What are the strategies and the type of equivalence used in translating Barghouti's autobiography *I Raw Ramallah* into English?



- b. What are the factors that affect the process of translating Barghouti's autobiography *I Raw Ramallah* Arabic into English?
- c. What are the problems that face the translator while translating Barghouti's autobiography *I Raw Ramallah* from Arabic into English?

### **3.2. Subjects and Samples:**

The researcher chose Barghouti's autobiography *I Saw Ramallah* which tells the story of the return to his homeland in the West Bank from a very long exile. People in the Arab world have reacted to it to a large extent when it was first published in 1997.

The book includes various experiences in which the feeling of the author mixed with each other. For example, the author experiences coming back through the Bridge over the River Jordan; his trip to Jerusalem after Being absent for 45 years, his journey to Ramallah the city that had much changed, his visit to Deir Gassaneh the village where he spent his childhood and many other stories in exile. Edward Said wrote an introduction considering the book as "one of the finest existential accounts of Palestinian displacement that we now have". The researcher chose to study the translated version of this as a case study. It was translated into English by Ahdaf Soueif, the Egyptian novelist and critic.

Furthermore, the researcher took the autobiography of Barghouti as a case study of this research for many reasons. First, it is a type of

autobiography which is deeply related to the real situation of Palestinian people. It also reflects their daily life and sufferings. Second, the author used figurative language and a large number of cultural bound expressions which are worth studying and analyzing. Thus, this study stems its novelty and uniqueness since it contributes a lot to the field of translation that deals with the cultural and literary translation.

### **3.3. Empirical Instruments:**

The study adopts a descriptive and analytical approach that pays attention to the most prominent and important figurative terms and culturally-bound expressions. This thesis tackles the concept of translatability of autobiographical texts based on this approach. It actually describes the image and the message of the SLT discussing the translation of the figurative language elements and the culturally-bound expressions in the SLT.

Barghouti's autobiography is selected for this study. Ahdaf Soueif's translations of the selected figurative and culturally-bound expressions are carefully examined. Then, they are compared with the STs. The selection of Barghouti's autobiography is based on the fact that his autobiography is full of figurative language terms and culturally-bound expressions which put the translator in a difficult position in translating such terms and expressions. In addition, the researcher chooses Barghouti's autobiography

*I Saw Ramallah* to study and analyze since it reflects the daily life scenes of Palestinian people in particular and the Arab people in general.

Since the researcher focuses on the descriptive approach, many expressions are illustrated focusing on different issues. For example, many metaphors and metonymies are examined and analyzed as examples of figurative language used in Barghouti's autobiography. Besides, the strategies used by the translator to translate them are examined as well. On the other hand, the researcher examines many culturally-bound expressions and analyzes the translations of these expressions pointing to the type of equivalence and the translator's choices in translating cultural expressions that affect the STs. Finally, what are the factors that affect translating these expressions?

This research can be located in the framework of translation studies as an interdisciplinary research because it examines different fields. Since the research examines existing translation of Barghouti's autobiography *I Saw Ramallah*, it is a product-oriented and descriptive study. It analyzes a single translation of the STs.

Toury (1995) proposes three methodological steps for systematic descriptive translation studies: 1. situating the original text within the target culture; 2. analyzing the texts in the ST and the TT in order to identify the relations between the corresponding segments in the two texts; 3. Making generalizations about the patterns identified in the two texts.

The researcher divided the analysis into two main parts: the first part is the translation of figurative language in the ST which includes the translation of metaphorical and metonymical expressions. The second part is the translation of culturally-bound expressions which includes idiomatic and some colloquial expressions.

## **Chapter Four**

### **Results and Analysis**

#### **4.1. A Brief Review**

#### **4.2. Part One**

##### **4.2.1. Metaphor**

##### **4.2.2. Metonymy**

#### **4.3. Part Two**

##### **4.3.1. Cultural-bound Expressions**

#### **4.4. Conclusion**

## Chapter Four

### Results and Analysis

#### 4.1. A brief Review:

In this analysis, the researcher focuses on the strategies that the translator adopts while translating Barghouti's autobiography. While investigating and analyzing the strategies, the researcher determines what types of equivalence that the translator adopts, and how this affects the meaning, the style, and the aesthetic and rhetoric values of the original text. Based on the analysis of the translated version of Barghouti's autobiography, the researcher finds out which type of meaning that the translator perceives more the linguistic, the pragmatic or sociopragmatic meaning.

Barghouti's autobiography *I saw Ramallah* is highly metaphorical, metonymical and idiomatic. Several metaphors, metonymies and cultural-bound expressions can be found to express the author's themes. The analysis below handles only the most prominent and important metaphors, metonymies and cultural-bound expressions and their explanations.

Whenever one deals with the translation of figurative and culture-bound expressions, s/he has to realize that s/he is dealing with non-referential and non-fictitious texts at the same time since they are usually full of actions that are mixed with author's feelings, beliefs, points of view, customs.....etc. Therefore, the translator shows a tendency towards using

various translation strategies and procedures depending on different factors such as the translation unit, the stylistic devices of the original text and the types of meaning....etc.

There is a strong relation between the novel and the autobiography as both of them are considered as literary genres which have much in common; even many people consider autobiography as a type of a novel. However, autobiography has its own characteristics which distinguish it from any other type of writing. Based on my analysis and the study of Barghouti's autobiography, I came to the conclusion that autobiography is a unique type of writing which differs from other literary works since it includes a mixture of different text types. For example, Barghouti's autobiography includes scenes of his daily life in certain stages, poetry and historical events which are reflected by many literary terms, cultural-bound expressions and colloquial language. He uses a figurative language to talk about this series of things. However, he doesn't use imagination in an exaggerated way keeping the parts of autobiography connected and related to each other. All of these affect the way by which the translator translates this autobiography.

The prominent features of Barghouti's autobiography that the researcher analyzes are metaphors, metonymies, cultural-bound expressions and colloquial terms. Since very few studies tackled the translation of figurative and culture-bound expressions from Arabic into English, it was a big challenge to tackle such a study.

## **4.2. Part One:**

### **The Translation of Figurative Expressions**

In this part of analysis, the researcher deals with two kinds of figurative language: metaphor and metonymy. An Arabic linguist was consulted in analyzing these expressions and giving their shades of meaning.

#### **4.2.1. Metaphor:**

Newmark (1988; 105) defines metaphors as a “figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another”

Newmark (1988; 105) also claims that metaphors can be one word or more than two words. They can be extended such as “a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text”. He adds that “The purpose of metaphors is to describe a mental process, a state or a concept. The pragmatic purpose is to appeal to the senses. Metaphors have two purposes cognitive and aesthetic”

This is relevant to the current study since the author of the source text uses lots of metaphorical expressions in order to describe his different states, themes and feelings.



The analysis of metaphorical expressions explains the context and the meaning of each metaphor discusses the metaphorical words and gives a description for metaphors in the ST and their translations. The type of metaphors in TT is categorized on the basis of Newmark's categorization.

The terms: topic, vehicle and ground are used in the discussion to refer to the three main elements of a metaphor. Besides the word "image" that refers to the mental picture which is experienced by the reader or the listener. It is a picture made out of words and it refers to the relation between the sense-impressions and mental image.

The translation/s of metaphors are given; the image and vehicle in each translation are identified. The researcher explains the message of ST metaphor and discusses its conveyances as well. The strategies adopted by the translator, the image and the message of the SL text would be concluded after all this analysis.

In the following example the translator creatively changes the whole metaphor in the ST by another one in the TT and makes some additions:

#### **Example 1:**

p.13 "مشهدي هنا تتدحرج فيه مشاهد عمر انقضى في محاولة الوصول الى هنا "

The translator translates it into:

**"The view here shimmers with scenes that span a lifetime..." p.1**

In Arabic, this metaphor is known as implicit since the topic (scenes of life) is given, but the vehicle (a ball) is not mentioned. However, it can be concluded from the verb تتدحرج as a lexical item that is mainly relevant to balls. The ground of similarity between “scenes of life” and “a ball” is given; both of them change their place fast and move quickly from one place to another.

The metaphorical word in the ST is تتدحرج whose literally translation is “roll over”. The author likens his life scenes to a ball which moves from one place to another. The topic is the senses of life. This type of metaphor is original according to Newmark’s typology of metaphors as it implies the author’s message and conveys his comment on life. The translator replaces the original metaphor in the ST by another original metaphor in TT. Therefore, the topic, the vehicle and ground of similarity are also changed. In addition, she adds the word “span” in order to fit the new metaphor in TT and keep the emotional effect on the TT reader as same as the one on the ST. The image of confusion and evocation is very clear in both the ST and the TT.

