

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

**The Translatability of Culture-bound  
Expressions in Kanafaani's *Rijaal Fi  
Al-Shams (Men in the Sun)* into English**

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## *Dedication*

*I dedicate this humble work with the warmest gratitude to:*

*My sweet and loving mother and father*

*My brothers and sisters*

*My friends*

*&*

*Everyone who has inspired me and stood by my side.*

## *Acknowledgments*

*First and foremost, my profound gratitude and praise are due to the Almighty Allah for the countless blessings He has granted me, and for His support to me to achieve this work.*

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*Finally, I would like to extend my sincere gratefulness to all professors at An-Najah National University who have supported me during my postgraduate studies.*

## الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل العنوان:

# The Translatability of Culture-bound Expressions in Kanafaani's *Rijaal Fi Al-Shams (Men in the Sun)* into English

## إمكانية ترجمة المصطلحات الثقافية في رواية (رجال في الشمس) من العربية إلى الإنجليزية

أقر بأن ما اشتملت عليه هذه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيث ما ورد، وإن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة عملية أو لقب علمياً وبحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

### Declaration

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

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## **Table of Abbreviations**

SL: Source Language

TL: Target Language

TLT: Target Language Text

SLT: Source Language Text

ST: Source Text

TT: Target Text

TTC: Target Text Culture

STC: Source Text Culture

TC: Target Culture

### Key to Transliteration of Arabic letters and sounds

Arabic letters	Name	English IPA <sup>1</sup>	Arabic letters	Name	English IPA
ء	hamza	ʔ	ظ	ẓā'	zʔ\ðʔ
ا	alif	a:[ʔa]	ع	'ayn	ʕ
ب	Bā'	B	غ	ghayn	ɣ
ت	Tā'	T	ف	Fā'	F
ث	thā'	θ	ق	Qāf	Q
ج	jīm	dʒ	ك	Kāf	K
ح	ḥā'	ħ	ل	Lām	L
خ	Khā'	X[kh]	م	Mīm	M
د	dāl	D	ن	Nūn	N
ذ	dhāl	ð	ه	Hā'	H
ر	Rā'	R	و	Wāw	w, u:[uu]
ز	Zany/zāy	Z	ي	Yā'	j, i:[ee]
س	sīn	S	آ	alif maddah	a: [aa] ʔ
ش	shīn	ʃ	ة	Tā' marbūṭah	a, at
ص	ṣād	sʃ[ʃ] <sup>2</sup>	ال	alif lām	a: [a]
ض	ḍād	dʃ[ḍ]	ى	alif maqṣūrah	(var.)
ط	ṭā'	tʃ[ṭ]			

Retrieved from:

<http://eprints.whiterose.ac.uk/81481/13/AutomaticallyGeneratedPhonemicArabicIPA.pdf>

<sup>1</sup> International Phonetic Association.

<sup>2</sup> At my supervisor's suggestion, some of the IPA's symbols have been replaced with alternatives according to conventional agreement on the part of well-known philologists such as Hassan Abd-el-Jawad (1989).

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**Abstract**

This study aims at investigating the problems that arise while translating culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams (Men in the Sun)*. Furthermore, it sheds light on the strategies used to overcome such problems as an attempt to determine the translatability of such expressions into English. This study argues that culture-bound expressions are an integral part of understanding the source language text and translating it well; that is, transferring it in a way that target language readers would recognize as natural and acceptable.

Throughout the present research, in an attempt to achieve the purpose of the study, the researcher employs a descriptive- analytical approach in which a set of culture-bound expressions identified by the present researcher as posing difficulties to translators of Arabic literary texts into English are collected, described, and compared with their translations. Later on, a detailed analysis of the lexical, grammatical, and stylistic choices that the sole translator of *Rijaal Fi Al-Shams*(Hilary Kilpatrick) has opted for is conducted to determine the mechanisms used for transferring these expressions as an endeavor to suggest some alternatives for those that seem to be mistranslated.

The findings of the present study show that translating culture-bound expressions in Kanafaani's novella is problematic because of the cultural gaps between English and Arabic languages. A translator's knowledge of translation strategies and kinds of cultural equivalence that should be used is considered a must. In addition, acquiring ample knowledge of both the source language and the target language and of the implications behind culture-bound expressions is vital.

# **Chapter One**

## **Introduction**

# Chapter One

## Introduction

### 1.1 Background of the Study

If cultures were kingdoms, translation would be the bridge that joins them together for translation is the cord that connects communities and brings people from the remotest corners of the globe within the reach of one with the other. Translation is a must, not a luxury; it is an instrument to enrich languages, not an obliteration tool. In this sense, language is the most indispensable part of world cultures, a flexible medium of communication, transference, and translation; a medium that carries people beyond their cultural and socio-political narrow environments.

Translation, in general, is a tongue task; it is a shift from one mother tongue to another.<sup>1</sup> However, translating literary texts has more than a communicative purpose because literary language differs significantly from other brands of language. The most remarkable peculiarity in most literary genres is that the form is as significant as the content and sometimes it becomes even more important as is the case in poetry and drama. Furthermore, literary texts extensively employ figurative language and symbolic expressions which use cultural references that usually refer to religious, historical or social perspectives of people's life. Another feature of literary language lies in the singularity of each literary style that distinguishes it from other kinds of texts, as it is the case with drama, novels and short stories. Literary texts are quite different on account of the

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<sup>1</sup> Thanks to Dr. Ruqayya Herzallah for suggesting this definition.

aesthetic and stylistic functions which the text presents. These functions make translation a difficult task for the translator, a task that requires ample creativity and good acquaintance with the cultural backgrounds and contexts of the source and target languages.

Translating literary texts offers amazing insights into the life of other cultures which makes "translation one of the most necessary tasks of any literature" (Schulte & Biguenet, 1992: 56). Nevertheless, literary translation is one of the most exceptionally challenging kinds of translation. In fact, literary texts are considered, in most cases, resistant to translation due to their ambiguity and complexity.

In this context, it is important to acknowledge the idea that literary translation is impeded by untranslatability. Emily Apter (2014) argues that we should not assume that translation "is a critical praxis enabling communication across languages, cultures, time periods, and disciplines" (ibid: 8). Apter supposedly builds on Jacques Derrida's idea of the untranslatable which questions the notion of translation as a transfer of meaning, because for Derrida, "translatability as transfer of meaning is the very thesis of philosophy" (Niranjana, 1992: 55). In Derrida's (1967) deconstruction, untranslatability implies that equivalence is impossible and that the "original" is untouchable.

While dealing with literary texts, many words and expressions seem to be strongly linked with the source culture; and here a dilemma arises in translating those "culture-bound expressions" that Harvey (2000: 357)

defines as "terms that refer to concepts, institutions, and personnel which are specific to the source language culture".

Translating culture-bound expressions into a foreign language is considered one of the most challenging tasks for most translators. Yet it gets harder when the source and target languages are significantly different from each other on both linguistic and cultural levels, and it gets even more intricate if the two cultures are spatially and historically distinct, as exemplified in Arabic-English translation and vice versa. The translator's mission here is not often tax-free since s/he has to be well-informed of the target language culture. Here, Armellino (2008: 1) states, "the meaning which lies behind this kind of expressions is always strongly linked to the specific cultural context where the text originates or with the cultural context it aims to re-create". This context determines whether a denotative or connotative meaning should be considered and hence which translation technique is to be employed.

While literature serves as a gateway that conveys a nation's voice to the world, the Palestinian literature plays a crucial role in reflecting the Palestinian life. It, like all literature worldwide, has become the looking glass through which the world could reflect the fluctuations that are caused by the Israeli occupation. Therefore, After the Nakba, Palestinians "were determined to fight back and in order to maintain and promote their sense of nation-ness" they invested in the field of translation (Al-Harthani, 2017: 10). This contribution to the field of translation that has increased after the Nakba started early "during the period that marked the beginning of

Modern Arab Renaissance." (ibid: 9). Samiih Al-Qasim's poems and Mouriid Al-Barghouti's novels are notable examples of different genres of literature written after 1948. Al-Qasiim's *Birds without Wings* (1960) and Al-Barghouti's *I Saw Ramallah* (1997) reflect the turbulence and transformation of the Palestinian identity and tribulation; they also express the oppression and discrimination that Palestinians have endured after they had been expelled from their homes to turn into refugees.

Among the Palestinian writers who have contributed significantly to Palestinian literature, along with Al-Qasiim and Al-Barghouti, is Ghassan Kanafaani. Kanafaani is "a leading novelist and one of the foremost Palestinian writers in prose" (Kilpatrick, 1999: 1). He portrays the sufferings of the Palestinians and turns his ideologies into popular literature. However, Kanafaani refuses "to impose an ideological scheme on his fiction in any but the most general terms" (ibid). To explain, Kanafaani does not seem to commit himself or the reader to a fixed ideology. In this respect, Kilpatrick (1999) states that:

[Kanafaani] believed that the role of literature in the transformation of society was different from that of other forms of writing, and it should therefore not be subjected to rigid rules applicable elsewhere. Thus, although his plays, novels, and short stories were written to serve the cause of Palestine, they have a universal appeal. (ibid: 7)

Kanafaani's *Rijaal Fi Al-Shams (Men in the Sun)* (1963) is a famous Palestinian fiction which describes the suffering of working-class refugees in a powerful, heart-breaking way. The novella reflects the Palestinian plight and tells a story of exile, turmoil, oppression, and love. It narrates the

story from the perspective of three Palestinian refugees who belong to three different generations of different backgrounds. They suffer from poverty and harsh life after they had lost their homeland. Searching for work and seeking a better life for themselves and for their families, these refugees try to smuggle themselves to Kuwait, which was booming with the oil industry in the 1960s. The story, according to Kilpatrick (1999) who is the only translator of the novella, is:

An *exposé* of the [characters'] weakness in preferring the search for material security to the fight to regain their land, as well as an attack on the corruption of the Arab regimes which allow them to suffocate in an airless, marginal world of refugee camps. (ibid: 3)

Most of the terms and expressions used in Kanafaani's *Rijaal Fi Al-Shams* are heavily influenced by the Palestinian-Islamic culture where many culture-bound expressions construct a part of the Palestinian culture in its everyday use. The reason behind the employment of such terms may lie in the fact that Kanafaani himself "went through a trauma of becoming a refugee, and thereafter he lived in exile in various Arab countries, not always with official approval" (Kilpatrick, 1999: 3). Kanafaani was also close to the working-class Palestinian people and used to listen to their stories while working as a teacher in the refugee camps in Lebanon, which formed a good source of his literary narratives. As a teacher, many of Kanafaani's short stories "are told from the point of view of children, who are both innocent and sharply observant of their surroundings" (Zalman, 2004: 689).

## **1.2 Statement of the Problem**

The Arabic and English languages descend from different origins (language families). Although globalization has made the whole world look like one tiny village and thus led to an extensive intercultural communication between Arab and Western communities. It is still difficult for the translator to translate culture-bound expressions, in general, and those found in literary texts in particular as mentioned earlier. Such a difficulty arises from what Nida (1964: 130) believes to be "the differences between cultures". Such differences may exist in people's traditions, habits, customs... etc and "may cause many serious problems for the translator than do differences in language structure".

The present study draws attention to such difficulties with emphasis on those encountered in translating culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams* (1963). It also highlights the translation strategies and techniques that can be used to deal with these difficulties.

## **1.3 Purpose of the Study**

As mentioned earlier, this study investigates the problems and barriers that arise when translating culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams*. In doing so, it illustrates the strategies used to overcome such problems in an attempt to determine the translatability of such expressions into English.

The current study also aims at suggesting some alternative translations for culture-bound expressions that seem to have been translated

incorrectly or may have better translations by minimizing the loss of ST cultural implications in translation and, thus, preserving the original's impact on the TL audience as much as possible. In short, this study attempts to offer practical suggestions for Arab translators who may encounter culture-bound expressions while translating literary works. It will especially help those who intend to retranslate Kanafaani's *Rijaal Fi Al-Shams*.

#### **1.4 Significance of the Study**

Much written research addresses the issue of translating culture in general and culture-bound expressions in particular, but few of them tackle the issue of translating culture-bound expressions in literary works. A limited number of studies examine this topic, and even the fewest of them address a certain literary work specifically, which are mostly in Chinese and Persian.

The present study provides a survey of the major problems of translating Arabic culture-bound expressions into English. The authenticity of this research is marked by its endeavor to tackle such problems and provide guidance that could help the translator find the best translation technique and the best equivalence to be used. Furthermore, this study paves the way for a better understanding of the Palestinian culture and identity by the Western readers through studying Kanafaani's masterpiece *Rijaal Fi Al-Shams*.

