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Cultural and Linguistic Challenges in Translating Folk Songs

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This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Applied Linguistics and Translation, Faculty of Graduate Studies, An-Najah National University, Nablus, Palestine.
2019

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Dedication

To my great nation, Palestine, which stands deep in the innermost of my

heart,

To the Nakba wounds, the voice of freedom, and the refugees' memory,

To my Parents, who taught me that success needs persistence and

insistence,

To my wonderful husband, the candle that lightens up my life,

I dedicate this work.

Acknowledgements

In the name of Allah, the most merciful, the most compassionate, and peace be upon our Prophet Mohammed, his kin and kith.

First and foremost, I wish to express my gratitude to Almighty Allah for giving me the strength, health, and patience to do this humble dissertation. My sincere appreciation and heartfelt gratitude are also due to both Dr. Ruqayyeh Herzallah & Dr. Ahmad Qabaha for their valuable guidance and continuous support throughout the process of writing my thesis. Thanks for both of them for granting me the honor to be one of their students.

Special gratitude goes to Dr. Bilal Hamamra for his encouragement, since he was a real motivation for me to reach this point, and Dr. Mahmoud Shretih, my external examiner, for his comments which contributed to the improvement of this work.

I shall never forget my amazing family the most precious people in the world, my mom and dad, my sisters, my brother, my beloved husband, Amjad, for their endless love; and my parents in law for their encouragement and enthusiasm.

Once more, I thank my colleagues and friends for being good listeners. Last but not least, thanks to every single person who annoyed me with a single word that broken me and made me stronger to continue towards my aim.

To each one of the above, I could not make it without you, so that thank you from the innermost of my heart, I LOVE YOU ALL.

الإقرار

أنا الموقعة أدناه، مقدمة الرسالة التي تحمل العنوان:

التحديات الثقافية واللغوية في ترجمة الأغاني الفلكلورية

Cultural and Linguistic Challenges
in Translating Folk Songs

اقر بأن ما اشتملت عليه هذه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وان هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي أو بحثي 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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List of Abbreviations

ST: Source Text

TT: Target Text

SL: Source Language

TL: Target Language

SR: Source Reader

TR: Target Reader

SC: Source Culture

TC: Target Culture

Key to transliteration of Arabic letters and sounds

Arabic Letters	Name	English transliteration
ء	Hamza	ʔ
أ	alif	a
ب	bā'	b
ت	tā'	t
ث	thā'	θ
ج	Jīm	j
ح	ḥā'	ḥ
خ	khā'	x
د	dāl	d
ذ	dhal	ð
ر	rā'	r
ز	zayn/zāy	z
س	sīn	s
ش	shin	š
ص	ṣād	ṣ
ض	ḍād	ḍ
ط	ṭā'	ṭ
ظ	ẓā'	ẓ
ع	'ayn	ʕ
غ	ghayn	ġ/ɣ
ف	fā'	f
ق	qāf	q
ك	kāf	k
ل	lām	l
م	mīm	m
ن	nūn	n
هـ	hā'	h
و	wāw	u, w
ي	yā'	i, y
ى	alif maqsura	ā
◌َ ،ة، ـة	tā' marbūṭah	a, ah, at
آ	alif madda	āʔ

Retrieved from: https://fc.lc/BtIGtrj.

Cultural Challenges in Translating Folk Songs
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Abstract

This thesis investigates the translators' tendency towards domesticating or foreignizing folk songs, and it discusses the problem of the translation of culture-specific terms through analyzing the translated folk songs: "From ʕakka Prison," "Ẓariif Aṭ-ṭuul," and "Layya w Layya." Moreover, the linguistic aspects of the folkloric genre in general, and folk songs, in particular, are analyzed. The study also sheds light on the translation of the poetic features, sound devices, and figurative language in the selected folk songs.

First of all, all culture-specific terms are identified and classified based on Baker's (1992) classification of cultural categories. Secondly, cultural terms are examined to identify which one of Newmark's (1988) strategies is applied in the translation of each term. Thirdly, the number of occurrences for each strategy is calculated and grouped under Venuti's (1995) model of domestication and foreignization. Finally, the percentage of domestication strategies, compared to those of foreignization, is calculated.

The results of this study revealed that translators tend to foreignize more than to domesticate culture-specific items in the translation of the

three folk songs under study. Furthermore, translators translate culturally more than linguistically, so they sacrifice the form for the benefit of the content, and this causes a second genre shift. The translation of the three folk songs transmit a cultural idea, not a folklore of a nation.

Chapter One

1.1 Introduction:

Folklore and Nationalism:

According to Meyer Abrams (2013: 138), folklore is "the collective name applied to sayings, verbal compositions, and social rituals that have been handed down solely" primarily by words of mouth rather than written words. Folklore includes proverbs, tales, riddles, legends, spells, songs, and nursery rhymes.

Every nation has its own folklore, and its people feel proud of it because it is not merely a heritage. The Palestinian folklore, for example, inspires Palestinians to struggle for self-determination. Majdi Shomali (2012: n.p) asserts that folklore is "playing a role in raising morale, expressing the harsh realities of the present, and maintaining hope" by showing that oppression will go away and justice will prevail. For instance, Palestinians sing for their land, in their weddings, to the captives in the Israeli jails, to their martyrs, against oppression, for their victory, for their struggle for national independence and freedom. As soon as they hear folk songs, they practice their habits. Within minutes, they form dabke lines, the Palestinian line dance. Both the folkloric words alongside Palestinian music create a great desire. In fact, it is a type of dancing but it is also a way to demonstrate. By stomping hard on the ground, Palestinians refuse and put everything under their angry feet. Stomping hard on the ground in the dabke means that this land is ours; we stomp loud again that even

though you materially destroyed us; our heritage cannot be reached because it is in our hearts. You stole our land, but you will never be able to get us rid of our culture.