Addition can be considered as a kind of explication which is defined by Vinay and Darbelent as “a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation” (Vinay and Darbelent, 1995; 342)

This is relevant to my study since the translator tends to add some details in order to make the TT explicit and to avoid ambiguity and misleading meaning.

In the following example, the author gives some human being features to non-humans such as the river, poetry and the answer.

### Example 2:

"لم يفاجئني ضيق مجراه كان دائما نهرا نحيلاً جدا..... كان لمجراه صوت هو الان نهر

ساکت" p17

The translation is:

**"A thin river..... a silent river" p.4**

The adjectives "نحيل", "ساکت" are used metaphorically to describe the river whose water has been stolen for a long time by Israel, and it is exposed to fierce attempts to dry up. These adjectives are exclusively used to depict and describe human beings. Since the topic "نهر" is given while the vehicle (human being) is implied, thus this is an implicit metaphor. We can conclude the vehicle in both metaphors from the adjectives "نحيل، ساکت" as lexical items relevant to the human beings.

These are cliché' metaphors according to Newmark's typologies of metaphors since they express emotional states reflecting the image of sickness and sadness. However, they are implicit metaphors in Arabic since

the vehicle (a person) is not mentioned, but it can be inferred by the adjectives (thin, silent).

Personification is one of the main features of literary texts. “It is a figure of speech in which a thing, an idea or an animal is given human attributes. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings” (see the references). Personification doesn’t constitute a separate trope in Arabic. It falls under the heading of "الاستعارة المكنية" which refers to the implicit metaphor. (Al Salem, 2014)

In English, personification is an ontological metaphor or an extension of an ontological metaphor. Lakoff and Johnson define it as “imputing human qualities to things that are not human” (Lakoff and Johnson 1980; 35)

The translator, Ahdaf Soueif, translates the two metaphorical phrases literally. She renders them into their linguistic equivalence preserving the semantic features, so the formal equivalents are achieved.

Catford (1965) claims that a formal equivalence deals with the grammatical forms of the original text while Nida and Taber (2003) talk about the dynamic equivalence which deals with the message and essence of the ST rather than the grammar and form. Since there are syntactic, pragmatic and cultural differences between languages, it is very difficult to find exact TL equivalence. (Bassnett, 1999. Catford, 1965. Newmark,

1988). The text type often plays a major role in determining the possibility and impossibility of the text's untranslatability. Nida (1964) compares formal equivalence to dynamic equivalence. He claims that formal equivalence means to reproduce the source text form faithfully while the dynamic equivalence means to reproduce the source text considering the communicative effect. In order to apply this approach to translation, Nida suggests "a linguistic model whose similarity with Noam Chomsky's theory of syntax and generative grammar is not accidental. This source-text oriented model had more influence on the development of translation theory in Europe during the 1960s and 1970s than did the idea of choosing translation strategies according to translation purposes" (Gambier, Doorslaer, 1984; 122)

### **Example 3:**

Another personification stock metaphor is the following one:

"الشعر الذي يهمس ويومئ ويوحى لا يستطيع أن يتذوقه الا المواطن الحر، مواطن بوسعه أن  
يجهر بما يشاء ولا يحمل المهمة لسواه " p.26

The translation is:

**"The poetry that whispers and suggests, and can only be felt by a free man" p.11**

In the first part of the statement, the non- human "poetry" is given some human beings' features such as "يومئ ، يوحى ، ويهمس". This is a

metaphor of personification in which the author likens poetry to a human being through the use of the verbs *يهمس ويومئ ويوحى*. The topic “poetry” is given. The vehicle “human being” is not given, but it can be grasped from the words *يهمس ، يومئ ، ويوحى*. The ground of similarity is that both poetry and a human being can affect others and touch their feelings impressively.

The translator replaces the ST original metaphor by the same TT original metaphor since she retains the vehicle and keeps the semantic features of the ST metaphor. On the other hand, she translates it semantically omitting the translation of the word "*يومئ*" in order to avoid redundancy in the TT since the words “whisper and suggest are enough to convey the message of ST. However, the image which shows how much poetry is effective is preserved.

In the second part, the author depicts poetry as something that can be tasted by a free man. Since the semantic feature of the original is not preserved, and the vehicle is rendered into a sense, the dynamical equivalent of the ST is achieved. The translator translates it by using the pragmatic equivalent in order to keep the effect and the image in TT as they are in the ST.

#### **Example 4:**

**"وفي عيني حسين مروءة تكون الجواب كله و كان الجواب صامتا ومبلولا" p19**

The translation is:

**“The answer was silent and moist” p.6**

The words صامتا ومبلولا are used metaphorically to describe the answer. These adjectives are exclusively used to describe a human being

The author again depicts the answer as a silent person who is moist under the rain. The metaphor in ST falls under the heading of personification as non-human الجواب is given the human features (silent, moist) to express the state of hesitation and inability to decide anything. This metaphor is an implicit metaphor in Arabic as the topic الجواب is given while the vehicle is not. The vehicle can be concluded through the words "صامتا، ومبلولا". The ground of similarity between the answer and a man is that both of them can be hesitating and silent and this is obvious through the context. According to Newmark's typology, this metaphor is a stock or standard metaphor as it is established as a concise method of covering a mental situation.

The image of hesitation and inability to decide is clear in the ST. In one hand, the message can be read clearly in the first part of the TT when the translator says “The answer was silent” as the adjective silent may be collocated with the word answer in many languages. However, the second part of the translated metaphor may not be figured out very clearly in TT since the word “moistening” is not usually collocated with “answer/s” in the English language.

The translator translates it literally since she retains the stock metaphor in the ST by the same stock metaphor in the TT producing the same image and retaining the same vehicle in the TT.

### **Example 5:**

"الزمن ليس خرقه من الكتان أو الصوف ..... الزمن يؤدبك بكل برود" p. 113

The translation is:

**"The time will coldly discipline you" p.76**

The metaphorical word here is the word "يؤدبك". The metaphor in the ST is a metaphor of personification since the author of the ST gives a non-human "الزمن" the feature "يؤدب" which is relevant to human beings. The topic is "the time"; the vehicle (human being) is not mentioned, however, readers can recognize it easily through the word "يؤدب". Thus, the metaphor is an implicit one. The ground is that both time and human beings can change and discipline someone's behavior. Besides, this is an original metaphor according to Newmark's classification as it has an implied message and the author's comment on life. The message (the implied meaning) is that a person always learns from the experiences of life, and his/her behavior changes according to these experiences. The translator adopts the procedure of retaining ST original metaphor as an original metaphor having the same vehicle in the TT and reproducing the same image in the TT. She translates it semantically; she keeps the semantic features of the ST, and thus the formal equivalent is achieved even she



changes the verb tense. She uses the future tense instead of the present simple tense. However, her change can't be justified since it is a fact that time always disciplines us and changes our behaviors.

#### **Example 6:**

" أوقات من الصور المتحركة تظهر وتختفي بلا نسق مفهوم. لقطات لحياة شعناء " p25

The translation is:

#### **"Untidy life" p.10**

In Arabic, the word شعناء is the feminine of "أشعث" which means "dirty and dusty" (The Comprehensive Alma'ani Dictionary). The metaphorical word is the word شعناء where the author likens his life to a dirty and dusty woman to indicate the state of mess and confusion caused by the displacement that he is exposed to. In Arabic, it is an implicit metaphor since the vehicle (a dirty, dusty woman) is not mentioned, but it can be inferred by the adjective شعناء. The topic is life while the ground is the state of mess and confusion. It is an original metaphor according to Newmark's classification as it implies the author's message and comment on life. The translator adopts two procedures in translating this metaphor. The first one is translating the original metaphor of the ST by another metaphor in the TT plus sense. The second procedure is deletion which is used by the translator to deal with the second part of this metaphor since the metaphor is redundant and doesn't serve any practical purpose.

**Example 7:**

"أصابتنني الغربة " p. 16

The translation is:

**"I was stuck by the displacement" p.3**

The metaphorical word in this phrase is the word "أصاب" by which the translator likens his experience of displacement to a disease that infects someone and sticks on him. The topic here is "الغربة"; it is an implicit metaphor since the vehicle is not given, but it can be recognized by the word أصاب. The ground is that both sickness and displacement cause pains for the author. The verb أصاب which means "infect" that usually collocates with diseases; however, it is used metaphorically in the ST collocating with الغربة. The author deploys this verb to express the painful feelings that he felt when he was displaced.