### **1.5 Questions of the Study**

The study asks the following questions:

- 1) What are the problems and barriers that the translator (Kilpatrick) encounters while translating culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams* (1963) from Arabic into English?
- 2) What type of equivalence does the translator opt for when rendering such expressions (Nida's formal or dynamic equivalence)? And did she succeed/fail in achieving the most suitable equivalence while rendering them?
- 3) What translation strategies are employed when translating such expressions? Finally, what strategies could the translator have followed to be more adequate?

### **1.6 Limitations of the Study**

The present study has a couple of limitations that need to be taken into consideration; first, this research is a case study, which only investigates culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams* and to be more precise, it analyzes 24 examples classified into five different categories. Secondly, it is limited to Arabic-English translation but not naturally the other way round because it is originally written in Arabic.

## 1.7 Structure of the Study:

In an attempt to present the challenges that translators encounter while translating culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams* from Arabic into English, the present study is presented in four main chapters. Each chapter is divided into a number of sections; each addresses one aspect of the main question of this research.

**Chapter One** is an introduction that offers a general outline of the study which helps readers to recognize the significance of the topic that the study tackles. It presents the study problems, purpose, questions, limitations and significance.

**Chapter Two** gives a picture of what other scholars have done in the same field of research and includes theoretical frames related to culture, translation, equivalence, the notion of translatability, and problems and strategies for translating culture-bound expressions.

**Chapter Three** addresses the thesis methodology, it explains how this research is conducted and provides information about the data classification and analysis.

**Chapter Four** presents a detailed analysis of selected culture-bound expressions from Kanafaani's *Rijaal Fi Al-Shams*. These expressions are identified by the researcher as posing difficulties to translators of Arabic literary texts into English. The researcher here compares these expressions with their translations from Kilpatrick's translation of the same novella

after putting them into five categories namely: 1. material expressions, 2. social expressions, 3. religious expressions, 4. terms of address and 5. similes and metaphorical expressions. Then the researcher quantifies and describes the different translation procedures used, as well as contrasts different strategies when there is more than one possible choice.

**Chapter Five** is the final chapter of the study which includes conclusions and recommendations for future research.

**Chapter Two**

**Theoretical Background and  
Review of Related Literature**

## **Chapter Two**

### **Theoretical Background and Review of Related Literature**

#### **2.1 Introduction**

In this chapter, the researcher reviews much of the literature that has been written on the problems that emerge while translating culture-bound expressions. The review also covers empirical studies related to translation strategies that are suggested to deal with this problematic area. But before exploring studies on culture-bound expressions, which are the main concern of this study, it is of great importance to highlight some important theoretical concepts; first, the notion of culture and its relationship with both language and translation, secondly, literary translation, and finally, the historical development of Palestinian literature since 1948.

#### **2.2 Culture, Language, and Translation**

Many scholars and theorists suggest different definitions of culture writing especially on the relationship between culture, language, and translation. Duranti (1997), on the one hand, believes that language plays a crucial role in defining culture and that both are learned, not inherited. Duranti, thus, defines culture as "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication" (Duranti, 1997, cited in Thanasoulas, 2001: 24).

On the other hand, Newmark (1988) distinguishes "culture" from "language" because for him if language was regarded as a component or

feature of culture, then translation would be impossible as it is the case of translating words embedded in cultural features like culture-bound expressions. Therefore, he defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (ibid: 94).

In spite of the fact that Newmark (1981) gives major attention to cultural elements in his suggestions of methods and procedures of translation, he still has not regarded culture in his definition of translation. Thus, he 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" (ibid: 7).

In this definition, Newmark disregards the fact that culture and translation are strongly related to each other, arguing that "whilst some see culture as the essence of translation, [he sees] culture as the greatest obstacle to translation, at least to the achievement of an accurate and decent translation" (ibid).

However, the present researcher opts for Nida's suggestion that gives equal value to both linguistic and cultural implications in translation. Nida (1964) defines translation as the process of reproducing "the closest natural equivalent" of the source language in the target language; he explains that "the role of a translator is to facilitate the transfer of the message, meaning, and cultural elements from one language into another and create an equivalent response to the receivers" (ibid: 130). Nida suggests that the

message from the source language is embedded in a cultural context, and believes that the differences that exist between cultures "may cause more severe complications for the translator than do differences in language structure" (ibid). Such translation problems may happen even when the source language and target language have some similar linguistic and cultural features.

Nida's argument is significant to the present researcher's discussion of culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams* as it stresses the importance of both linguistic and cultural features in translation. It also focuses on the translator's role in translation, which proves the researcher's view that despite the difficulty of translating culture-bound expressions, the translation itself is possible as long as the translator has enough efficiency, proficiency, and competence.

Furthermore, Edward Sapir and Benjamin Lee Whorf's way of looking at the concepts of language and culture is intriguing. They believe that our language influences and, to some extent, shapes the way we perceive the world around us. Language, in fact, has an impact on our thought and consequently affects our culture. (Sapir, 1958; Whorf, 1940; Marshall, 1998). Whether we agree with such theories or not, we cannot ignore the interrelated relationship between language and culture and how the features of both components should be considered in translation.

Thus, irrespective of Newmark's opinion, the present researcher believes that translation is just as Pym defines it as "a cross-cultural

communication" (Pym, 2004: 1). In this sense, translation is not just an act of delivering a message from one language into another, but also a kind of problem-solving act where a translator translates between cultures rather than languages encountering many obstacles which have to be solved. Therefore, literary translation is no exception.

### **2.3 The Development of the Palestinian Literature**

As a part of the Arab and Islamic literature, the Palestinian literature is heavily influenced by the political fluctuations<sup>1</sup> of the area. According to Mir (2013), the political, social and literary changes that Palestinians have witnessed in the first half of the twentieth century made writers urged to experiment with new literary modes, with a view to "express the existing historic circumstances and to promote change" (ibid: 110). Therefore, writers "search for imaginative forms to reconstruct their history and voice their identity... they reclaim their loss and dispossession in miraculous words" (ibid).

Kanafaani (1968) differentiates three phases in the evolution of Palestinian literature. The first was before 1948 when it was a part of the mainstream Arab literary movement and was influenced by the Egyptian, Lebanese, and Syrian writers.

The second level was after 1948 when "literature of exile" or "resistance literature" (ibid: 1) came into existence. This movement,

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<sup>1</sup> Political fluctuations had dominated Palestinian literature more than social and religious matters because of the intricacy of the Palestinian Political landscape especially after the Nakba (1948).

according to Kanafaani, "interacted with Arab and foreign literary trends and gradually broke the traditional rules of technique, rejected the old sentimental outbursts and emerged with a unique feeling of profound sadness more commensurate with the realities of the situation." (ibid)

With the beginning of the sixties, the third phase of literature started and was seen as "courageous, full of vitality and optimism and highly charged with the spirit of defiance, unlike the literature of the exile poets of the same period, which was mostly sad and vehement." (ibid: 4)

#### **2.4 Culture-bound Expressions as Translation Problems**

Translation problems according to Whorf (1940:120) stem from the fact that "every culture and by extension every language is bound to its own set of words, literary style, rhetorical devices, verbiage, diction, lexicon, and writing structure". Thus, while translating, we come across many terms and expressions that cannot actually be found in the target language culture (TLC) and whose meaning is usually linked to the source language culture (SLC), hence the difficulty of cultural transference.

Radford (2002: 308) states that "for many of the concepts with which we operate are culture-bound, in the sense that they depend for their understanding upon socially transmitted knowledge, both practical and propositional, and vary considerably from culture to culture". Such concepts that, according to him, are "highly codable" in some languages but not in others can be considered a salient translation problem that demands exceptional effort on the part of the translator who has to make

the source language culture familiar to readers. Therefore, translation is not only a matter of delivering words and sentences from one language into another, but also a problem-solving activity where different problems arise and require extensive knowledge to deal with.

Teilanyo (2007: 16) considers culture-bound expressions as some of the most difficult and challenging to be translated. She stresses that "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 meaning subsystems and culture". For Teilanyo, finding the right equivalence for such expressions is the most challenging task, because the level of translatability of culturally-bound expressions depends on the feasibility of the TL equivalents at both the denotative and connotative meaning levels.

A good number of researches investigate aspects of culture-bound expressions like Badawi (2008) who investigates the ability of Saudi EFL prospective teachers to translate cultural expressions and to identify the most common strategies. Results reveal that teachers' performance in translating culture-bound English expressions was very poor as reflected by their scores on the culture-based translation test that has been conducted. Badawi (2017) is the only researcher to investigate Kanafaani's *Rijaal Fi Al-Shams* as a case study in order to shed light on the problem of translating Arabic politeness formulas into English. He only investigates eight examples, focusing only on politeness expressions but nothing more.

Moreover, Dwaik (2013) examines the difficulties university English language major students encounter in translating cultural and literary expressions from English into Arabic. The results reveal that the performance of the majority of the students was approximately poor as reflected by their scores and by many different kinds of errors they made especially lexical, semantic, stylistic and cultural errors. Their weakness can be related to the lack of competent knowledge of the target language and culture.

## **2.5 Translation Strategies for Translating Culture-bound Expressions**

Different theorists suggest numerous procedures for translating culture-bound expressions. For instance, Ivir (1987) proposes seven strategies for the translation of cultural terms: literal translation, definition, borrowing, addition, lexical substitution, omission, and lexical creation. Furthermore, he adds that combinations of strategies rather than a single one are required for "optimum transmission of cultural translation" (ibid: 37).

Balfaqeeh (2009: 9-10) suggests six strategies to overcome the problem of translating culture-bound expressions depending on the type of the expression itself. First, the translator may provide the literal equivalents only without adding any more information. Secondly, s\he may literally translate and provide some additional information. Thirdly, s\he can paraphrase the expression. Fourthly, s\he may translate using the TL equivalent if available. Fifthly, s\he may borrow the expression from the TLC. Finally, s\he may delete the expression.

Gaber (2005), on the other hand, proposes five techniques to translate culture-bound expressions, in which he distinguishes focusing mainly on the idea of finding the right "equivalence" and coming up with the more intelligible term in the TLC. The techniques he proposes are:

- A. Finding a "cultural equivalent" in the TL.
- B. "Functional translation" where the translator uses words with the same function in the SL.
- C. "Paraphrasing" in which the translator explains in the TL the meaning of the word/phrase of the SL.
- D. "Glossing" where the translator explains the cultural expression by providing more information about it in a footnote or within the text.
- E. "Borrowing" where the translator borrows from the SL the word or phrase and Arabicizes it.

Harvey (2000) provides four techniques for translating culture-bound expressions. The first is the use of functional equivalence, which is achieved by using a referent in the TC whose function is similar to that of the SL referent. According to Harvey, this technique is appropriate for the translation of texts intended for the lay reader such as novels and political speeches. The second technique is formal equivalence or "linguistic equivalence" which means a "word-for-word" translation. The third one refers to transcription or borrowing as in reproducing or transliterating the original term. Finally, there is descriptive or self-explanatory translation

according to which the translator uses generic rather than culture-bound terms to convey the meaning. This technique is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear.

Mona Baker (1992: 26-42) lists eight strategies to cope with the problematic issues while doing a translation task:

- a) Translation by a more general word
- b) Translation by a more neutral/ less expressive word
- c) Translation by cultural substitution
- d) Translation using a loan word or loan word plus explanation
- e) Translation by paraphrase using a related word
- f) Translation by paraphrase using unrelated words
- g) Translation by omission
- h) Translation by illustration

Here, it is important to consider Newmark's (1988) contribution to proposing a list of translation procedures to cope with any translation situation. The list includes, for instance: transference, naturalization, cultural and descriptive equivalence. In this study, Newmark's strategies are the ones that the present researcher uses in the data analysis, simply because Newmark offers a systemized list of strategies that can be applied to almost every example in the analyzed case study.

Most of the previously mentioned strategies can be classified according to Venuti (1998) into one of two cultural translation strategies, namely domestication and foreignization. Where the former brings the author back home, the later sends the reader abroad. Thus using translation techniques like idiomatic translation, deletion, cultural equivalent, functional equivalent, synonymy, and coinage can be considered as a domestication procedure. However, the use of the literal translation, borrowing and calque can be considered as a foreignization procedure.

## **2.6 The Notion of Equivalence**

The concept of equivalence has been regarded as a significant topic in the field of translation studies in the past fifty years. Many definitions and classifications of the different types of equivalence have been suggested by different scholars such as Vinay and Darbelnet (1958), Jakobson (1959), Nida and Taber (1969), Baker (1992) and Catford (1965). The latter uses the notion of equivalence in his definition of translation as "the replacement of textual material in one language by equivalent textual material in another language" (ibid: 20). Most of the previously mentioned scholars consider equivalence as a problematic issue in the field of translation. Jakobson (1959), for instance, considers equivalence as the "cardinal problem of language and pivotal concern of linguistics" (ibid: 233). His proposed study deals with word-based and sentence-based equivalence and hence he distinguishes between three types of translation: intralingual, interlingual, and intersemiotic.