This is a stock metaphor since it is established as a concise method to reflect a mental situation. The translator translates it semantically since she retains the same ST stock metaphor in the TT reproducing the same ST image in the TT.

Newmark (1988) proposes many strategies for translating metaphors; one of them is to reproduce the same image in the TT. Al Salem (2014) recites seven strategies proposed by Newmark for translating metaphors.

This can be applied to the current study since the translator uses many of those strategies in translating the extracted metaphors such as deletion, reproducing the same image in the TL, conversion of metaphor to the sense and other strategies.

### Example 8:

"أطلب منها أن تعيد دعاءها السحري. اخذ موسيقاه معي الى النوم الساخن. وتلازمي الموسيقى في الصف ذكريات ترن على صفحات الدفاتر المدرسية وتجعل من بلادة "جدول الضرب" أول عدو عرفته في الطفولة " p.31

The translation of the bold phrase is:

### **"Memories that ring on the pages of my school books" p.15**

The author of the ST uses such metaphors to express his nostalgia. He likens his memories to a bell that rings over the school notebooks. It is an implicit metaphor since the topic **الذكريات** is given while the vehicle "الجرس" is not given, but it can be worked out through the word "ترن". The ground of similarity is that both memories and bells often remind you of something. According to Newmark's classification, this is a stock metaphor since it is used to show a mental situation of the author. The translator translates it into its semantic equivalent. She replaces the metaphor in the ST by the same metaphor in the TT. She retains the same image and vehicle in the TT adding the possessive pronoun "my" in order to make the TT more attractive and emotional.

Krings (1986:18) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task,"

This refers to my study since the translator solves the problem of ambiguity which may result from the literal translation of metaphors by using various strategies and procedures in translating metaphors.

#### **Example 9:**

"كانت كل عودة مؤقتة تكمل النصف الثاني من الجملة. الغربة كلها شبه جملة ، الغربة كلها شبه كل شيء" p. 111

The translation is:

**"For all displacement is a semi-sentence and semi everything" p.74**

#### **Example 10: p129**

"الناس يا عمي زي العصافير ، كثير منهم بشوفوا الطعم ، بس ما بشوفوا الفخ"

The translation is:

**"People, young man, are like birds many of them see the bait, and they don't see the trap" p.88**

A simile can be treated in much the same way as a metaphor. In example 9, the simile element is "like" is deleted. The topic is "a semi-

sentence and semi everything”. The ground is that there is a lack of everything in the life of the author in exile.

This indicates that there is no complete feeling of happiness and comfort in alienation; it always lacks something (the homeland and its people). The translator translates it semantically. However, she makes a very small change when she says “for all displacement.....” instead of saying “the whole displacement.....” The image is clearer in the second phrase rather than the first one.

It is worth mentioning that the social context always determines the meaning of a text. It helps the translator to decide the best way to capture the message of the ST and translate it. The translator translates most of the metaphorical expressions into the same metaphorical expressions in the TT. She keeps the same or almost the same in translation unless there is a problem in translating them into their semantic equivalents such as ambiguity and misleading meanings.

In example 10, the author compares people to birds and uses the comparative particle *زي* which means *مثل* in Arabic. The translator translates it into its semantic equivalence, and changes ST simile into the same TT simile using “like” as a comparative particle and keeping the same image of the ST in the TT. Many people can be deceived easily by others. They are just like birds that don’t see the trap, and they only see the bait rather than the trap.

#### 4.2.2. Metonymy:

In this part of analysis, eight metonymies are extracted from the autobiography *I saw Ramallah*, and then they are displayed along with their translations. Each metonymy is compared to its translation. After that, the researcher investigates the following:

- a. Methods used in translating such metonymies.
- b. How does the context affect the translation of these metonymies?
- c. The concept of the stability of the meaning in translating metonymies and to what extent translating metonymies is affected by cultural and linguistic constraints.

Scholars and linguists define metonymy differently; some of them consider metonymy as a type of metaphors, and others consider it as a separate trope. Radden and Kovecses (1999, 52) define metonymy as “a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized cognitive model”

Metonymy, in Arabic rhetoric, corresponds with the word "الكناية". It is an effective rhetorical mode of discourse since its brevity and allusion which means an implicit reference..... “Thus, rhetorically, metonymy signifies the allusion to someone or something without specifically referring to his or her or its identity” (Abed-Raof, 2006, 223)

Abed-Raof (2006) illustrates and analyses many metonymical expressions such as "زيد كثير الرماد" which means literally "Zaid has got a lot of ashes". The phrase "a lot of ashes" signifies Zaid's generosity because he burns fire day and night in order to cook for his guests who visit him daily and are fed generously.

### **Example 1:**

"وفشلت في العثور على جدار أعلق عليه شهادتي" p15

The translation is:

**"I fail to find a wall on which I hang my certificate" p3**

The author of the ST uses this expression to show that he failed to go back to his homeland and celebrate his graduation with his family in his homeland. This also implies the state of instability that the author suffered from while he was in the exile. The implied image in this metonymic term is the author's sufferings far away from his homeland, family and relatives in the exile, as well as his disability to share the feelings of joy, happiness and success with his lovely people. Since this expression has different shades of meanings in the SL, Arabic, it may reflect one's suffering from various things such as exile, displacement, poverty...etc. Thus the translator fails to reflect the implied meaning (sense) of this expression in the TT by translating it literally as it is not common in the TT, so the TT expression seems ambiguous and vague. I suggest it would be better to translate it semantically adding few details to make the image clearer in the

target language. For example, “I fail to find a home on which I hang my certificate on its wall”

Derrida (1980) said that the meaning changes constantly from one context into another. That means that any expression can be understood differently according to the context in which it has been said. This relates to the previous example since the situation of the author and his suffering from the exile and displacement determine the context of that expression.

### **Example 2:**

"كان كل شيء حولي وكل شيء بداخلي يحتم علي أن أبدأ بقصيدتي برثائه. أردت أن أعيد

**محمولا على لغتي " P. 121**

The translation is:

**“I wanted to bring him back here carried on my language” p6**

In this sentence, the author talks about his friend who died long ago. However, he always remembers, talks and writes about him. It is very hard to accept and cope with his death.

The phrase "محمولا على لغتي" may be common in Arabic and it may be used when the intended meaning is when someone always remembers, talks and writes about someone else. The author uses this phrase metonymically since we use language to write or even talk about others. It literally means “carried on my language”. However, the pragmatic meaning of this phrase is “to keep remember, talk and write about someone or something”. The



translator was successful to convey the image of the ST when she translates it literally without making any syntactic or semantic changes in the ST. This means that she replaces ST metonymy by the same metonymy in the TT leaving TT reader to predict the suitable shade of meaning for the ST.

### **Example 3:**

"أحب القصيدة وهي تتخلق بين أصابعي وتتشكل صورة بعد صورة وحرفا بعد حرف" p20

The translation is:

### **"It forms under my finger" p7**

In this sentence, the author is talking about his poetic sketches that he has written. He particularly talks about the process of composing those poetic sketches. However, he uses the word تتخلق that indicates the creativity of doing something. This sentence "تتخلق بين أصابعي" is usually used when the intended meaning is to create something or to compose poetic sketches or any type of writing creatively.

The author uses this expression metonymically since we usually use our fingers to write anything. The literal meaning can be associated with the metonymic meaning since the original meaning is also acceptable. The translator uses literal translation replacing the ST metonymy by TT metonymy, so the image of composing and writing is clear in both ST and TT.

**Example 4:**

"المرّة السابّقة مباشرة كانت نظاراتي الطّبية أقلّ سمكا وشعر رأسي كان أسود تماما- ذكرياتي

كانت أكثر خفة وذاكرتي أكثر ثقلًا" P. 28

The translation is:

**"My memories were lighter....my memory was better" p.13**

The author talks about himself when he was young. He didn't have a lot of memories and things that he had to worry about, however, he had had a very good memory (ability to remember) at the same time. His ability to remember anything was very good since there were few things, worries, sorrows and experiences which he had to remember.

The first expression "ذكرياتي أكثر خفه" is used metonymically to show that one has very few memories. The translator translates it literally. She replaces the ST metonymy by TT metonymy. However, the second part "وذاكرتي أكثر ثقلًا" is used metonymically to depict the author's good memory (ability to remember) showing that his memory was better than it is these days. The translator renders the second metonymy into its pragmatic equivalence. By doing this, she succeeds to convey the exactly implied meaning of the ST phrase avoiding the ambiguity that can be a result of the semantic translation of the second phrase in the ST.