In his seminal paper, "On Linguistic Aspects of Translation", Jakobson (1959: 139) explains that intralingual translation is like paraphrasing that occurs within the same language, whereas interlingual translation is translation between two different languages, and finally, intersemiotic translation is translation of the verbal signs by non-verbal signs, like music, gestures, and facial expressions.

Similarly, Nida (1964) defines equivalence in terms of the relations between source and target texts and hence suggests two types of equivalence, namely, Formal and Dynamic Equivalence. According to Nida, "formal equivalence focuses attention on the message itself, in both form and content," whereas dynamic equivalence "is based on what Nida calls the principle of equivalent effect where the relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message" (as cited in Munday, 2008: 42).

Much similar to Nida's formal and dynamic equivalence, Newmark (1981) suggests the "semantic" and "communicative" translations. While communicative translation resembles Nida's dynamic equivalence in the effect, it is trying to create on the TT reader. Semantic translation has similarities to Nida's formal equivalence. Newmark elaborates:

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. (as cited in Munday, 2008: 44)

In her translation, Kilpatrick (1999) uses both Newmark's "semantic" and "communicative" equivalences. She succeeds sometimes and fails some other times in achieving the intended meaning as it will be thoroughly discussed and clarified in the section entitled data analysis.

Finally, Baker (1992) defines equivalence as a process that entails different levels:

1. Equivalence at word level which is defined by Baker as 'word'. (ibid: 10)
2. Equivalence above word level which concentrates on the type of lexical pattering, namely: collocation, idioms, and fixed expressions. (ibid: 47)
3. Grammatical equivalence which refers to the diversity of grammatical categories across languages. Baker focuses on number, tense and aspects, voice, person, and gender. (ibid: 85)
4. Textual equivalence which refers to the equivalence between a SL text and a TL text regarding information and cohesion. (ibid: 119)
5. Pragmatic equivalence which refers to coherence and to implicature. (ibid: 218)

## **2.7 The Notion of Translatability**

The notion of translatability is neither clear nor definite. It is a concept that has been widely examined by different scholars, who according to De Pedro (1999: 546-548), split up mainly into three

standpoints adapting one of three approaches namely: the universalist approach, the monadist approach and the deconstruction approach.

Supporters of the universalist approach claim that the existence of linguistic universals, such as the semantic and syntactic categories, ensure translatability. Many linguists and theorists adopt this approach like Nida, Jakobson, Bausch, Hauge, and Ivir.

However, those who support the monadist approach believe that each linguistic community interprets reality in its own particular way and this endangers translatability. This approach is also known as the Sapir-Whorf hypothesis because it has been formed by Edward Sapir and Benjamin Lee Whorf. This theory argues that "each linguistic community has its own perception of the world, which differs from that of other linguistic communities, implies the existence of different worlds determined by language." (ibid: 548)

The third and more recent approach to translatability is "that of the Deconstructionists, who question the notion of translation as a transfer of meaning" (ibid: 546) and argue that it is a process of "rewriting" of the source text. This approach is adopted by scholars like Michel Foucault and Jacques Derrida.

Translatability then can be defined as "the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change" (Pym & Turk, 2001: 273).

Catford (1965) believes that the failure to find a target language equivalent is mostly because of the differences between the source and the target languages. He also differentiates between linguistic and cultural untranslatability. While Linguistic untranslatability emerges from the differences in the source and the target languages, culture untranslatability occurs when a situational feature, functionally relevant for the source language text, is completely absent from the culture of the target language as a part. Accordingly, Catford considers cultural untranslatability as less absolute than linguistic untranslatability.

Here, it is important to consider Walter Benjamin's exceptional contribution to this topic. Benjamin (1968: 76) believes that translatability is "the law governing the translation". He regards translation as a kind of "afterlife" of a translated text which has its own message and values that translators should not take for granted. Translation, thus, is a unique process which aims to produce what Benjamin calls "the pure language". To Benjamin, the way to do this is by distinguishing the "intended object", which refers to one same object, from the "mode of intention", which differs from one language to the other.

The present researcher believes that what Benjamin means here is how one word that refers to the same object in two languages might have different connotations depending on many factors like culture and context. The word "bread" which has been used within the context of Kanafaani's *Rijaal Fi Al-Shams* can be a good example. For Arabs, the translation of

this word may exceed the absolute meaning of the food item to the meaning of a "sustenance" or "livelihood" depending on the context, but it is not the case in the Western culture where this word does not have the same connotations.

# **Chapter Three**

# **Methodology**

## **Chapter Three**

### **Methodology**

#### **3.1 Introduction**

Translating literary works is a tricky challenge where the translator perpetually needs to keep in mind a long list of factors that distinguish literary texts from others; these factors involve the style of a work, its tone, the aesthetic conventions, besides the use of figurative language, symbolic expressions, cultural references, aphorisms, and idioms. According to Peter Bush (1998: 127), literary translation is "an original subjective activity at the center of a complex network of social and cultural practices." In other words, translation, in this case, is not a mere process of delivering words and sentences from one language into another, but a whole practice of culture transference because such elements in a literary work tend to be deeply rooted in the SL culture which requires the translator to be more than just bi-lingual. The translator also has to be bi-cultural and bi-social in order to be able to translate the text efficiently.

Furthermore, the translator's awareness of the context has a prominent role in the process of translation in general, in that " without context, a translator would be required to undertake laborious research to determine the original content, author's meaning and intention" (Tidey, 2018). As a result, the researcher of this study provides the reader with an idea about each example's context before going through the main analysis.

### 3.2 Methodology

This study tackles the concept of the translatability of culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams* based on a descriptive-analytical approach. In fact, it focuses on the problems and strategies of translating these expressions in particular.

The present study deals with the translation as a product. It compares the ST and the TT in terms of the translator's choice of translation strategies and translation behaviors that are employed to determine whether the translation has the same impact on the TL audience the way the original work has on the SL ones or not. In other words, it offers a thorough analysis of the use and meaning of culture-bound expressions in the above-mentioned novella, on the macro and micro levels; their denotations and connotations.

The previously mentioned novella is thoroughly read to select a number of culture-bound expressions for the task of the study; the selected expressions are identified by the researcher as posing difficulties to translators of Arabic literary texts into English. Hilary Kilpatrick's translation of the same novella, which is the only published translation of the work, is examined. Then, the selected expressions are compared with their translations to determine the translation strategies used and the level of adequacy achieved.

Even though Kilpatrick's translation was published in 1999<sup>1</sup>, we have no evidence that other translators or researchers have attempted to re-

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<sup>1</sup> To the best of the researcher's knowledge, no other translations have been done on this novella other than Kilpatrick's'.

translate the text or make any changes that have to do with translation strategies or word choice, which seems to be much needed. As a result, the translation of some words in the novella does sound out of date like the translation of "نرجيلة" which because of globalization has become popular around the world. People are familiar with this traditional Middle Eastern object as "Hookah", whereas Kilpatrick translates it as "gurgling water pipe", an out-of-date translation that is rarely used now to refer to the same object.

Moreover, after describing and comparing the selected expressions with their translations, the present researcher conducts a deep analysis of the lexical, grammatical, and stylistic choices that the translator (Kilpatrick) has opted for in order to determine the mechanisms used for transferring these expressions and as an endeavor to suggest some alternatives for those that seem to be mistranslated.

### **3.3 Data Classification**

According to Newmark (1988: 103), foreign cultural expressions include ecological, material, and social cultures. They also include expressions related to "organizations, customs and ideas", as well as "gestures and habits". Cultural expressions can also be found in proverbs, collocations, phrasal verbs and figures of speech including metaphors.

For Newmark, the category "Ecology" contains animals, plains, winds, and hills among others such as the *savanna* (ibid: 95). Concepts like food, clothes, housing, and transport all belong to the category "material

culture" (ibid: 103). Newmark exemplifies by giving us words such as *kampong and kanga*<sup>1</sup> (ibid: 97), and Kanafaani's *Kufiyyah* "كوفية" can be considered another example here. "Social culture" refers to work and leisure expressions like *cricket* (ibid: 99). Moreover, the category of "Organizations, customs, and ideas" includes political, social, legal, religious, historical, and artistic aspects such as, *Knesset* and *opera house* (ibid: 99, 102). As regards "Gestures and habits", this category relates to how people in some cultures act differently in certain situations, as if they smile, hug or kiss when meeting a friend. (ibid: 102).

Another classification of culture-bound expressions is proposed by Espindola (2006: 49-50) who suggests nine categories namely: toponyms, anthroponyms, forms of entertainment, means of transportation, fictional characters, local institutions, measuring systems, food and drink, scholastic reference, and religious celebration.

However, after collecting the data of this research by analyzing the corpus of *Rijaal Fi Al-Shams* and its translation, the researcher notices that Newmark's classification of culture-bound expressions is not preferred to be applied strictly for this study because of the small number of examples in some categories such as the "Ecology" and "Gestures and habits" compared to the multiplicity of examples in some other categories such as the "Material culture" and "Social culture" ones. Thus, the present researcher classifies culture-bound expressions into five main categories

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<sup>1</sup>"Kampong" is "a village in Malaysia" whereas "Kanga" is "a colorful cloth, originally from East Africa that women wear wrapped around their bodies like a long dress". ("Macmillan Dictionary," n.d.)

based on Newmark's classification and depending on the data collected.

These categories are:

- 1) Material expressions which refer to clothes, food, buildings, etc. For example: "نرجيلة" is translated as "gurgling water pipe" whilst "كوفية" is rendered as "headdress".
- 2) Social expressions which include expressions usually used by people in a certain social occasion, or to express a certain feeling. To exemplify, "حرام" is translated as "it's disgraceful".
- 3) Religious expressions which refer to some religious symbols or figures, such as "رحمة الله عليك" being translated into "the mercy of God be upon you".
- 4) Terms of address such as "المختار" which becomes "the headman" in English.
- 5) Similes and metaphorical expressions including similes and metaphors. Take for example "شربة لبن" which is rendered into "eating yogurt" in English.

### **3.4 Note on Transliteration**

The transliteration system that is followed throughout this thesis is the IPA system [International Phonetic Association]<sup>1</sup>.

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<sup>1</sup> See (Key to transliteration of Arabic letters and sounds) page: ix.

Before analyzing the data, it is crucial to highlight an important detail that has to do with the transliteration of proper nouns. Although Kilpatrick did her best in transliterating proper nouns in *Rijaal Fi Al-Shams*, she sometimes failed to render the exact reading of some of them. For instance, "أسعد" –who is one of the novella's protagonists-, is rendered as "Asaad" which might be misread as "أسد" which implies a different meaning in Arabic, but according to the IPA system the pharyngeal sound "ع" should be replaced by a "ʕ", thus, it should be transliterated as "ʔasʕad" in order to avoid misreading.

# **Chapter Four**

# **Data Analysis**

## **Chapter Four**

### **Data Analysis**

#### **4.1 Introduction**

This chapter deals with the analysis of selected culture-bound expressions from Kanafaani's novella *Rijaal Fi Al-shams*. The researcher analyzes and discusses the novella's sole translation that has been done by Hillary Kilpatrick (1999). The selected culture-bound expressions analyzed in this chapter are carefully chosen due to their importance in reflecting the Palestinian culture, mentality, and social mores as well. They are also identified by the researcher as posing difficulties to translators of Arabic literary texts to English.

As mentioned earlier, we cannot judge a translation without taking into account the context. Therefore, the researcher first starts by introducing the example and its translation, and through the analysis, she gives a brief outline of the context behind it- if needed- and the translation strategy used as one of the purposes behind this research is to testify the efficiency of the translation strategies used and to suggest alternatives when needed. Then she conducts a deep analysis of the selected expressions after describing and comparing them with their translations.

#### **4.2 Material Expressions**

Every culture has its own properties and peculiarities, but when it comes to the most prominent aspects of a culture, material aspects are the most notable. Material culture refers to "the physical stuff that human

beings surround themselves with and which has meaning for the members of a cultural group" (Ritzer, G, & Ryan, J. M., 2011: 376). Material objects refer to the physical aspects of culture like buildings, food, tools, clothing, activities, and architecture. Generally speaking, material expressions display features that tend to be more memorable than other characteristics like social aspects or even religious ones. For example, people around the world will immediately recognize chopsticks or paper lantern as part of the Chinese culture; otherwise, they might not be familiar with other non-material aspects of this rich culture like their norms, values or beliefs.

When it comes to the Palestinian culture, things like "كوفية" *Kufiyyah* means more than just a kind of "headdress"<sup>1</sup>. The word "كوفية" *Kufiyyah* is mentioned in Kanafaani's novella *Rijaal Fi Al-Shams* when a smuggler called Abul-ḡabid gave one to ḡasḡad, who is one of the novella's protagonists, in order to protect him from the desert heat.