The social perceptions that underlie the interpretation of language users and the performance of linguistic actions are all influenced by the contexts of the SLT. (Kasper, 1992)

Kasper (1992, 203) defines sociopragmatic transfer as:

“An operative process when the social perceptions underlying language users' interpretation and performance of linguistic action in L2 are influenced by their assessment of subjectively equivalent L1 contexts”

This is deeply related to the analysis of the translation of the previous expression since its interpretation can be misleading and ambiguous unless the translator is not familiar with the contexts of the ST.

#### **Example 5:**

"العلم الأردني هنا بألوان الثورة العربية. بعد أمطار قليلة هناك العلم الاسرائيلي باللون الأزرق للنيل والفرات وبينهما نجمة داوود. هبة هواء واحدة تحركهما. بيض صنائعنا...سود وقائعنا .... خضر مرابعنا" p.26

The translation is:

**“White our deeds .... Black our battles....green our lands” p. 11**

In these phrases, the author uses colors to describe things such as deeds, battles and lands. He uses the white to talk about their good deeds, black to describe their battles in which a great number of fighters fight

against their enemy and defeat them, and finally he uses green to describe their beautiful lands.

The author uses colors since they have certain connotations in Arabic rhetoric. For example, black has a bad and a good connotation which is usually determined by the social context in the Arab culture; it is used to show sadness, victory and death....etc. On the contrary, white and green have good connotations as they are commonly used to talk about beauty and goodness.

The author uses these colors metonymically since deeds can't actually be white, and battles can't realistically be black. The translator translates these phrases into their literal equivalents replacing the ST metonymic phrases into the same metonymic phrases in the TT since colors (white, black and green) almost have the same connotations in the English language. It is obvious that the translator doesn't make any syntactic and semantic changes in order to preserve the same effect on the TT readers as it is on the ST readers, as well as the flavor of the ST.

#### **Example 6:**

"هنا على هذه العوارض الخشبية المحرمة أخطو وأثرثر عمري كله لنفسي" p.25

The translation is:

**"I chatter my whole life to myself" p.10**

The ST metonymy reflects the image of two states of the author. The first one is the state of confusion and nervousness that he feels while he is passing the bridge (the border between the West Bank and Jordan). The second one is the state of continuous remembering of the crowded memories and the mixture of feelings. The translator chooses to translate ST metonymic expression literally by rendering the ST metonymy into the TT metonymy leaving the TT readers to think about the other connotative meanings of this expression. She was successful to preserve the TT as beautiful and eloquent as the ST.

#### **Example 7:**

"تصلصنا الاستماع الى خطب جمال عبد الناصر من صوت العرب لأن الاستماع الى صوت العرب كان يعرض الشخص للشبهة وربما المساءلة" p.64

The translation is:

**"We listened in secret to the speeches of Jamal Abed al-Naser in the Arab Voice" p.39**

The problematic word in this sentence is "تصلصنا" which means in Arabic "أصبح لصاً أو تخلّق بأخلاق اللصوص" (to become a thief). Since the word تصلصنا has various connotative meanings, the translator has to choose carefully the most appropriate and the closest equivalent in the TT which suits the context of the situation. She was successful in translating this expression and capturing the essence of the ST since she was familiar with the context in which this expression was said. Thus, she translates it into its

pragmatic equivalent avoiding the ambiguity and the misleading meaning of the ST expression.

Leech (1983) solves the problem of ambiguous meaning in the ST and considers the pragmatic meaning which includes the conveyance of the tiny differences and shades of meaning as a problem solving. Then, we can determine the exact meaning of the lexical item when we decide the context which suits that word.

This is related to this study since the context is a crucial thing to determine the exact meaning of many lexical items. For example, the word **تلاصلنا** can't be figured out precisely except when we take the context in which it was uttered into account while translating.

#### **Example 8:**

The word "الغريب" in the ST is translated into "the stranger" that doesn't convey the pragmatic equivalent of the ST. In fact, the author of the ST means by "الغريب": the displaced person who doesn't come to this place willingly. Therefore, the literal translation of this word doesn't reflect the accurate image of the original word "الغريب" since it doesn't take the context of Palestinian displacement into account while translating such term. Thus the image and the meaning of the ST is affected and not reflected as well.

The same problem in translating the word "الجسر" which the translator translates into "The Bridge", the word "الجسر" in the ST has its

own connotative meaning which is determined by the political situation in Palestine. It is definite in the Palestinian context. It doesn't mean any bridge; however, it presents the border area between the West Bank and Jordan which people have to go through before they enter the West Bank. It is preferable that the translator uses a footnote to solve such a problem in order to avoid ambiguity or inadequacy that results from the literal translation of the word الجسر.

Domestication is a common strategy which the translator tends to use in translating cultural and literary terms which are influenced by the ideological and contextual factors. Shuttleworth & Cowie (1997:59) claim that "Domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers"

This is relevant to the current study since the words الجسر والغريب are translated in a way in which the style and the meaning of the ST are transparent and comprehensible for the TT readers. However, if we make the back translation to these terms one finds that their meanings are ambiguous and not accurate. Thus, domestication can't always be the best way to convey the meaning of the ST.

### **4.3. Part Two:**

#### **4.3.1. Cultural-bound expressions:**

In this part of analysis, the researcher illustrates some culture-bound expressions, explain their significance in the SL and finally the researcher explains the type of equivalence that the translator adopts which determines the strategy used in translating each expression.

Teilanyo (2007; 15) considers culture-bound expressions as a source of difficulty in translation. “The difficulty arises from the problem of finding adequate target language equivalents for terms conveying culture-sensitive notions in the source language as a result of the fact that the two languages have different meanings subsystems and cultures”. He also claims that the feasibility of the target equivalents is one of the main factors that determine whether the text is translatable or not. There are different methods used in translating cultural bound expressions. However, some linguists consider cultural bound expressions as untranslatable since they are related to a certain culture. Baker (1992; 115) claims that idioms and fixed expressions can be translated if one deals with the meaning they convey and “their association with cultural specific contexts which can make them understandable or difficult to translate”

Arabic and English are linguistically different; Arabic is a Semitic language while English is a European language. Each language has its own terms and expressions which include unrelated words to the subject being



described. These words are culture-specific, and they can only be understood easily by the speakers who belong to the same culture. These words are also called “colloquial language”. Since colloquial language doesn’t have certain grammatical or lexical rules, it is difficult to be understood or translated. Therefore, the translator of Barghouti’s autobiography *I saw Ramallah* avoids translating some of these colloquial terms such as the followings: "الملعون أبو الزاكي" "المسخن" "خيبة تخيبكم" "الطوابين". Omission means to replace the ST term with nothing. If the translator is faithful to the original text, this strategy should be the last choice in the translation process.

On the other hand, the translator uses different strategies in translating cultural bound expressions. The researcher shows some of these strategies through analyzing the following examples.

#### **Example1:**

**p. 35** "شباب زي الورد.....أي جنازات أنجبت هذه الأكتاف العالية والعيون الشديدة الانتباه"

The translation is:

**“All in the full bloom of youth” p. 18**

This simile has particular social and cultural connotations that are used in particular cases. It is usually used to show how good, nice, young or enthusiastic the youth are! All of these connotations can be conveyed in ST (Arabic) by using this phrase. Furthermore, the literal translation

“Youth who are just like roses” may convey one shade of the previous connotative meanings since roses in English rhetoric are usually used in the context of beauty, love and women rather than age, enthusiasm and youth. Thus, the translator translates it into one of its pragmatic equivalents rather than the semantic one. She renders the phrase into its pragmatic equivalent reflecting the image of how strong and enthusiastic the youth are. Thus, she succeeds to preserve the same effect the ST has on the TT readers. The strategy used in translating this idiom is communicative translation which is usually adopted in translating cultural bound expressions where literal translation may sound comic.

Basset (2007) prefers that a translator makes changes, alters and other grammatical structural alters in order to create a similarity between the original effect and its counterpart.

This is what the translator did in the first example of the cultural-bound expressions. She avoids the semantic and literal translation; instead, she uses the communicative strategy in translating such texts.

### **Example 2:**

**"من شان الله يا مريد.....من شان نطل واقفين على رجلينا" p. 34**

The translation is:

**“Calm down, so that we can stay on our feet... for God’s sake” p.17**

The cultural connotation of this phrase is to keep strong, calm and able to face difficulties of life. It is often used to give support and courage to those in trouble. The translator renders it into its semantic equivalent keeping the style and the effect of the TT as they are in the ST since the phrase “stay on feet” or “stand on feet” has the same connotative meaning in the TL which means “to provide everything you need for living without the help of others” (*Cambridge Online Dictionary*)

The strategies used in translating these phrases are addition and direct translation; she adds the phrase “calm down” which is not obvious in the ST as a part of sense or connotation of the term. Besides, she used direct translation in which the semantic meaning of the source text doesn't change and nothing is added. It usually refers to those terms that are common in the target culture. (Pederson, 2005)

This is clearly applied to the translation of the previous example since the translator adds the phrase calm down as a kind of clarification, and translates the rest of it without making any changes to its semantic meaning.

### **Example 3:**

"نظراتنا الاثمة على أسراب بنات الاعدادية اللواتي يمرجن سلة الوثوق باليمنى وسلة الارتباك باليسرى. يشلفن عقولنا حين ينظرن الينا وهنَّ لا ينظرن الينا"

p.62

The translation is:

**“Dazzling our minds when they look at us and pretending not to” p.38**

The problematic word in this phrase is "يشلفن". It is a Palestinian colloquial word whose meaning is to take something by force and without permission. The literal translation for this sentence “they take our minds while they are looking at us, and they don’t look at us” seems to be ambiguous and misleading. However, the translator tends to translate the sentence into its pragmatic equivalent replacing the word "يشلفن عقولنا" by “dazzling our minds” which means “to attract our minds extremely”. She reflects the image of ST authentically. Besides, she attempts to keep the ST sense clear and avoid the ambiguous and misleading meaning by translating the complement of the sentence "وهن لا ينظرن الينا" into its pragmatic equivalence presenting the implied meaning instead of the semantic one. Therefore, the translator succeeds to reflect the ST image keeping the same effect on the TT readers.

The strategy used is communicative translation which is usually used in translating cultural specific clichés. In such cases, the translator substitutes the ST term with an existing concept in the target culture.

**Example 4:**

**"المواطنون يرون نجوم الظُّهر أحيانا على حدود أوطانهم" p. 63**

The translation is:

**“Citizens too can have a bad time of it” p. 83**

The Arabic phrase "يرون نجوم الظهر" is commonly used to show how difficult and hard something is! If the translator translates this sentence into its semantic equivalent, "citizens often see afternoon stars while they are on their homelands' borders", the meaning will be nonsense and vague because such expressions are not commonly used in the TL. The translator, Ahdaf Soueif, knows very well the contexts in which such expressions are used since she is familiar with the social contexts of such expression in Arabic culture. Thus, she translates this phrase into its pragmatic equivalence for the sake of presenting the implied message and function of the SLT. She succeeds to capture the ST style and meaning avoiding nonsense correspondences.

Nida and Taber (1982; 120) concern themselves with the problem of equivalence. They claimed that "Translating consists in reproducing the receptor language into the closest natural equivalent of the source-language message. First, in terms of meaning and second in terms of style"

This is relevant to the analysis of the previous example since the translator changes the ST cultural expressions into their closest natural equivalent keeping the style, the meaning and the effect of the ST almost the same in the TT.

#### **Example 5:**

"هل تدبر أم خليل جمعيتكم أحسن من ادارة أبو عمار للمنظمة؟ قالت مبتسمة: على سلامتها الخالة

أم خليل" p. 71

The translation is:

**“Umm Khalil is just fine” p.45**

The phrase "على سلامتها" is commonly used in Arabic to talk about someone who is always on duty and does all his best to help others. The translator fails to reflect ST message and function when she translates it into “just fine” since the first impression perceived by the hearer is that the subject (Umm Khalil) is sick or has a problem rather than the perception that she is a cooperative woman and she always does her duties. Although the translator refuses to the pragmatic translation of the phrase على سلامتها, she fails to convey the accurate meaning and capture the same effect of the ST. If we back translate the TT expression “she’s just fine”, its translation will be هي بخير which is far away from the intended meaning of ST. In such cases, it is preferable to give more details in order to make TT explicit. For example, it would be better to say “A good-faith Umm Khalil” or “she always helps others”

**Example 6:**

**"والله عال! أنتعه على كتفي والدنيا كبّ من الرّب.....إحنا لنا الله" p. 74**

The translation is:

**“I carry it on my shoulders while God’s rain is spilling on us. I put my trust in God.” P.47**

First of all, the translator deletes the colloquial expression "والله عال" which is usually used in certain situations to show wonder and non-acceptance. She doesn't even translate it functionally. Avoidance is the strategy that the translator tends to use in translating such phrases whenever she doesn't find an appropriate equivalence for the ST terms.

On the other hand, she translates the colloquial Palestinian word "أنتعه" into its semantic meaning "carry". However, she translates the phrase "والدنيا كبّ من الرّب", which semantically means "while it rains heavily", communicatively in order to keep the image and the effect of the ST that it was raining while he was carrying a tea set (forty-eight pieces of fine Chinese cups) walking to Barghouti's home. So, she keeps the effect of the ST and makes the situation in which the act of carrying the tea set clearer. The same thing happens in the case of translating the phrase "احنا النا الله". The translator translates it functionally replacing it into its pragmatic equivalence in order to make the sense, effect and function of ST as clear as they are in the TT.

### **Example 7:**

**"بقولك انهم (البراغته) انخلقوا لطق الحنك" p. 84**

The translation is:

**"He says they were made for idle talk" p.54**

The phrase "طق الحنك" has different connotative meanings. It is not only used to talk about silly things, but it is also used to talk about talkative people who always waste their times talking about others. It is a colloquial phrase whose verbatim meaning is far from its pragmatic meaning. However, the translator translates it into its sociopragmatic equivalence which conveys only one shade of meaning of the phrase "طق الحنك" ignoring the other sociopragmatic meaning (they were made to waste their time talking about others) which can be determined by the master knowledge of the STC. The translator uses a functional equivalence which means according to Newmark (1988; 105) "applied to cultural words, requires the use a culture-free word, sometimes with the new specific term; it, therefore, naturalizes and generalizes the SL word". He also defines functional equivalence as "the most accurate way of translating i.e. deculturizing a cultural word"

Kasper (1992; 205) differentiates between sociopragmatics and pragmalinguistics. He claims that sociopragmatic conveys illocutionary force and politeness value while pragmalinguistics conveys the socially appropriate linguistic behavior. That means that context determines the meaning that the translator has to take depending on the social context in which the word is used.

This is related to this study since the social context plays a crucial role in determining the appropriate meaning.



**Example 8:**

**"لا شيء لك عندي ، بلط البحر او اضرب راسك بالحيط اذا شئت" p. 155**

The translation is:

**"You left nothing with me. Pave the sea or hit your head against the wall if you wish" p. 106**

The first part of this example is translated into its semantic equivalence which is adequate enough to reflect the same sense and function of the ST having nothing ambiguous or misleading. However, the second part is problematic since the translator doesn't convey the implied meaning, message and image of the ST since she translates it into its semantic meaning which is not commonly used in the TL. Thus, by translating the sentence "بلط البحر أو اضرب راسك بالحيط" semantically, the TT becomes ambiguous and inadequate since the meaning of the whole phrase doesn't depend on the meaning of its individual parts. Therefore, the translator doesn't capture the effect and message of the ST. The translator had to translate both parts in a way which guarantees the TT readers' understanding. It can be translated into the following:

**"Do whatever you want...you'll take nothing"**

Idioms are artistic expressions of the language. Their meanings are not usually based on the meanings of their components. Their meaning often can't be recognized by their individual components. Besides, idioms

are considered as one class of figurative expressions which occur in all expressions of “at least two words which can’t be understood literally and which function as a unit semantically” (Beekman and Callow, 1974; 60)

This is deeply related to this study since the verbatim meaning of the individual parts doesn’t serve the translator in translating the previous expressions. Thus, the translator doesn’t reflect the message of the ST clearly, and she doesn’t reflect the effect of the ST since she translates it semantically.

#### **Example 9:**

**"على قلبي زي العسل" p. 167**

The translation is:

#### **“It’s like honey on my heart” p.115**

This expression is used in Arabic when someone asks you to do something or to do him/her a favor, and you are very pleased to do this, and then you will say "على قلبي زي العسل". That means that you are very happy to do this. Therefore, we notice that this expression violates the quantity maxim as what is meant is more than what is said. The translator rendered this expression into “It is like honey on my heart”. That means that he/she used the cultural equivalent strategy. The strategy used by the translator can fall under various translation strategies; it can be a direct translation strategy in which the translator doesn’t usually make any semantic changes

in the SL. Besides, one can call this strategy a cultural equivalence since the translator uses the approximate translation in which she translated the SL cultural expression by a TL cultural word. I think she was successful to capture both the flavor and the impact of the ST.