"أبو العبد قد أعطاه كوفية لف بها رأسه، ولكنها لم تكن ذات جدوى في رد اللهب بل خيل إليه أنها آخذة، هي الأخرى، في الاحتراق." (كنفاني، 1998: 27)

"Abul-abd has given him a **headdress**, and he had wrapped it round his head, but it was no use for keeping off the blaze, indeed it seemed to him that it too was catching fire." (translated by Hilary Kilpatrick, 1999: 17)

The *Kufiyyah* is a traditional black and white scarf which usually has a kind of chequered or fishnet patterns and is used to be worn traditionally

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<sup>1</sup> Kilpatrick's translation

by farmers. Yasser ʕarafat, a Palestinian politician and the late president of the Palestinian National Authority, used to wear the fishnet patterned *Kufiyyah*. In fact, it was his iconic symbol beside many Palestinian singers, poets, and leaders who wore it as a national symbol of Resistance, steadfastness and belonging. For example, Shadia Mansour, a British-Palestinian hip-hop rapper, considered *Kufiyyah* as a symbol of Palestinian solidarity and introduced her song "al-Kuffiyah Arabiya (The Kuffiyah is Arab)" that she performed in New York with: "You can take my falafel and hummus, but don't fu\*\*ing touch my Kuffiyah" (Andersen, J, L. 2011).

With its importance in reflecting the Palestinian identity, the *Kufiyyah* here is mistranslated; Kilpatrick cannot find an exact equivalence for this term so she searches for the closest equivalence that can achieve the same or at least the most similar function to it in the target language. However, she neglects the fact that a deep history is buried behind it; it is a heritage and a symbol of patriotism, nationalism, and loyalty, a reflection of the long history of Palestinian leaders, martyrs, prisoners, and the injured.

Newmark (1988) calls this kind of lexical substitution technique "functional equivalent". Newmark suggests that this procedure "requires the use of a culture free word, sometimes with a new specific term; it, therefore, neutralizes or generalizes the SL word" (ibid: 83). This kind of neutralization or generalization usually entails a loss in the SL connotations. These connotations are important in understanding the SL culture and comprehending the novella's main ideas and events. However,

the present researcher suggests the use of transference as a translation technique to translate this term. Despite the fact that this foreignization technique requires an additional effort on the reader's part, it will certainly evoke the reader to search more about the history and culture behind the term. It "offers local color and atmosphere, and in specialist texts enables the readership to identify the referent –particularly a name or a concept- in other texts without difficulty" (Newmark, 1988: 96).

According to Newmark (1988), transference 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 such cases, they should use the method of transference: names of all living or dead people, geographical names, names of the periodicals and newspapers, titles of untranslated literary works, plays, films, names of private companies and institutions, names of public institutions, street names and addresses. (ibid: 152)

Kilpatrick encounters the same problem once again when translating the following example:

في تلك الليلة شاهد الأستاذ سليم جالسا في ديوانية المختار يقرقر بنرجيلته. " (كنفاني،

(13 :1998)

"That night he saw Ustaz Selim sitting in the headman's **reception room**, smoking his **gurgling water pipe**." (translated by Hilary Kilpatrick, 1999: 10)

The words "ديوانية" and "نرجيلة" are cultural terms that refer to material-cultural items which cannot be found in the TL culture. The word "ديوانية" has multiple meanings. First, it is a reception room where men go to smoke hookah ("Etymology of Diwan," 2017). Secondly, it is a place where people gather to discuss topics of familial, social, economic and political importance. Thirdly, it is a kind of guest house where a stranger who has nowhere to go, or a defector who seeks protection stays. Finally, it is an assembly where villagers gather for a common purpose such as the discussion of public issues and possible solutions.

Al- Suleimany (2009: 208) explains that "it is a place of decision as well as of social intercourse".<sup>1</sup>("Etymology of Diwan," 2017) points out that:

In the Arab world, and specifically in Palestine, the diwan refers to the council of the members of the same hamouleh (an enlarged family), and to the place dedicated to these meetings. Whether for a marriage, a bereavement, a sale, an inheritance or a dispute settlement, the diwan is the place – other than the family home – where common affairs are settled and in front of witnesses.

It is important to highlight that "ديوانية" is specific to a certain gender role. It is an androcentric site where masculinity is cultivated through the medium of speech, a place where masculine bravery, exceptional manhood, and powerful leadership are displayed.

Hence, translating this expression as "reception room" may not show the different implications behind the term. In fact, it may sound like a room

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<sup>1</sup> For more detailed account on Deewanyya see Majid Al- Suleimany *Psychology of Arab Management Thinking*.

in a modern hotel. The word "reception", in other words, implies the loss of many cultural and historical connotations that are attached to the word "ديوانية". The translator's job here is tricky since s\he has to provide the TL audience with the closest functional equivalence as "ديوانية" has no correspondence in the TL, but at the same time, there are some entities that have a similar function and can be used as lexical substitutions like "guest house" or "assembly". These expressions may have closer meaning and achieve a resembling function in the TL than a "reception room".

However, the present researcher finds that the best way to render the word "ديوانية" is by using transference as a translation technique and translating it as "Deewanyya" with providing the reader with a footnote that explains the different meanings of this term. The TL reader should know that the word "Deewanyya" is actually a "reception room", a place where men smoke hookah and chat, a "guest room", where strangers, defectors, and guests stay, and an "assembly", where people gather to settle common affairs and discuss different topics. The reader then will acknowledge the cultural connotations that are attached to the word "ديوانية".

Newmark (1988) calls this translation technique a "couplet". According to him:

When the translator has to decide whether or not to transfer a word unfamiliar in the target language, which in principle should be a SL cultural word whose referent is peculiar to the SL culture, then he usually complements it with a second translation procedure – the two procedures in harness are referred to as 'couplet'. (ibid: 81)

On the other hand, "نرجيلة" or "gurgling water pipe",<sup>1</sup> is one of the material items that -due to globalization- has become popular around the world. Globalization, as "the spread of products, technology, information, and jobs across national borders and cultures" (Kopp. C., n.d.) has made the world smaller and encouraged the exchange of ideas, as well as, items among cultures.

However, "نرجيلة" now is widely known in the West more as "Hookah" or "Shisha". It is "a water pipe that is used to smoke flavored and sweetened tobacco... The pipe is usually quite large with one or more flexible tubing stems that allow multiple smokers to inhale at the same time" ("Martin," 2017).

Since many different names have been given to this widely known item "narghile, argileh, shisha, hubble-bubble, shisha and goza"<sup>2</sup> (ibid), it is more likely for translators to give a well-known equivalence than a descriptive one. Kilpatrick translated *Rijaal Fi Al-Shams* in the nineties when "نرجيلة" or "gurgling water pipe" was not that popular, so she provided the reader with an old descriptive equivalence that is rarely used these days. Instead, the researcher suggests the use of new cultural equivalences like "Hookah" and "Shisha" which are commonly used by famous online shopping sites like *Amazon* and *eBay* to sell this item.

In order to verify her choices, the researcher used an online personal communication website called *Hello Talk* to cite non-Arabic speakers'

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<sup>1</sup> Kilpatrick's translation.

<sup>2</sup> "نرجيلة" has different names depending on the country it is used in. For instance it is called "Hookah" in India, Shisha in Egypt, and Nargileh in Palestine, Jordan, Syria, and Lebanon.

responses to the picture of "نرجيلة". In *Hello Talk*, an international website that involves people who teach and learn different languages, the researcher used a picture of the "نرجيلة" or "gurgling water pipe" -as Kilpatrick translated- and asked people whose English is their first language to say what they call this item in their language. People from the USA, Australia, and the UK asserted that they use one of two terms either "hookah" or "shisha" to refer to this item. (D, Goldblum, Zayn, D,Troy, Ashly, Jeff, personal communication, October 15, 2018).

Sometimes a basic term in one culture may hold multiple meanings and connotations in another, and sometimes even inside the same language a word that sounds simple may imply a different meaning if used in a certain situation. For example, the phrase "let them eat biscuits" is a quotation that had been attributed to Marie Antoinette, the last queen of France. Antoinette used these words when she was informed that people in her kingdom had no bread to eat during one of the famines that attacked France (1789). Antoinette was unable to recognize the connotations behind the word "bread", and that led to a huge misunderstanding.

The word "خبز" which means "bread" is mentioned in Kanafaani's novella when Saʿd, a neighbor of Abu Qais, who is one of the novella's protagonists, was scolding the latter and urging him to go and search for a job in order to earn money to support his family instead of relying completely on rations that UNRWA gave to Palestinian refugees. Saʿd sarcastically asks:

"لماذا لا تنهض من فوق تلك الوسادة وتضرب في بلاد الله بحثا عن الخبز؟ هل ستبقي كل عمرك تأكل من طحين الإعاشة الذي ترهق من أجل كيلو واحد منه كل كرامتك على أعتاب الموظفين؟" (كنفاني، 1998: 76)

"Why don't you get up off that cushion and set out through God's world in search of **a living**? Will you spend the whole of your life eating the flour ration for one kilo of which you sacrifice all your honor at the doors of officials?" (translated by Hilary Kilpatrick, 1999: 46-47)

Bread in Arab culture has exceptional significance over all other kinds of food because "people in Arab countries have always relied on bread as a low-cost source of sustenance", in Egypt for example, "bread is known as *aish*, meaning 'life'" ("use your loaf," n.d.). Salloum (2012) writes that "if a piece of bread falls on the floor, a person will pick it up, kiss it, then eat it". This act stands as an old tradition in Islamic faith which urges people to respect food and show gratitude to Allah.

In a Middle Eastern context, bread can be regarded as the first necessity, the sustenance, and the simple and cheap food item that symbolizes life itself. Therefore, the word "خبز" or "bread" has a literal or denotative meaning which is a type of food that is "made from flour, water, and usually yeast mixed together and baked" ("Cambridge Dictionary online," n.d.). Furthermore, it has an additional or connotative meaning which is the "sustenance" or "livelihood". Taking into account the intended meaning behind this word, the translator searched for the best pragmatic equivalence that could deliver the connotative meaning accurately. The

best choice the translator could find was "a living" which reflects the inferred meaning the writer meant to avoid misunderstanding on the reader's part.

However, the present researcher suggests the use of the expression "bread and butter"; a cultural equivalence that reflects the same inferred meaning that hides behind the term "خبز". This equivalence may sound more natural for the TL reader and deliver the denotative meaning alongside the connotative one of the original term. One's "bread and butter" means a person's basic need, according to Merriam-Webster Online Dictionary, "bread and butter" is an idiom that was first used in the 1700s to refer to "a means of sustenance or livelihood". The suggestion of this idiom as an alternative to Kilpatrick's translation does not mean that Kilpatrick's translation of the term "خبز" as "a living" is unsuccessful. However, the present researcher believes that an image in the ST should be replaced with an equivalent image in the TT; this way, the text will sound more natural and familiar to the TL audience.

### **4.3 Social Expressions**

Social expressions are an indispensable part of any language and a distinctive mark of culture. However, the translation of these expressions is a serious dilemma since they are usually employed to express a singular social practice, and in most cases, their denotative meanings are way more significant yet different from their connotative ones. For example,

Kanafaani uses the expression "يتفلسف" to express the act of speaking nonsense when he writes:

"أكان من الضروري أن تتفلسف يا أبا باقر؟ أكان من الضروري أن تقيء كل قاذوراتك على وجهي وعلى وجوههم؟ يا لعنة الله العلى القدير عليك." (كنفاني، 1998: 87)

Kilpatrick translated this sentence into the following:

"Did you have to **talk** so much **rubbish**, Abu Baqir? Did you have to spew up all your filth onto my face and theirs? The curse of almighty God be upon you." (translated by Hilary Kilpatrick, 1999: 52)

According to Al-Mundā'id dictionary (1991: 561), "يتفلسف" is a verb that describes the act of pretending cleverness and claiming wisdom; it literally means "to philosophize" but commonly used in the Arab culture to talk about the act of speaking nonsense or when someone gives an undesirable remark. Therefore, the intended meaning or "the pragmatic meaning" behind this word should not be taken for granted. If the translator renders the word literally, he\she may cause a huge loss of meaning which may lead to a massive misunderstanding on the reader's part. Otherwise, the translator uses a pragmatic equivalence rather than a semantic one to deliver a closer cultural connotational meaning of the translated expression by translating it into "talking rubbish".

However, the word "يتفلسف" is extensively used in the Arabic culture to express the meaning of "babbling" or "chattering", it is usually used without the intention to insult or humiliate the listener. As a result, the

present researcher suggests another alternative that may sound less insulting than "talking rubbish" which is "speaking nonsense".