#### **Example 10:**

**p. 183 "بدي أروح كام يوم لباريس.....الواحد روجه طالعة"**

The translation is:

#### **"One is fed up" p.124**

This expression is problematic, too. It is commonly used in Arabic when someone is extremely bored, tired or stressed. It is used with a negative connotation to indicate that someone is not happy and not excited. The translator rendered it functionally by using the phrasal verb "fed up" which means in Arabic "طفح الكيل". However, the translation can serve the meaning of the ST and convey the image of the boring and uninteresting state of the speaker. The translator translates it by another TT idiomatic expression which has the same function in the TL. However, the translator avoids literal translation since it makes the meaning nonsense and misleading.

The strategy used in translating this expression is cultural substitution which means that the cultural bound expression of the source

language is removed and replaced by a different cultural bound expression which is completely known by the target audience.

**Example 11:**

"فلان أعطاك عمره ... البقية في حياتك" p. 183

The translation is:

**"So and so has passed away, may the rest of days be added to yours" p. 127**

The first part of this expression "فلان أعطاك عمره...." is an Arabic term which is used when someone passes away. The translator renders it functionally and translates it into its pragmatic equivalent preserving the same image and message of the ST. However, the translator uses another translation strategy in rendering the second part "البقية بحياتك" which is always used to pray for the family of a dead person, and provide consolation to them. She uses paraphrasing strategy in translating the phrase البقية بحياتك and gives enough descriptive details in order to capture the meaning of the ST and keep the natural image and effect of the ST in the TT.

**Example 12:**

"أنا معقد من ال67" p. 249

The translation is:

**"I have a problem with 67" p.164**

This expression can be problematic for translators if they don't know its connotative meanings. This is an Arabic expression which is used in both standard Arabic and colloquial Arabic. In standard Arabic, this expression means "encountered by psychological problems, as a result, mental disorder", however, the same expression has different connotative meanings which differ from one community to another in colloquial language in the Arab World. It may be used to show that this person is not open-minded and he/she prefers to stay alone rather than talking to people and listening to them.

The translator succeeds in capturing the implied meaning of this expression taking into account the situation and the social context in which it has been said. She avoids the literal translation of this phrase; instead, she renders it into its pragmatic equivalence to reflect both the message and the image of the ST in the TT.

Baker (1992; 150) claims that paraphrasing "is by far the most common way of translating idioms when a match can not be found in the target language or when it seems inappropriate to use the idiomatic language in the target text because of differences in stylistic preferences of the source and the target languages"

This can be applied to my study since the translator doesn't find a match for many ST idiomatic expressions as well as it was inappropriate to translate them idiomatically. Therefore, the translator tends to use

paraphrasing strategy in order to convey the ST sense accurately. For example, the word **معقد** is paraphrased by the phrase “have a problem with something”. Besides, the phrase **المواطنون يرون نجوم الظهر** is also paraphrased by another expression which has the same connotative meaning in the ST.

### **Example 13:**

**"بس مين قللك انو اولاد الحرام مغمضين" p. 205**

The translation is:

**“But who told you the bastards have their eyes closed” p.142**

The problematic words in this sentence are "**اولاد الحرام مغمضين**" since the meanings of these words are not explicit in the TT. The translator has to be familiar with the STC in order to capture the accurate meaning of the ST. In Standard Arabic, the phrase "**اولاد الحرام**" means “illegitimate boys”. However, this phrase has good and bad connotations in colloquial language. It could be also used to talk about bad wicked people. The strategy used in translating this phrase is cultural substitution which means that a cultural bound item in the ST is removed and replaced by a different cultural bound item which is completely known and has the same effect in the TT.

This can be applied to the translation of this example since the translator replaces **اولاد الحرام** by its cultural correspondence “bastards” in the TL since it has the same meaning and impact in the TC.

Baker (1992; 155) defines the strategy of cultural substitution as “This strategy involves replacing a culture-specific item or expression with a target-language item which doesn’t have the same propositional meaning but likely to have a similar impact on the target reader”

#### **Example 14: p78**

"هاجر الي هاجر ومات الي مات لمين بدي أطعم تينها يا ولدي. كبرت وهيشت" p. 74

The translation is:

#### **"I've grown old and weak" p.56**

The problematic word in this expression is the word "هيشت" which is used in different situations in the colloquial language. It is used in the colloquial contexts when someone is getting weak and old. However, in Arabic, "هاش" is the root of the word هيش. It is sometimes used to talk about a person who fights others. Because the social and cultural context in which this ST expression takes place is very clear. Thus, she translates it into its sociopragmatic equivalent keeping the meaning and the image of the TT expression as same as the ones in the TT. The strategy used in translating this expression is the communicative translation.

#### **Example 15:**

"والله نتتياهو لا بتعرف تاخذ منه لا حق ولا باطل هذا ملعون والدين انتو بتعرفوهوش" p. 166

The translation is:

**“That Netanyahu, you can’t believe a word he says.....he’s evil ....you don’t know him” p.114**

In this sentence, there is more than one problematic phrase. Thus, the translator uses various translation strategies in translating these problematic phrases. They are all cultural-bound, and they are commonly used within the Palestinian Community in different ways. The first one is "لا بتعرف تاخذ" "لا بتعرف تاخذ" has different connotative meanings; it is used to talk about a person who doesn't give you a clear answer when you ask him about something. It is also used to talk about someone who always tells lies. The second expression is "ملعون والدين" which is used when we talk about a wicked bad guy. The translator translates both phrases into their pragmatic equivalents in the TT in order to preserve the ST effect and message as same as they are in the TT avoiding ambiguous and misleading meanings. Again, the context in which these terms said helps the translator to choose the most appropriate equivalent for the ST terms. In the translation of the first expression "لا بتعرف تاخذ منه حق ولا باطل", the translator tries to achieve the closest equivalent of it in the TT, but she was not successful in doing so in translating the phrase "ملعون والدين" since there is a common equivalent used in English language which has the same social and cultural impact. It is “a damned person”

#### **Example 16:**

**"الأغلاقات المستمرة للضفة وغزة بجرة قلم من حكومة اسرائيل" p. 203**



The translation is:

**“The continuous closures on the West Bank and Gaza with a stroke of the Israeli government’s pen” p.143**

The problematic phrase in this sentence is "بجرة قلم" which is used to talk about writing in general; however, it is an expression that is used to talk about decisions that are easy to be achieved waiting for the signature of someone. The phrase "بجرة قلم", in cultural and literary contexts, is sometimes used to show the importance and effectiveness of someone's writing. On the other hand, the phrase “with a stroke of a pen” is the corresponding equivalent for this phrase. Thus, the same effect, sense and message of the ST are preserved in the TT. The strategy adopted by the translator is cultural substitution where the translator replaces the phrase بجرة قلم by its commonly known equivalent “a stroke of a pen” which has the same effect and function in TTC.

#### **Example 17:**

**"والله وحياتك يا أبو تميم حاسبينها بالورقة والقلم" p. 203**

The translation is:

**“I swear by your life, Abu Tamim, they have got it and worked it out”  
p. 143**

The sentence "حاسبينها بالورقة والقلم" is an Arabic expression which is used when someone plans very well for something, takes everything that

may happen into his/her consideration and expects all possibilities. However, the translator doesn't succeed in reflecting the message of the ST and capturing the implied meaning by translating it into "got it and worked it out" and ignoring the idea of planning. Even the translator translates this expression communicatively; she doesn't capture the real meaning of the ST term. I think it would be better to say "I swear by your life, Abu Tamim, they have planned for it very well"

### **Example 18:**

**"يا عيني على ستي ام عطا" p. 156**

The translation is:

### **"Good old sitti Umm Ata" p. 106**

This expression "يا عيني" is very common in Arabic culture. It is a colloquial expression which is used to show love and admiration for someone. However, the translator translates it inadequately since the phrase "Good old sitti ..." doesn't reflect the image of love and admiration in an adequate way and the ST expression loses its significance even she adds the word "old" and transliterates the word "ستي" in an attempt to enrich the TT, keep the aesthetic and rhetorical value and make the TT more explicit. I suggest that it would be better to say "I love you, Sitti....."

The translation strategies used in translating this expression is both communicative translation and transference.