The same translation technique has been used to translate the expression "يا سلام" in:

"تذهب إلى البصرة وتدعي أن السيارة قد تعطلت.. ثم تمضي مع كوكب أسعد ليالي  
العمر! يا سلام يا أبو خيزرانة.. يا سلام يا ملعون. ولكن قل لنا كيف أحبتك؟" (كنفاني، 1998:  
88)

"You go to Basra and make out that the lorry isn't working, and then you spend the happiest nights of your life with Kawkab, **Good heavens**, Abu Khaizurana, **Good heavens**, you devil. But tell us how she has shown her love for you?" (translated by Hilary Kilpatrick, 1999: 53)

"يا سلام" is a well known expression in the Arabic culture. It is a colloquial expression that is commonly used to display one of many different feelings depending on the context it is used in. It is generally used when someone sees, hears, or experiences something pleasant such as running into an old friend who has not been seen for a long time. In this case, the expression "يا سلام" can be translated as "oh, peace", "oh, God", or "what a blessing". On the other hand, it can be used sarcastically when someone acts inappropriately in certain social occasions, and in this case, it can be translated to "really", "seriously, or "wow". When a student fails an exam, for example, the teacher sarcastically says "يا سلام، نتيجة مرضية!" which can be translated to "Wow! What a satisfying result" in a sarcastic

sense. Still, the translation of this expression does heavily depend on the context to be correctly determined.

Pragmatic equivalence concerns the finding of a word in the TL that has the same impact on the readers of the SL. In his novella, Kanafaani used "يا سلام" when a man was so impressed by what he thought Abu Khaizurana did with Kawkab- the dancer- because he had never thought that a man like Abu Khaizurana could make a famous woman like Kawkab fall in love with him. Therefore, a pragmatic equivalence is strongly needed to convey the intended meaning that the expression "يا سلام" invokes here. Using any other translation strategy will be inadvisable in delivering what the speaker wanted to express. Otherwise, the present researcher suggests using the expression "oh, God" in the previous context, since it does suit the situation the expression used in. It also has a similar impact on the TL audience to the one the original had on the SL audience which is to show the speaker's interjection and admiration of the listener's action.

Another translation strategy is used to translate the word "حرام" which has been mentioned twice in the novella as follows:

"- أتعجبك هذه الحياة هنا؟ لقد مرت عشر سنوات وأنت تعيش كالشحاذا. حرام ! ابنك قيس، متى سيعود للمدرسة؟ وغدا سوف يكبر الآخر.. كيف ستنتظر إليه وأنت لم..

- طيب! كفى !

- لا ! لم يكف ! حرام ! أنت مسؤول الآن عن عائلة كبيرة، لماذا لا تذهب إلى هناك."

(كنفاني، 1998: 19)

"- Do you like this life here? Ten years has passed and you live like a beggar. It's **disgraceful**, your son, Qais, when will he go back to school? Soon the other one will grow up. How will you be able to look at him when you haven't ...?"

- Alright, that's enough
- No it's not enough, **it's terrible**. You are responsible for a big family now. Why don't you go there?" (translated by Hilary Kilpatrick, 1999: 14)

The expression "حرام" literally means forbidden by Islamic law, Holger Timm (2004) points out that:

[حرام] belongs to one of the five categories of religious valuations distinguished by *Fiqh* (Islamic jurisprudence). On a scale of do's and don'ts *Haram* means "prohibited" and is thereby the most negative. Everything that is deemed *Haram* is intolerable in Islamic culture and therefore taboo. The other four categories shall only be mentioned; *Makruh* (discouraged), *Mubah* (neutral), *Mustahbb* (recommended), *Fard* (obligatory). (ibid: 18)

However, in this part of the novella, the word "حرام" signifies a different meaning. It is one of the expressions that are intrinsic in the Islamic tradition but are being used out of their original context in a manner that implies censure and disgrace. Even though this expression is originally a religious one that carries specific religious references, it becomes expansive in Arabic because it is also used in other cultural situations where the speaker intends to convey his/her disgust or disapproval of a

certain action or event. Thus, an intended cultural meaning is needed to be figured out depending on the context.

In the novella, this expression is used by Saʿid who is identified in the novella by being Abu Qais's friend who had emigrated to Kuwait, worked there as a driver, and went back with lots of money. In the context, Saʿid was scolding Abu Qais and urging him to travel abroad to get money that could afford his son's, Qais's, education. The word "حرام" thus, is used to inflame Abu Qais's feelings toward his own son.

Taking context into consideration, the translator here provides a lexical substitution that sounds natural to the TL audience, performs the intended meaning of the SLT, and has a close social and cultural impact on the TL audience. By applying a pragmatic-cultural equivalence, the translator preserves the SL meaning and intention and conveys them into the TL. Baker (1992: 155) defines cultural substitution as a strategy that "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".

Repetition is one of the well-known stylistic devices in the Arabic language, but it is not the case in English. In fact, it is not recommended to use repetition in English at all. Thus, the translator here opts for two different translations; first, she translates "حرام" as "it's disgraceful", and secondly as "it's terrible".

The researcher here suggests some alternatives like "it isn't appropriate", "it isn't befitting" which can also suit the context quite well by reflecting the speaker's disapproval of the listener's action. Furthermore, alternatives like "be reasonable" may perform the speaker's intended meaning and achieve a closer cultural impact on the TL audience.

Later in the novella, a widespread swearword "يلعن" is mentioned; an expression that is, generally speaking, broadly used by Arabs and Muslims. This expression literally means "to curse" and is usually followed by something or a person's name which means a lot to the addressee. In the next example, the expression "يلعن" is followed by the addressee's father and ancestry; it is said by Ḥasḥad who was extremely angry after he had been left alone in the desert. Abul-Ḥabid, the smuggler, promised to meet him at H4<sup>1</sup> but he did not show up on the right time, so Ḥasḥad thought Abul-Ḥabid would not come at all, and this quotation summarizes Ḥasḥad's acts of crying and cursing:

"بعد أربع ساعات وصل إلى الطريق، كان قد خلف الأتشفور وراءه، وكانت الشمس قد سقطت وراء التلال البنية إل أن رأسه كان ما يزال يلتهب وخيل إليه أن جبينه يتصبب دماً. لقد اقتعد حجراً وألقى بصره بعيداً إلى رأس الطريق السود المستقيم، كان رأسه مشوشاً تخفق فيه آلاف الأصوات المتشابكة ، وبدا له أن بروز سيارة كبيرة حمراء في رأس تلك الطريق أمر خيالي وسخيف .. وقف، حدق إلى الطريق من جديد، لم يكن بوسعها أن يرى بوضوح بعد ، تراه الغسق أم العرق؟ كان رأسه ما يزال يطن مثل الخلية وصاح بملء رئتيه:

أبو العبد .. يلعن أبوك.. يلعن أصلك" (كنفاني، 1998: 28)

<sup>1</sup> H4 is a pumping station on the IPC pipeline about 70 km within Jordanian territory.

"Four hours later he reached the road. He had left H4 behind him, and the sun had set behind the brown hills. But his head was still burning, and he had the feeling that his forehead was dripping blood. He sat down on a stone and gazed into the distance at the end of the straight black road. His head felt muddled, with thousands of confused voices throbbing in it, and it seemed to him that the appearance of a big red lorry at the end of the road was stupid fantasy. he stood up, looking at the road again. But he could not see clearly yet. Was it twilight or sweat? His head was still humming like a beehive, and he cried with all his strength:

- Abul-abd, **damn your father, damn your forefathers**" (translated by Hilary Kilpatrick, 1999: 19)

In Palestinian society, family is considered as the cornerstone, the most significant unit where children are raised and flourished. According to Rubenberg (2001: 35):

the traditional West Bank family constitutes both an economic and a social unit, and all members are expected to cooperate to insure its continuation and advancement. It is the primary focus of loyalty, allegiance, and identity. Traditionally, its strength and durability has derived from its ability to provide its members with all their basic needs-material, physical and psychological.

Thus, in the Palestinian collective society where one's family, ancestry, and honor do mean a lot and where individuals have a high sense of belonging and familial commitment and should remain integrated into groups and gathered around the family; the act of cursing one's family is not to be tolerated. Thus, it is probably more insulting in the Arab society

to curse one's father than to curse the addressee himself; as "the father is usually the breadwinner in a traditional Arab family, by cursing the father you are basically dooming the entire family" (Harn, 2018)

The use of swear words in: "damn your father" and "damn your forefathers" in the Arab and Palestinian culture ,in particular, may sound offensive unlike their use in the Western culture where they might sound odd yet funny. Thus, using a good cultural substitution that can have the same cultural impact of swearing on the TL audience will do a better job in this case. From our point of view, a cultural equivalence should have been used instead of literal translation in order to avoid ambiguity and misrepresentation. Taking TL audience into account, expressions like "damn you" or "go to hell" will be better alternatives here as they portray the real picture of the context and have the same impact on the TL audience as the one the original ST had on its audience.

#### **4.4 Religious expressions**

A cursory glance at most Arabic literary works reveals an extensive utilization of religious terms and expressions. As the Palestinian and Arab societies follow the conventions and teachings of Islam, Islamic expressions are extensively employed by Arab speakers not only in religious discourses but also in political and colloquial types of speech. Mehawesh and Sadeq (2014: 7) state that "religious expressions are usually used outside of the religious discourse through colloquial, political and other types of speech in order to support non-religious causes".

Furthermore, Arab speakers, whether Muslims or not<sup>1</sup>, greet each other using Islamic greeting terms like "السلام عليكم" which literally means "peace be upon you", and "حياك الله" which means "may God preserve your life".

Larson (1998: 180) suggests that "terms which deal with the religious aspects of a culture are usually the most difficult, both in the analysis of the source vocabulary and in finding the best receptor language equivalence". He also explains the reason behind such difficulty as "these words are intangible and many of the practices are so automatic that the speakers of the language are not as conscious of the various aspects of meaning involved". Thus, translating a phrase like "بارك الله فيك" is not an easy task because this phrase holds connotative meanings and is usually used in some specific situations. Kanafaani used this expression in his novella when ʔasʔad, who was abandoned in the desert by a Basran smuggler, called Abul-ʔabid, wanted to thank a foreigner for offering him help. The foreigner was driving through the desert when he met ʔasʔad and picked him up. The former, then, asked ʔasʔad if he were fine after being left for too long under the sun heat, and further comforted him that he had some friends who work as physicians and who could treat him for free if he wanted:

- تبدو متعبا أيها الفتى.. ماذا حدث؟ هل أنت مريض؟

- أنا؟ كلا

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<sup>1</sup> It is important here to highlight the fact that Jewish and Christian Arabs employ the same religious expressions in certain social conversations and circumstances since these expressions have become a part of the culture.

إذا كنت مريضاً قل لي .. قد أستطيع أن أساعدك. لي كثير من الأصدقاء يعلمون أطباء .. واطمئن لن تدفع شيئاً

- بارك الله فيك ، ولكنني تعب قليلاً .. هذا كل ما في الأمر. " (كنفاني، 1998: 22)

"-You look tired, my boy. What's happened? Are you ill?

- Me? No.

- If you are ill, tell me, I may be able to help you. I have many friends who are doctors. Don't worry! you won't pay anything.

- **you're very kind**, but I'm a little tired, that's all there is to it." (translated by Hilary Kilpatrick, 1999: 46)

The translation of the phrase "بارك الله فيك" depends entirely on the context; it can be translated literally as "God bless you" when it is introduced in the ST as a supplication or when the addressee does something good and the addresser wants to praise him\her. Furthermore, it can be translated using a functional equivalence as "No, thanks" when the addresser offers the addressee some assistance but the addressee wants to reject the offer politely as shown in the previously mentioned example where the expression was used to express gratitude as well as an introduction to the refusal of an offer. However, Kilpatrick uses cultural substitution, which is a domestication technique that makes the translated expression sound natural to the TL audience but disregards some cultural elements in the SL.

According to Larson (1998), there are some elements in the SL that can be best translated by replacing them with things, images, or events that are not completely equivalent to the SL original element, but do occur and have similar functions in the TL. He adds that this technique should not be used unless the translator could not find an alternative because it may cause a distortion in meaning. Kilpatrick had other choices though, but she put TL audience first this time. Other alternatives can be suggested here like: "No, thanks" which can achieve the intended meaning and sound natural to the TL audience.

In *Rijaal Fi Al-Shams*, Kanafaani tries to reflect some aspects of the Palestinian culture in which people may swear and curse but are still very strict when it comes to faith in the existence of God. However, Kilpatrick seems to be subjective as she reflects the opposite in her translation of the following example:

يا لعنة الله العلى القدير عليك، يا لعنة الله تنصب عليك يا أبا باقر! وعليك يا حاج رضا  
يا كذاب"" (كنفاني، 1998: 87)

"The curse of almighty God be upon you, the curse of almighty God, **who doesn't exist anywhere**, be visited upon you, Abu Baqir! And on you, Haj Rida, you liar!" translated by Hilary Kilpatrick, 1999: 52)

The addition of the clause "who doesn't exist anywhere" leaves an impression that the speaker is an atheist who does not believe in the existence of God. This impression has not been evoked to the audience of the ST, and has been expressed to the TL audience by the addition of the

above-mentioned clause. Addition is defined by Vinay and Darbelent (1995) 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" (ibid: 342). However, in the previous example, there is nothing in the context or the situation that can presuppose or imply what the translator adds to her translation.

Newmark (1988: 91) describes three types of information that a translator may have to add to his/her translation when needed; these are cultural, technical, or linguistic information. The cultural information explains a difference between SL culture and TL one, whereas the technical one relates to the topic itself. The linguistic information explains the wayward use of words. What Kilpatrick adds here is none of the earlier mentioned categories; it is a clause that has only to do with her own religious perspective which is considered an unfaithful act in translation because it doesn't add any beneficial knowledge that could help the reader; it only reflects the translator's own subjective ideology. Nevertheless, a translator has to dissociate from the text, sometimes, by not allowing his/her socio-cultural background to intervene and influence his/her translation. Thus, the present researcher suggests keeping the original text without any addition since no additional information is necessary to clarify the meaning or bridge a cultural gap.

One more religious expression in *Rijaal Fi Al-Shams* that might be worthy of explaining and whose translation depends completely on the

translator's presupposed background knowledge of the Arabic and the Islamic traditions is the term "Al-Faatiḥa". It is the first *surah* of the Holy Qurʾaan and literally means "The Opener". Alongside reading "Al-Faatiḥa" in Islamic prayers, Muslims do customary recitation of it in cemeteries when they visit their dead people's graves.

Furthermore, Muslims employ "Al-faatiḥa" as a kind of bless that initiates big occasions such as engagement or signing a business contract. Wynn (2006) points out that:

In much of North Africa and the Levant, qirāʾat al-Fātiḥa (reading the Fātiḥa) marks the beginning of the formal courtship relationship. During this small, family ceremony, the bride and groom read the first sura of the Qurʾān to give an auspicious beginning to their relationship and formalize family involvement. (ibid: 91)

In *Rijaal Fi Al-Shams*, ʔasʔad's father and uncle decided that their children should marry each other when they grow up because they were born on the same day, and to make this proposal clear and certain they recited "Al-Faatiḥa" together. This recitation, indeed, is the initial step in Palestinian engagement ceremonies which start with reciting "Al-Faatiḥa" before signing the marriage contract. In the Palestinian traditions, the groom's family is invited to ask for the bride's hand in marriage and the two families say a blessing over the couple and agree on the procedures of engagement and marriage. ʔasʔad, however, did not want to be part of this agreement between his father and uncle as shown in the novella:

"أحس الإهانة تجترح حلقه ورغب في أن يرد الخمسين ديناراً لعمه يقذفها بوجهه بكل ما في ذراعه من عنف وفي صدره من حقد، يزوجه ندى! من الذي قال له إنه يريد أن يتزوج

ندى؟ لمجرد أن أباه قرأ معه الفاتحة حين ولد هو وولدت هي في يوم واحد؟ إن عمه يعتبر ذلك قدراً، بل إنه رفض مئة خاطب قدموا ليتزوجوا ابنته، وقال لهم إنها مخطوبة!" (كنفاني، 1998: 29)

"He felt the unuttered insult wound his throat, and he had an urge to give the fifty dinars back to his uncle, to throw them in his face with all the strength in his arms and all the hatred in his heart. To marry him off to Nada! Who told him that he wanted to marry Nada? Just because his father had recited **the Fatiha** with his uncle when he and Nada were born on the same day? His uncle considered that was fate. Indeed he had refused a hundred suitors who had asked for his daughter's hand, and told them she was engaged." (translated by Hilary Kilpatrick, 1999: 19)

Kilpatrick translates "الفاتحة" by using a 'couplet'. As mentioned earlier<sup>1</sup>, 'couplet' is the use of two translation procedures at the same time. She uses the method of transliteration, which according to Newmark (1988: 81) is included in transference and relates to "the conversion of different alphabets". Kilpatrick then clarifies the translated term by using a footnote, which defines "Al-Faatiha" as "the first sura of the Qur'ān, customarily recited at the conclusion of an agreement or contract" (Kilpatrick, 1999: 19). However, it seems that Kilpatrick missed a point when she disregarded some important information that she should have added to her footnote. Kilpatrick, in other words, must have pointed that "Al-Faatiha" is used to signify the notion of promising from an Islamic perspective. Badawi (2017:

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<sup>1</sup> Pages: 38-39

27-28) explains that "Al-Faatiha" "is considered as a promise that is made by the father of the bride towards the father of the bridegroom to marry his daughter to the latter's son, which is commonly perceived as a conventionalized engagement".

The next example which is a traditional expression in the Arabic culture, is normally used when remembering a dead person. In this example, the speaker remembers the teacher at his hometown village where he used to teach the children at school:

"يا رحمة الله عليك يا أستاذ سليم!.. يا رحمة الله عليك! لا شك أنك ذا حظوة عند الله حين جعلك تموت قبل ليلة واحدة من سقوط القرية المسكينة في أيدي اليهود." (كنفاني، 1998: 14)

**"The mercy of God be upon you, Ustaz Selim, The mercy of God be upon you. God was certainly good to you when he made you die one night before the wretched village fell into the hands of the Jews."**  
(translated by Hilary Kilpatrick, 1999: 11)

In the Islamic culture, when a person dies, people are expected to express condolence and show sympathy towards the dead's family and friends. Parkes, Laungani, & Young (2015:115) explain that "at every stage, Islamic tradition provides examples of behavioral expressions at both the individual and communal level that help organize emotional responses to suffering, dying and death".

Furthermore, people are encouraged to pray for God's mercy to be upon the deceased, and this can be seen clearly in popular sayings like " لا

"يجوز على الميت إلا الرحمة" which literally means "it is not allowed for the dead except mercy", and "أذكروا محاسن موتاكم" which means "remember the good deeds of the deceased". It is, therefore, very common to hear the phrase "رحمة الله عليه" "the mercy of God be upon him" when remembering a dead person, but it is not the case in Western culture where people are more likely to hear phrases like "rest in peace". Thus, literal translation, which is the translation strategy that has been used here, might sound unnatural for the TL audience. They might misunderstand the intended meaning behind it because it depends completely on the understanding of the SL culture.

It is clear that while the translator is trying to keep the soul of the translated texts and be faithful to the SL, she is losing control and mistranslating words and expressions that can be substituted by some alternatives in the TL culture. Since both naturalness and accuracy are the main goal of translation from the present researcher's point of view, using techniques like finding cultural or functional equivalent can be an adequate and more consistent translation, equivalents like "rest in peace" may sound more natural to the TL audience, and achieve the ST intended meaning.

Finally, the word "مجاهدين" was mentioned twice in Kanafaani's novella but translated differently each time. First, the word "jihad" is generally a well-known word due to its common usage in Western Media and politics. According to BBC News website (2014), "the term "jihadist" has been used by Western academics since the 1990s, and more widely since the 11 September 2001 attacks, as a way to distinguish between violent and non-violent Sunni Islamists".

But what is "Jihād"? "Jihād" in Islam originally means struggling or striving. According to Merriam Webster online dictionary "Jihād" is "a holy war waged on behalf of Islam as a religious duty". It also means "a personal struggle in devotion to Islam especially involving spiritual discipline" (ibid). Qasim Rashid (2017) differentiates between three kinds of "Jihaad" that were described in the Holy Qurʾaan; he points out that none of these kinds mean or permit terrorism. According to Rashid (2017: n.d.), these kinds are "the jihad against yourself, the jihad against Satan — which is called the greater jihads — and the jihad against an open enemy — known as the lesser jihad".

Kanafaani, however, uses the word "مجاهد" in his novella as a way to refer to the person who fights for the sake of his country, and more precisely, for Palestine. The word "مجاهد" is used to describe the nationalistic actions of Abul- Khaizurana who fought against the Israeli occupation in 1948; Abul-Khaizurana was later arrested, but this event left him psychologically scarred as he lost his manhood.

"وحين ترك الجيش وانضم إلى فرق المجاهدين ... ولذلك استدعاه مجاهدو الطيرة ليقود  
مصفحة عتيقة كان رجال القرية قد استولوا عليها إثر هجوم يهودي" (كنفاني، 1998: 51)

"When he left the army and joined **the Free Fighters** ... That was why the **commandos** in Al-Tira invited him to drive an old armored car that the village had captured after a Jewish attack" (translated by Hilary Kilpatrick, 1999: 32)

Kilpatrick's first translation of the word "مجاهدين" as "free fighters" is to some extent acceptable, because Palestinian "مجاهدين", at the time when *Rijaal Fi Al-Shams* was written, were more or less free fighters who fought for the freedom of their homeland. However, if Kilpatrick rendered the term "مجاهدين" literally as "Jihadists" the reader might be confused with the different meanings and connotations behind the term "Jihaad" which may imply the meaning of fighting for one's religion. In a contemporary context, or worse, the concept "Jihaad" may involve terrorism because of the constant stereotyping of Islamic Jihadists in the Western media.

However, the present researcher finds Kilpatrick's second translation of this word as "commandos" weak. According to Cambridge online Dictionary, "commandos" refers to "a small group of soldiers that are specially trained to make attacks on enemy areas that are very dangerous or difficult to attack". Taking the historical context of Kanafaani's novella into account, Palestinian free fighters were neither organized nor specially trained to fight in battles to be called "commandos". In fact, the first time Palestinians became united in terms of one singular military and political representative after the Nakba was in 1964 when the Palestine Liberation Organization was established. The goal of this movement was the liberation of Palestine through armed struggle, a mission which lied heavy on the shoulders of its members of Palestinian fighters who were referred to as "fidaa'iyyeen".

Therefore, the present researcher prefers to use one of two terms as functional equivalences of the term "مجاهدي" either Kilpatrick's "free

fighters" or the term "defenders". In view of the fact that Palestinians, back when *Rijaal Fi Al-Shams* was written in 1963, were not trained soldiers or commandos, as Kilpatrick suggested, but ordinary people who rebelled against an unbearable and unjust situation and have chosen to defend themselves and their homeland. Both terms imply the meaning of resistance against injustice and refer to those who has chosen to protect their own land against an occupation or an unfair organization without being specially trained to fight in battles which is the case with Palestinians in the current context.

#### **4.5 Terms of Address**

Terms of address are "linguistic forms that are used in addressing others to attract their attention or for referring to them in the course of a conversation" (Keshavarz, 2001: 6). They are used to show respect or to reflect someone's class or position in society. According to Shehab (2004), these terms are

part of the social function of any language. They give information about the interlocutors, the social status of the addressor and that of the addressee; the relation that holds between both participants as well as the attitude they both have toward one another. (ibid: 310)

In his paper about the translatability of terms of address in Najib Mahfouz's *Ziqaq Al-Midaq* into English, Shehab (2004: 311) uses Levinson's (1983) classification to differentiate two types of terms of address, the absolute and relational. The former terms of address are used when "the addressee earns the right to receive one title of address over

another. Put differently, a term of address is issued in light of real present qualities assigned to the addressee (at the time of speaking)". On the other hand, relational terms of address are not used to mark the real present qualities ascribed to the addressee, but rather, they are used merely for social purposes. More importantly, relational terms of address have drifted from their denotational signification and acquired a new connotational signification, which is initiated for social purposes". (ibid)

Accordingly, the term "أستاذ" which has been mentioned in Kanafaani's novella as an honorific term that precedes the name of the village teacher is used in its absolute sense; it refers to a "teacher" or a "professor" who possesses a degree in education and whose job is to teach people as it appears clearly in this context:

"كان الأستاذ سليم واقفاً أمام التلميذ الصغير وكان يصيح بأعلى صوته وهو يهز عصاه

الرفيعة." (كنفاني، 1998: 12)

"**Ustaz** Selim was standing in front of the young pupil, shouting at the top of his voice as he shook his thin stick." (translated by Hilary Kilpatrick, 1999: 10)

The honorific title "أستاذ" is commonly used in Arabic culture either to address a white-collar/ educated man, usually, a teacher, an instructor or a professor (the absolute meaning), or as an expression of respect to address a man who is usually superior to the speaker (the relational meaning). Parkinson (1985: 131) adds a third usage of this term, which "involves the use of any high term to attack an addressee who does not

deserve to receive it"; in such case, the term is employed sarcastically. Thus, we can argue that the first usage of this term is the only absolute one while the other two are relational.

In Kanafaani's *Rijaal Fi Al-Shams*, the speaker actually uses the term "أستاذ" to refer to a school teacher hence it is used in the absolute sense. However, Kilpatrick transliterates the term "أستاذ" as if it is a proper name in an attempt to keep the social value of the ST, but she completely ignores the TL audience who might need an explanation. Kilpatrick could have easily translated the word "أستاذ" into "teacher", "Master", or "Mr." in order to have a more consistent translation that the TL audience would easily grasp. Furthermore, using transference as a translation strategy is preferable when no recognized translation exists in the TL which is not the case here. When translating terms of address like "مختار" or "إمام", the translator may find such terms a bit confusing since such words have cultural meanings that can be found in the Arabic culture in specific.