Transference, according to Newmark (1988; 152), is the “process of transferring a SL word to a TL text as a translation procedure”. He believes “that only cultural objects or concepts related to a small group should be transferred. When translators face the following cases, they should use the method of transference: names of all living or dead people, geographical names, names of the periodical and newspapers, titles of untranslated literary works, plays, films, names of private companies and institutions, names of public institutions, street names and addresses”

This relates to this example since the translator tends to use this method in order to attract the reader and to strengthen the relation between the text and the reader by keeping the aesthetic and social value of the ST, so she transliterates the term "ستي".

#### **Example 19:**

**نهضوا بقاماتهم وقنابيزهم وحطّاتهم البيضاء ووجوههم على الفور " p. 102**

The translation is:

**“They stood up in front of me in their clothes, their white headdresses”**

**p. 68**

The words قنابيزهم وحطّاتهم are problematic since they are cultural-specific terms. The translator translates them into their semantic equivalence. This is due to a fact that there are no appropriate correspondences to these words in the TTC, so she chooses equivalents that

have the same function in the TT, but not the same significance. Both “headaddresses” and “clothes” don’t reflect the same shade of the meaning of the Arabic words (قنابيزهم وحطاتهم), and they don’t have the same impact on the target readers.

On the other hand, the translator doesn’t translate the words "قاماتهم.....ووجوههم.....على الفور". This destroys the image and affects the style of the ST; even it can be justified in the way that the translator tends to avoid repetition (which is considered one of the most prominent stylistic devices in Arabic) in the TT.

The same problem with the translation of the words "طابون، مسخن، تين" (p.94) whose meanings are conveyed semantically. However, their pragmatic and the sociopragmatic equivalences are ignored in the TT. For example, طابون is translated into “oven”, and مسخن is translated into “food” (p. 62). The translator doesn’t seem to find the exact equivalence for such terms. Thus, the translation is inadequate and inaccurate since TT terms such as food and oven do not have the same impact, effect or significance of the ST terms مسخن وطابون. Thus, I suggest that it would be better to transliterate such words for the sake of preserving the cultural significance.

Newmark (1988:94) defines culture as:

“The way of life and its manifestations which are peculiar to a community that uses a particular language as its means of expression”

He classifies culture into the following categories:

- a. Ecology
- b. A material culture which includes the many subcategories such as food, clothes, houses, towns and transport.
- c. Social culture
- d. Organizations, customs, activities and other categories such as political and administration, religious and artistic concepts.
- e. Gestures and habits.

This is relevant to my study since different types of food, clothes and concepts are used in Barghouti's autobiography, and they are important categories into which Newmark classifies culture. Thus, they accordingly play an important role in defining cultural features.

#### **Example 20:**

"وعندما دخل الساعي بفناجين الشاي والقهوة قدمه لي أحدهم لي بالقول أنه من أسود الانتفاضة  
الذين دوخوا الاحتلال" p.77

The translation is:

**"He was of the lions of Intifada who gave the occupation a hard time"**

**p.50**

In this sentence, there are two problematic phrases. The first one is "أسود الانتفاضة". It is a stock metaphor in which the author likens the fighters who fought against the occupation in al-Intifada to lions. The topic here is not mentioned, however, it refers to fighters. The vehicle is "أسود" while the ground of similarity is that both lions and fighters are strong and brave. The translator tends to translate it literally replacing the stock metaphor in the ST by the same stock metaphor in the TT since it is common in both English and Arabic to use the word lion/s to refer to a state of courage and power.

On the other hand, the translator transliterates the word "انتفاضة" into Intifada (in other parts of the translated version of this autobiography, she translates it into uprising) since many scholars consider it a universal term like many other terms such as *Nakbah* and *Nazeheen* which the translator also transliterates. There is no need to translate them as they entered the English language and many other international languages.

The second problematic phrase is the metonymic expression "الذين دوّخوا الاحتلال". The context of the situation is that those fighters are very strong and brave to the extent that the occupation officials and soldiers get tired of them. They always planned wisely to perform attacks against the occupation. The metonymical word "دوّخوا" is commonly used in the situation in which someone makes another tired and not able to discipline herself/himself. Even the translator translates many metonymies in this autobiography semantically; she translates this metonymic expression into

its pragmatic meaning conveying the implied meaning of the ST metonymy since the semantic meaning seems to be non-sense and ambiguous.

**Example 21:**

**p. 119 "يسحجن مع الشبابة للراقصين"**

The translation is:

**“Clap” p.85**

The translator only translates the word "يسحجن" into its pragmatic equivalent “clap” omitting the phrase: "مع الشبابة للراقصين". She keeps the effect of the SL and the meaning of the whole translation unit is not affected. However, the flavor and the significance of the STC are lost by omitting the complement of the sentence "مع الشبابة للراقصين" which reflects a very important image in the social and cultural context of Palestinian people's life. The researcher suggests that it would be better if the translator also translates the complement of the sentence in order to keep the beauty of the text such as follows “they clap with the shibbaba for the dancers”

Therefore, the translator translates it into its pragmatic equivalent taking into account the context in which the action "يسحجن" takes place. Omission is one of the common ways that translators use in translating culturally-bound expressions. Mona Baker (1992; 155) claims that:

“This strategy may sound rather drastic, but in fact, it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations.....”

This is relevant to the current study since the translator tends to use this strategy in translating different expressions in the text without causing any harm to ST meaning even the flavor and significance of the STC were affected. However, the social and cultural contexts are not presented very well since the translator omits the translation of *مع الشبابة للراقصين*. This causes the absence of Palestinian cultural and social feature even the message is conveyed clearly.

#### **Example 22:**

**"صبايا القرية اتخذن سطح الجامع شرفة لهن يغنين فيها....ويطلقن الزغاريد" p. 119**

The translation is:

#### **"Trill out their joy-cries" p. 85**

On the contrary to the previous sentence, the translator translates this sentence using the strategy of description and paraphrasing. She adds some details in order to convey the image more clearly. If we look at the sentence *"يطلقن الزغاريد"* analytically, we come to a result that the sentence *"يطلقن"* has the same meaning of *"يزغردن"* whose English equivalent is



“trill”, however, the translator adds the phrase “out of their joy-cries” to reflect the pragmatic meaning of the ST in which she reflects the image of happiness and joy even it is also used when there is a death. For example, Palestinian mothers trill out of their joy-cries when their sons are killed by Israeli soldiers because they are martyrs.

### **Example 23:**

**"ومعنوياتنا فوق ريح" p. 166**

The translation is:

**“Our morale was in the sky above the wind” p. 114**

### **Example 24:**

**"يخطفونك من مكانك بشكل خاطف، مباغت بلمح البصر" p. 111**

The translation is:

**“They snatch you from your place suddenly, in a second” p. 74**

The two problematic phrases in the ST in the abovementioned examples are "فوق ريح" and "بلمح البصر". In the first example, the translator translates *فوق ريح* into “in the sky above the wind”; into the semantic equivalence keeping the image and the message in both the ST and the TT since the phrase “in the sky” has a good connotation in the English language, however, she didn’t choose the English correspondence “high spirits”

The translator translates the second term in the second example into its pragmatic equivalence. Thus, she omits the translation of the word "مباغت" in order to avoid redundancy and translates the phrase "بلمح البصر" into "in a second" even though it has its known equivalence in English "at a glance or within a blink of an eye"

Repetition is one of the most common stylistic devices in Arabic; however, it is not preferable in English. So, omitting some words for the sake of avoiding redundancy and repetition benefits the style in the TT.

Newmark claims that "semantic translation attempts to render, as closely as possible the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" (Newmark 1981:39)

Newmark points out that semantic translation differs from literal translation since semantic translation considers the context of the source text while the literal translation does not consider the context; however, it sticks very closely to SL lexis and syntax.

This is deeply related to this study since the translator tends to render the ST expressions into their closest contextual meaning without sticking very closely to the SL lexis and syntax.

The pragmatic meaning is a property of utterance rather than written sentences. The context in which these utterances occur determines their exact meaning. The translator has to take the context into his/her

consideration in order to translate the exact meaning into the target language. Gaps between SL culture and TL culture always cause problems for the translators from Arabic into English. Thus, translating and interpreting the pragmatic meaning of any problematic expressions or phrases might be confused, so the translators usually tend to translate those expressions and phrases into their semantic or literal equivalents.

Culture is a considerable barrier in translation, especially, from Arabic into English since the two languages (Arabic and English) are culturally different. Conveying the spirit and the flavor of the source text can't be achieved unless the translator can find appropriate equivalents in the target language. The process of translation becomes more complicated when the term is culture-specific. Gaps between cultures and languages constitute obstacles for the translators in translating norms, ideas or expressions from one language into another.