The term "مختار" has been used a long time ago in Palestinian villages. It is still used in some villages these days, and it only implies respect to the addressee. In other words, the symbolic place of the "Mokhtaar" has greatly diminished since 1948. Villagers used to choose a man who is known for his wisdom, intelligence, and ancestry and call him a "Mokhtaar" who becomes the local chief of that village and does many tasks like declaring laws and connecting the villagers with the government. Davis (2011:216) points out that:

The Mukhtar's job changed over time, but in addition to registering birth and deaths, and collecting and allocating taxes, he served as liaison to the central authority, and his duties included signing official documents such as land transfers, bills of sale, and so on.

Thus, the "Mokhtaar" is somehow similar to a town's "sheriff" in the West. On the other hand, "إمام" is "the prayer leader of a mosque" ("Merriam Webster Dictionary," n.d.). He leads people in Islamic prayers, preaches them, and gives them religious guidance. These two terms of address are used in Kanafaani's novella to refer to two individuals; each of them has his own position in the society and is well-known in the SL culture.

"- وسوف تؤم الناس يوم الجمعة.. أليس كذلك؟..."

وأجاب الأستاذ سليم ببساطة:

- "كلا، إنني أستاذ ولست إماماً."

قال له المختار:

- "وما الفرق؟ لقد كان أستاذنا إماماً."

- "كان أستاذ كتاب، أنا أستاذ مدرسة.."" (كنفاني، 1998: 13)

"- And you will lead the prayers on Friday, won't you?

- No, I'm a teacher, not an **imam**. I can't lead the prayers.

The **headman** said to him:

-What's the difference? Our teacher was an imam.

-He was **a teacher in a Quran school**, but I teach in a secular school."  
(translated by Hilary Kilpatrick, 1999: 23)

In this example, Kilpatrick uses borrowing, which is a transference strategy, to translate the word "إمام" into "ʔimaam" in order to keep the cultural significance of the SL culture. Ivir (1987: 38) states that "since there is no equivalent term that matches the source word in the TL, this strategy transfers an expression from the SL into the TL without any adaptation." This can be regarded as a good translation strategy when translating terms that refer to cultural items which cannot be found in the TL culture.

However, the term "مختار" is substituted by using the cultural equivalence "headman", which according to Collins online Dictionary literally means "the chief or leader of a tribe in a village". The terms "headman" and "مختار" share many certain aspects but vary in different social contexts. The term "مختار" is usually chosen by people of the village, hence the title "Mokhtaar", which literally means "the chosen one". He is a valuable person whom people respect and whose decisions are valued.

Integral to the Arabic culture, the term "مختار" has been introduced in lots of ancient Palestinian literary stories and folk songs where this term of address sustains its use without substitution. Thus, the present researcher believes that Kilpatrick should have adopted the same translation strategy that she uses to translate the term "إمام" which is transference to render the term "مختار" as "Mokhtaar". She could also illustrate the term in the form of

a footnote or an endnote to explain its meaning to the TL audience so that no misunderstanding would occur.

Another translation strategy is used in the above example while translating the term "أستاذ كتاب" which is translated into "a teacher in a Qur'an school" by using descriptive equivalence. Here, Newmark (1988) argues that descriptive equivalence can also be referred to as lexicalization strategy which means using more words to clarify the meaning. Kilpatrick here renders the cultural term by clarifying the meaning for the TL audience. Such an addition is vital for understanding the meaning, but unfortunately using this strategy without good knowledge of the ST background and the contextual implications may lead to vague and unsuccessful translation. In other words, "أستاذ كتاب" according to the context in which it is mentioned, is the one who teaches Qurʾaan and recites Qurʾaanic verses principally, not a teacher in a Qurʾaan school.

The Arabic culture is rich in using politeness formulas that are popular among people in everyday spoken and written language. Terms of address like "أخ" and "عم" are very familiar in usage when respectfully addressing a person. "عم" which literally means "uncle" is usually used to address someone who is older than the speaker, whereas "أخ" literally means "brother" and is employed to address someone who falls into the speaker's same age group. Palestinians tend to apply kinship terms that are usually employed to address a family member as a form of politeness. According to Abuamsha (2010: 79), "the kinship terms have been extended beyond their primary use, in that address terms for father, mother, siblings,

aunt, uncle, and grandparents do not necessarily correspond to the biological kin with the addressee". Kanafaani uses the previously mentioned terms in his novella when the characters were discussing the deal they would strike with the smuggler who was going to smuggle them into Kuwait:

- "ما رأي الشباب؟"

لم يجب أحد، فأكد أسعد من جديد

ما رأي العم أبو قيس؟

- الرأي رأيكم

- ما رأيك يا مروان؟

..... قال أبو قيس، الأخ أسعد يحكي الحق، يجب أن نكون على بينة من الأمر. وكما يقول المثل، ما يبدأ بالشرط ينتهي بالرضا. " (كنفاني، 1998: 49-50)

- What do the others think?

Nobody answered, so Asaad repeated the question.

- What does **Abu-Qais** think?

Abu Qais replied, "I think as you do."

What's your opinion, Marwan?

... Abu Qais remarked, "**Asaad**'s quite right, we must be quit dear about things. If you start by making conditions, you end up satisfied, as the saying goes.'" (translated by Hilary Kilpatrick, 1999: 31)

The usage of address terms such as "أخ" and "عم" in the Arabic culture serves different purposes; they express respect and appreciation toward the hearer, and in the case of "أخ", the term may also show solidarity, belonging, and in-group membership. However, Kilpatrick uses omission as a translation strategy in order to avoid misunderstanding that might emerge when using positive politeness markers like "uncle" or "brother" since the TL audience may think that people in the text are actual relatives. Otherwise, the translator could have used footnotes to explain such point instead of totally dropping the expressions, or she could have used alternatives like "Mr." to sound more natural.

Later in the novella, Kilpatrick uses a different translation technique namely functional equivalence to deal with the term "أخ" as it appears once again in the text. Yet, this time the term is not used as a polite honorific title that precedes someone's name but as a noun in the vocative form to cordially address another fellow:

"يا أخي، يا روجي لا أحد يجبرك على الالتصاق هنا." (كنفاني، 1998: 34)

"My **friend!** my dear friend! no one's forcing you to stay here." (translated by Hilary Kilpatrick, 1999: 22)

In a collective society where the family is the most significant element, Arabs consider addressing a man as a family member a good way to establish trust and confidence with him, but it is not the case in the Western individualistic culture where people are expected to fulfill their

own goals regardless of societal and familial demands. There, family relations are less appreciated by people, and thus, friendship relations can easily substitute family and blood kinsmen. Therefore, Kilpatrick uses a domestication technique as she translates "أخي" here into "friend"; she replaces it with a totally different alternative to make the text more familiar to the TL audience and to avoid confusion about the characters' relationship. Thus, she delivers the same function that the term "أخ" had achieved in the SL to the TL.

#### **4.6 Similes and Metaphorical Expressions:**

A figure of speech is basically "an expression or word that is used with a metaphorical rather than a literal meaning." ("Collins online Dictionary," n.d.). Figures of speech display shades of meaning and serve to express the writer's feelings and purpose of writing; they bring words to life and invite the audience to grasp the intended meaning while enjoying the beauty of the language.

There are many forms of figurative language such as metaphors, similes, personifications, hyperbole, and idioms. In his novella, Kanafaani extensively uses metaphors. According to Cambridge Online Dictionary, a metaphor is "an expression, often found in literature that describes a person or object by referring to something that is considered to have similar characteristics to that person or object". Kanafaani, for example, uses many metaphors in which people are compared to animals:

"وقفك الله يا مروان يا سبيع" (كنفاني، 1998: 47)

"May God send you success, Marwan, **you brave boy**" (translated by Hilary Kilpatrick, 1999: 30)

Here, Marwaan's father was encouraging his son to move forward in his plan to travel to Kuwait for work, and as his son was barely sixteen, the father was overwhelmed by his son's courage and thus he likened him to a lion, which is generally a common way to describe a brave person whether in the English or Arabic culture. On the other hand, the novella offers other examples in which characters are negatively compared to other animals. Here, Kanafaani uses the symbol of a dog which has different implications in both Arabic and English:

"ليس يدري كيف أجاز لنفسه أن يصف أباه بأنه مجرد كلب منحط." (كنفاني، 1998: 39)

"He didn't know how he had allowed himself to describe his father as nothing but depraved **beast.**" (translated by Hilary Kilpatrick, 1999: 23)

To most Muslims it is considered an insult to compare a person to a dog, while it does not sound insulting in Western Culture. In fact, the Western cultural representation of dogs shifted from visual depictions of dogs as "domestic animals to animal companions, even the animal family member"(Rothfels, 2002: 37). However, in Western culture it can be considered abusive when calling the person "a son of a bitch" which is a common insult there.

Since metaphors are directly tied to the source culture, they are difficult to translate. Newmark (1988), therefore, suggests seven strategies for translating metaphorical expressions as cited by Al Salem (2014). For Newmark, the translator can reproduce the same image in the TL, replace the image in the SL with a standard TL image, translate the metaphor by a simile maintaining the image, translate the metaphor by a simile plus sense, convert the metaphor to sense, translate the metaphor by the same metaphor combined with sense, or delete the metaphor completely.

In the first example, Kilpatrick uses Newmark's fifth strategy to translate the term "سبع" by converting the metaphor to sense, which according to Newmark is "the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image" (1988: 105). However, the image of comparing a brave man to a lion is common in both source and target cultures. Thus, despite the fact that Kilpatrick has the choice to translate the term literally as "you are a lion", she keeps the sense and connotative meaning of the metaphor and drops it completely by rendering it into "you brave boy". The present researcher believes that this can be considered as a loss of translation because the translator could have simply kept a beautiful figure of speech that can be easily understood by the TL audience.

Kilpatrick, moreover, uses the second strategy to render the word "كلب" by replacing the SL image with a standard TL image that does not clash with the TL culture, and by image Newmark means "the picture conjured up by the metaphor" (ibid: 105). However, in this example, the

translator replaces the SL metaphor with a totally new one in order to have the same influence on the TL audience since "كلب" "dog" is not a commonly used insult in the TL culture. Here, the translator has to be more innovative and search for the closest equivalence that can deliver the closest connotative meaning of the term, to have the expected impact on the TL audience. Hence, Kilpatrick replaces the term with "beast" which does the job in keeping the sense and image of the metaphor.

Another example from Kanafaani's novella displays another important figure of speech, which is simile:

"كأن الحياة شربة لبن" (كنفاني، 1998: 19)

"As though life were **like eating yogurt**" (translated by Hilary Kilpatrick, 1999: 14)

A simile, first of all, is "is a type of figurative language that describes something by comparing it to something else with the words like or as" ("Underwood," n.d.). Like metaphors, translating similes can be a difficult task since most similes are directly tied to a specific culture and used intensively by its people. In this case, literal translation may not express the same feelings and may cause misinterpretation in the TL culture. Larson (1984: 250) explains that "not all the similes can be easily understood and they usually cannot be translated literally[sic]." Thus, the translator needs to be more creative and accurate in his/her translation.

Pierini (2007: 31) suggests six strategies to translate similes; literal translation, replacement, reduction, retention with explication, replacement with a gloss, and omission.

In the Arabic culture, people use expressions like "شربة مي" "like drinking water" or "شربة لبن" "like eating yogurt" to describe the simplicity and ease of doing something while people in English-speaking countries might use expressions like "piece of cake" or "easy as ABC" to express the same meaning. In the above example, the translator translates the expression literally and uses a foreignization strategy, which may sound odd for the TL audience, while the present researcher suggests the use of a domestication strategy for sake of performing a sound and natural rendition of simile in the TL. Expressions like "easy as ABC" or "a piece of cake" can be good alternatives for the literal translation as these alternatives sound natural to the TL audience, and at the same time, they leave the same impact that the original had on the SL audience.

Another simile from Kanafaani's novella is the expression "كالآخرة" which literally means "like the life after death" or "like the hereafter", but in this example, the context gives an insight into the intended meaning, which can help to determine the translation strategy to be used:

"سأفتح لكم باب الخزان.. هاها سيكون الطقس كالآخرة، هناك في الداخل." (كنفاني، 1998:

(66

"I'll open the cover of the tank for you. Ha! The climate will be **like the next world** inside there." (translated by Hilary Kilpatrick, 1999: 40)

The context of this example takes us to the time when Abul-Khaizuraan, the smuggler, promised Abu-Qais, ʔasʔad, and Marwaan to smuggle them to Kuwait by hiding them in the tank of his lorry, where the temperature was unbearably high, and where the three of them suffocated and died in the heat of the lorry tank at the end. When Abul-Khaizuraan said that the tank would be like "الأخرة", he did not mean "the next world", "the afterlife" or "heaven"; he simply meant that it would be like "hell" because it was extremely hot there to the extent that it eventually led to their death. Therefore, the present researcher suggests taking the context into consideration and ,hence, applying the pragmatic equivalence "hell" instead of literal translation in order to avoid misunderstanding and deliver the inferred meaning of the SL expression.

After analyzing the data based on the preceding discussion, we conclude, therefore that social, cultural and religious differences between the source and target languages make it difficult to translate culture-bound expressions. Thus, the translator must be familiar with both languages and cultures to find the best match in terms of connotation especially when the concept that needs to be translated does not exist in the target language as the case with the term "كوفية".

**Chapter Five**  
**Findings, Conclusions and**  
**Recommendations**

## **Chapter Five**

### **Findings, Conclusions and Recommendations**

#### **5.1 Findings of the Study**

The current study provides a survey of the major problems of translating Arabic culture-bound expressions into English in Kanafaani's *Rijaal Fi Al-Shams*. It argues that culture-bound expressions are an integral part of understanding the SL text and translating it well; that is, transferring it in a way that TL readers would recognize it as natural and acceptable. This study also stresses the urgent need of translator's openness on the SLC, and the TLC as well.

Moreover, the study clarifies the strategies used to overcome such problems in an attempt to determine the translatability of such expressions into English and to suggest some alternative translations for those that seem to be translated incorrectly or those that may have better translations.

After analyzing the data, the results answer the study questions given earlier as follows:

At the outset, we asked what problems and barriers that the translator encounters while translating culture-bound expressions in Kanafaani's *Rijaal Fi Al-Shams* from Arabic into English. Throughout the study, the researcher has noticed some translation problems that emerged while translating culture-bound expressions. One of the main problems is the translator's (Kilpatrick) inexperience of the different cultural connotations of these expressions that are probably caused by the translator's

unfamiliarity with the SL culture or the ambiguity of the culture-bound expression itself. Thus, in order to preserve the cultural implications of the ST, some additions, explanations, or modulations were needed to be brought to the TT while taking into consideration the TL audience expectations.

Moreover, one of the noteworthy barriers that the translator encounters while translating culture-bound expressions is the translator's unfamiliarity with the best translation strategy to use, and thus the failure to deliver the appropriate functional and pragmatic equivalents<sup>1</sup>. Kilpatrick (1999) used a variety of translation strategies that range from literal translations to transference, as well as different kinds of equivalences. Despite the fact that she successfully rendered some cultural terms from Arabic into English, she failed to achieve the exact meaning Kanafaani meant or the symbolism he had portrayed frequently. Kilpatrick relied on literal translation to translate many of the culture-bound expressions in the novella especially in the translation of similes and metaphoric expressions.

Another question was about the type of equivalence that the translator opts for when rendering such expressions (Nida's formal or dynamic equivalence), and whether she succeeds\fails in achieving the most suitable equivalence while rendering them. The results indicated that achieving the right TL equivalence for the culture-bound expressions in the text was inadequate in many cases. Finding the right equivalence is not an

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<sup>1</sup> Taking the historical context of Kilpatrick's translation into consideration, Kilpatrick perhaps was not aware of the many translation theories that different scholars suggested since the time of translating *Rijaal Fi Al-Shams* in 1999.

easy task, especially when translating cultural terms that are heavily attached to the SLC; thus, it requires a good understanding of the SLC and the SL itself and a better knowledge of the TLC and the TL as well.

Kilpatrick (1999) used both Nida's "formal" and "dynamic" equivalences. She used the formal one to keep the SL elements like when translating "الفايحة" literally into "al-Faatiha" while adding a footnote to explain its meaning. She also employed the dynamic one like using the phrase "you're very kind" as a translation for "بارك الله فيك" in order to achieve the same influence on the TL audience as the ST had on the SL audience.

On the other hand, Kilpatrick (1999) used the wrong equivalence many times because of her unawareness of the ST intended meaning and different connotations. For instance, she used literal translation –a formal equivalence- to translate the phrase "رحمة الله عليه" as "the mercy of God be upon him" which may be considered an inadequate translation as has been explained in the analysis<sup>1</sup>.

Furthermore, another example can be helpful here which is the translation of the word "كوفية". An item with rich cultural connotations and history that should not be neglected has been translated by using a dynamic equivalence and has been rendered as "headdress". The use of this equivalence is not necessarily wrong but it does not give the exact meaning of the original. The term "headdress" can be any kind of headdress, a hat,

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<sup>1</sup> Pages: 58-60

or a cap, but the "Kufiyyah" is rather a specific type of headdress that is more exact and has its own cultural meaning in Palestinian history. Thus, a "formal", or as Newmark (1988) terms, a "semantic translation" could be more suitable here, hence the suggestion of the use of transference as a translation technique and rendering the term "كوفية" as "Kufiyyah".

In a nutshell, we can conclude that while dealing with culture-bound expressions there is no exact equivalence, especially when translating a term that does not exist in the TLC. Thus, it depends on the translator's creativity, and knowledge of both languages and cultures to decide the best equivalence in terms of connotation.

As for the translation strategies that are employed when translating such expressions, and the strategies that the translator could have followed to be more adequate the following table provides all of the examples analyzed in the novella besides the translation strategies that have been used:

<b>Culture-bound expressions' type</b>	<b>The original expression</b>	<b>Kilpatrick translation</b>	<b>Strategy adopted</b>	<b>The researcher's suggestions</b>
Material expressions	كُوفِيَّة	Headdress	Functional equivalence	Transference "Kufiyyah"
	ديوانية	Reception room	Functional equivalence	Transference "Deewanyya"
	نَزْجِيلَة	Gurgling water pipe	Descriptive equivalence	Cultural equivalence "Hookah\ Shisha"
	خبز	A living	Pragmatic equivalence	Cultural equivalence "bread and butter"
Social expressions	يتفلسف	Talking rubbish	Pragmatic equivalence	Pragmatic equivalence "speaking nonsense"
	يا سلام	Good heavens	Pragmatic equivalence	Pragmatic equivalence "oh, God"
	يا حرام	-it's disgraceful\ terrible	cultural substitution	Cultural substitution "it isn't appropriate\ be reasonable"
	يلعن أبوك، يلعن أهلك	Damn your father, damn your forefathers	Literal translation	Cultural substitution "damn you\go to hell"
Religious expressions	بارك الله فيك	You're very kind	Cultural substitution	Functional equivalence "no, thanks"
	يا لعنة الله تتصب عليك	the curse of almighty God, who doesn't exist anywhere, be visited upon you	Literal translation+ Addition	No addition needed
	الفاطحة	The Fatiha	Couplet "Transliteration+ footnote"	Additional information needed in the footnote "Faatiha"
	يا رحمة الله عليك	The mercy of God be upon you	Literal translation	Cultural equivalence "rest in peace"
	مجاهدين	Free fighters\ commandos	Functional equivalence	Functional equivalence "defenders"

<b>Culture-bound expressions' type</b>	<b>The original expression</b>	<b>Kilpatrick translation</b>	<b>Strategy adopted</b>	<b>The researcher's suggestions</b>
Terms of address	الأستاذ	Ustaz	Transliteration	Functional equivalence "Mr."
	المختار	The headman	Cultural substitution	Transference "Mokhtaar"
	إمام	Imam	Transliteration	Transliteration "ʔimaam"
	أستاذ كتاب	A teacher in Qur'an school	Descriptive equivalence	More clarified descriptive equivalence
	العم أبو قيس	Abu Qais	Omission	Functional equivalence "Mr."+ footnote
	الأخ أسعد	As'ad	Omission	Functional equivalence "Mr."+ footnote
	يا أخي يا روي	My friend my dear friend	Functional equivalence	-----
Similes and metaphorical expressions	يا سبع	You brave boy	Conversion of metaphor to sense	Literal translation "you are a lion"
	كلب	Beast	Replacing metaphor by a similar image	-----
	شربة لبن	Like eating yogurt	Literal translation	Cultural equivalence "easy as ABC" "a piece of cake"
	كالآخرة	Like the next world	Literal translation	Functional equivalence "Like hell"

## 5.2 Conclusions

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

1. After analyzing the presented examples, the researcher has come up with the conclusion that everything is translatable, but nothing is

perfectly translated. The translator's mission is not an easy job since s/he is not only translating words and sentences but also connecting cultures. Therefore, the translator must obtain ample knowledge of both cultures and languages s/he translates to and from. In a nut shell, despite the difficulty of translating culture-bound expressions, the translation itself is possible as long as the translator has enough efficiency, proficiency, and competence.

2. The existence of cultural gaps between English and Arabic made the process of translating culture-bound expressions from Arabic into English a challenge to translators whose job is to narrow down these gaps.
3. The translator should use different translation strategies to provide the TL audience with the missing background knowledge, taking into account that the translator is the one responsible for determining how much knowledge should be delivered, and thus, s/he has to make sure that the TL audience is generally just as well-informed as the SL one.
4. The translator's awareness of the implications behind cultural expressions plays a vital role in his/her ability to translate them accurately.
5. Translating culture-bound expressions adequately requires the translator to be acquainted with both the context and the connotative meanings of SL terms.

6. Kanafaani's *Rijaal Fi Al-Shams* is full of culture-bound expressions that reflect a great deal of Arab and Palestinian mentality, convictions, and beliefs; it is rich material for those who study the Arabic language as a foreign tongue interested in the Palestinian culture or even enjoy reading literature. However, it is important to understand the fact that the Palestinian culture is not "ترجييلة" or "مختار", it is an unprecedented human experience; a bitter experience for a people who have been uprooted from their homeland. Thus, a broad understanding of the historical context of the novella is vital in order to be able to convey both the literal meaning and the connotations associated with it.

### **5.3 Recommendations**

- 1) More research studies should be conducted on Kanafaani's works like *The Land of Sad Oranges* (1962) and *All That's Left to You* (1966) since all of his works are rich in culture-bound expressions that are worthy of studying.
- 2) Translators of literary works, in general, are supposed to fully understand the text they are translating, both SL and TL, the context of the ST, the SLC, and the TLC.
- 3) Translators of culture-bound expressions should take into account that the TL readers' experiences differ from those of SL readers.
- 4) Translators of culture-bound expressions should have sufficient knowledge in both STC and TTC.

- 5) Assigning more training courses that address cultural peculiarities and training translators how to render "culture-bound expressions" from Arabic into English are a must.

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جامعة النجاح الوطنية  
كلية الدراسات العليا

# إمكانية ترجمة المصطلحات الثقافية في رواية (رجال في الشمس) من العربية إلى الإنجليزية

إعداد

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إشراف

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د. محمد حمدان

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

2019م

ب

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الملخص

تتناول هذه الدراسة إشكالية ترجمة المصطلحات الثقافية في رواية "رجال في الشمس" للروائي الفلسطيني غسان كنفاني. حيث تركز هذه الدراسة على أهمية المصطلحات الثقافية كجزء لا يتجزأ من نص اللغة الأصل، وعامل أساسي في فهمه وترجمته بشكل صحيح. علاوة على ذلك، تلقي هذه الدراسة الضوء على الاستراتيجيات المستخدمة في التغلب على هذه الإشكالية كمحاولة لتحديد قابلية ترجمة هذه المصطلحات إلى اللغة الإنجليزية واقتراح بعض الترجمات البديلة لتلك التي لم تترجم بشكل جيد أو قد يكون لها ترجمات أخرى مستحسنة.

استخدمت الباحثة منهجاً وصفيًا تحليليًا في محاولة لتحقيق الغرض من هذه الدراسة، حيث جمعت مجموعة من المصطلحات الثقافية التي تبين صعوبة ترجمتها على مترجمي الأدب العربي إلى الإنجليزية، ثم وصفتها، وقارنتها مع ترجماتها، وبعد ذلك أجرت تحليلًا عميقاً للخيارات المعجمية والنحوية والأسلوبية التي اختارها المترجم من أجل تحديد الآليات المستخدمة لنقل هذه المصطلحات، و في النهاية اقترحت الباحثة بعض البدائل لتلك الترجمات التي لم يفلح المترجم في أدائها بشكل جيد.

وفي ختام الأطروحة يتبين لنا أن ترجمة المصطلحات الثقافية صعب للغاية بسبب وجود فجوات ثقافية بين اللغات، لذلك تشير الدراسة إلى أهمية معرفة المترجم بإستراتيجيات الترجمة وأنواع المكافئ الثقافي الذي يجب استخدامه، كما ويتوجب على المترجم أن يمتلك معرفة وافرة بكل من لغة المصدر واللغة المستهدفة وثقافة كليهما بالإضافة إلى ضرورة فهم المعاني الضمنية التي تحتويها النصوص الثقافية والأدبية المختلفة.