#### **4.4. Conclusion:**

After analyzing the data on the basis of the preceding discussion, it is apparent that the translator uses various strategies because the autobiography of Barghouti's has a mixture of literary and cultural-bound expressions and terms. For instance, she tends to reproduce the same image in the TL in the translation of most metaphorical expression. However, she replaces the image in the ST with a standard one in the TT which doesn't conflict in the TTC. Generally, the translations of all metaphors examined

in this chapter fall under the Newmark's approach which serves a translator in analyzing the metaphors.

In addition, the translator uses the semantic translation strategy in translating most of the metonymic expressions replacing the ST metonymy with the same TT metonymy, however, she tends to translate some of them into their pragmatic equivalence in order to keep the sense and meaning of the ST. Thus, she was successful to avoid ambiguity and a misleading meaning in translating many of these metonymies.

Finally, the translator uses various strategies in translating cultural-bound expressions which also include colloquial terms. She translates some examples into their semantic equivalent giving a space for the readers to understand the image and the sense in these expressions. However, she translates other examples into their pragmatic equivalents. She also uses the idiomatic translation strategy, cultural substitution and omission keeping the significance of the ST in some examples and losing it in others.

## **Chapter Five**

### **Conclusion and Recommendation**

#### **5.1. Conclusion**

#### **5.2. Recommendations**

## Chapter Five

### Conclusion and Recommendation

#### 5.1. Conclusion:

The thesis emphasizes that the translator of Barghouti's autobiography seems to have a good knowledge about the cultural, social and contextual background of both Arabic and English.

Moreover, this study distinguishes autobiography from other literary genres by giving the special characteristics of this genre showing its novelty and uniqueness. The researcher explained that even there are many things in common between autobiography and other literary genres; autobiography is still distinguished from other genres since it involves a mixture of text-types in a text which includes series of authentic events that reflect the author's life in one way or another. In addition, since autobiography deals with daily life events, various norms, beliefs and values, it presents the culture of the source language more clearly than any other text type. Thus, the researcher considers that such genre is worth studying through the field of translation studies.

The researcher studies and analyzes Barghouti's autobiography *I Saw Ramallah* and extracts its most prominent features which involve the figurative language part and the cultural-bound expression part. Then, figurative language examples and cultural specific terms are described and

analyzed in a way that guarantees the comprehensive understanding of both the ST terms and the TT terms.

There are three main research questions. After analyzing the data, the results revealed their answers as follows:

1. What are the factors that play the most important role in translating Barghouti's autobiography from Arabic into English?

There are many factors which play an important role in translating Barghouti's autobiography into English. The most important one is that the cultural factors which overlap with the themes, thoughts, beliefs, habits of the author of this autobiography, this, in turn, influences both autobiography itself and the process of translating it. On the other hand, although autobiographical texts are authentic and non-fictitious to a certain extent, there are many figurative terms and cultural-bound expressions included in this autobiography which makes it as a mixture of different text types. This is the fact which affects the process of translating figurative and culture-bound expressions and makes it a difficult task for Arab translator.

2. What are the most important strategies used in translating Barghouti's autobiography from Arabic into English?

In the light of analyzing the translated version of the Barghouti's autobiography, the researcher concludes that various strategies used

in translating Barghouti's autobiography from Arabic into English since it involves different text types.

At the level of the figurative language, the translator uses the semantic translation strategy in translating most of the figurative language terms beside other translation strategies such as literal and pragmatic translation. She reproduces the same image of the ST in the TT. Furthermore, in many cases, she replaces the ST metaphor by the same metaphor in the TT. Borrowing new metaphors from Arabic in English translations may enrich the English language and bridge the gaps between Arabic and English. In addition, the translator also uses the semantic translation strategy in translating most of the metonymic expressions, and she translates some of them into their pragmatic equivalence.

Finally, at the level of cultural-bound expressions, the translator translates most of the cultural-bound expressions into their pragmatic equivalence besides she uses other translation strategies such as cultural substitution, omission, semantic translation, transference...etc

3. What are the problems and barriers that face the translator while translating Barghouti's autobiography from Arabic into English?

Cultural and linguistic gaps were a big challenge that faces the translator in translating Barghouti's autobiography. On the other



side, the researcher deduced that the translator big challenge was to achieve the appropriate equivalent for some cultural specific terms and expressions which are not even known in the target culture such as the word *مسخن/ طابون/ تين خرطمانى / يغمسن / قنابيز / حطة وعقال* and other terms.

On the basis of the answers to the research questions, the researcher draws the following conclusions:

- a. Autobiography is a very important genre in Arabic literature which reflects the culture of Arabs. Thus, it is a complicated mixture of text-types; this, in turn, makes it difficult to translate.
- b. The translator was faithful in translating many parts of Barghouti's autobiography since she captured the content and meaning of the ST using different strategies. However, the translator's faithfulness was affected, to a certain extent, since she uses omissions as a strategy to deal with translating some cultural-bound terms and expressions which are considered as a main feature in the Palestinian culture, and they have their own cultural significance and impact in Palestinian life.
- c. Cultural gaps between English and Arabic are a prominent factor which makes the process of translating figurative and culture-bound expressions from Arabic into English challenging to translators.

- d. Translators should have a master knowledge and a good background about both the source language culture and the target language culture because culture appeared to be a crucial factor when translating figurative and culture-bound expressions from Arabic into English. Consequently, translators should be aware of contextual and cultural aspects of source texts in order to translate successfully.

## **5.2. Recommendations:**

As this study aims to find strategies used in translating figurative and culture-bound expressions from Arabic into English as well as factors and problems that face translators in translating such texts, I recommend the following:

- a. Before translating any text type from Arabic into English, translators should have a precise knowledge about the author's life of this text. This, in turn, helps translators to determine the social context in which a text took place. Consequently, they can achieve the closest and appropriate equivalents in the TT.
- b. Translators of figurative and culture-bound expressions should have a master knowledge in both STC and TTC because autobiography is deeply related to the cultures in SL and TL.
- c. In analyzing the translation of terms and expressions in this autobiography, one should illustrate these terms and expressions from the SL perspective, then identify their translation and finally

see whether the impact and effect of the translation are as the same as of the original text.

If these steps are implemented, then the translation of autobiography would be much easier and successful.

Finally, I recommend conducting further studies and engagement in the field of cultural translation from Arabic into English that are concerned with colloquial and cultural-bound expressions.

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جامعة النجاح الوطنية  
كلية الدراسات العليا

## تحليل استراتيجيات ترجمة السيرة الذاتية لمريد البرغوثي "رأيت رام الله"

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قدمت هذه الأطروحة استكمالاً لمتطلبات نيل درجة الماجستير في برنامج اللغويات التطبيقية والترجمة، كلية الدراسات العليا، جامعة النجاح الوطنية، نابلس، فلسطين.

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## تحليل استراتيجيات ترجمة السيرة الذاتية لمريد البرغوثي

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الملخص

تتمحور هذه الدراسة حول دراسة استراتيجيات ترجمة السيرة الذاتية لمريد البرغوثي من العربية الى الانجليزية "رأيت رام الله" بالرجوع الى اللغة الرمزية (الاستعارة والكناية) والتعبير الثقافية. تركز هذه الدراسة على الاستراتيجيات المستخدمة في ترجمة السيرة الذاتية لمريد البرغوثي "رأيت رام الله" من العربية الى الإنجليزية كما تدرس العوامل التي تلعب دورا مهما في ترجمة هذا النص. ومن خلال هذه الدراسة فقد ركز الباحث على نوع المرادف بالإضافة الى استراتيجيات الترجمة المستعملة لترجمة هذه السيرة الذاتية.

تكشف النتائج أن السيرة الذاتية من أهم الأنواع الادبية التي تكشف ثقافة الكاتب والتي تجعل عملية ترجمة مثل هذه النصوص مشكلة للكثير من المترجمين ولذلك فان على المترجم أن يكون ملم بثقافة النص الأصلي من أجل تحقيق الترجمة المخلصة والكافية من دون اي انقاص في أي جزء من السياقات الثقافية والاجتماعية للنص الأصلي. من ناحية، فقد وجد الباحث أن المترجم استخدم الترجمة الحرفية والدلالية لترجمة التعبيرات البلاغية والرمزية بينما استخدم الترجمة التواصلية والبراجماتية من أجل ترجمة المصطلحات الثقافية.