David McDonald (2013: 20) says that when Palestinian stomp their feet, they say that no matter how far they have been scattered, Palestine will always remain in their hearts. In other words, folklore is an important concept of nationalism which is defined as "a state of mind, in which the supreme loyalty of the individual is felt to be due to the nation state" (Kohn, 1965:9). Indeed, folklore is not an invention of a moment since the situation and environment of the Palestinians themselves influence them to decide the type and subject of folklore they use. Farah Alkhammash (2014: 13) mentions that folklore "has the power to keep the Palestinian connected to his/her past, land, dreams, aspirations, and roots, boosting his/her sense of belonging" or memory following the trauma of the 1948 Nakba after which hundreds of thousands of Palestinians became refugees. Folklore retrieves the memory of the past of those people who "create Palestine in the music when they sing loud enough and strong enough" (McDonald, 2013: 17). Although Palestinians live far away from their homeland, they still have the power to retain the collective memory and gather themselves by singing folk songs that call for actions such as demonstrating, denouncing, or denying. These integrated actions are signs of belonging and recognition.

The expulsion of Palestinians from their homeland to which they still cannot return was an attempt to obliterate Palestinians and their culture. Therefore, the best reaction to such settler-colonial aspiration is to revive the Palestinian folklore and to make the Palestinian voice louder and heard by the whole world. Because translation is a means of transferring culture, folklore should be translated and transmitted to the whole world. Alkhammash (2014: 5) asserts that "to fight forgetfulness and denial, some folklorists have sought to collect, document, analyze and translate pre-1948 Palestinian folklore".

The folkloric song mostly narrates an immortal story or event of love, sacrifice, oppression, suffering, occupation, and patriotism. "From ʕakka Prison," "Ẓariif aṭ-ṭuul," and "Layya w Layya" are three of the famous Palestinian folk songs that were stories before becoming songs. For example, singers sing "Ẓariif aṭ-ṭuul," which is literally translated into "Oh tall and slender one" (McDonald 2013: 65) to praise the physical characteristics of the beloved who is tall and elegant who has a pretty smile and wide eyes and so on; however, to "avoid transgressing the boundaries of socially acceptable behavior and decorum, poets routinely craft elaborate metaphors and double entendre to best communicate their message." Other topics may include courtship, flirtation, family disagreements. Later on, the texts of the song become more politicized, discussing the difficulties of exile, occupation, and life of the refugees so that "Ẓariif aṭ-ṭuul," becomes a symbol of a Palestinian guy who embodies the masculine traits of heroism who performs several tasks simultaneously.

Turning back to the definition of folklore, one notices that proverbs become tales, and tales become legends, and legends become riddles and so on. Relating this to translation, it is found that there is a series of translations as well as a variety of translations from orality to literacy because these forms of folklore move orally, but now they are moved by reading them. Hence, as a part of art translation, translating folklore is a complex activity, and the complexity comes from its function as a way to communicate across cultures. Translation is sometimes defined as a linguistic process without paying attention to the fact that language is an expression of culture. Eugene Nida (2000: 130) believes that culture causes "many more severe complications for the translator than do differences in language structure." The distance between two different cultures poses many problems for the translator. One of the problems, as Mona Baker (1992: 21) suggests, is "The Culture-Specific Concepts." This follows the fact that some words, phrases, and items are so deeply rooted in their SC that they have no equivalent in the TC. When it comes to discussing the problems of equivalence in translation, Nida (1964: 130) asserts that "differences between cultures may cause more severe complications for the translator than do differences" in language structure. The translator who expresses a great amount of creativity during the process of translation is considered the key factor in this activity (Lambert, 1998: 130); hence, it is the translator's mission to deal with the cultural items by finding almost the identical equivalents which transfer these cultural concepts successfully to the target language.

Many texts when translated demand entire transfer into the target language culture if they convey a certain message such as preserving the cultural identity of the text itself. For example, the "improvised-sung folklore poetry of the Palestinians" (Sabit 1982) has its own features which must be preserved in translation to transmit the cultural identity to the target culture; nonetheless, it would be like any other text without having any aesthetic features or cultural purpose. This is another challenge in translation.

The folk songs are also full of proper names such as the names of the martyrs, places, and events that the translator cannot marginalize. Actually, the matter depends on what we regard as proper names, how we understand the meaning and reference in the proper names and their importance in translation; therefore, how the translator will deal with such names during the process of translation is another area of debate in the research.

1.2 Statement of the problem:

Since translating folklore is a way of translating culture, the problem mostly appears in translating culture-specific concepts such as the concepts in the following phrases which appeared in the translation of the three folk songs:

- (I drink your heartbreaks) اشرب حسرتكم

- (The delightfulness of my heart) مهجة فؤادي

- شعر راسي شاب (My hair turned white)

- الظهر انحنى (My back became hunched)

- ظريف الطول (Slim and tall)

- كعبتنا – (Our Kaʕba)

- سن الضحوك (Smiling tooth)

When these items are translated, the connotations of the source words may not be transferred into the TL because they are culturally-specified. It is really challenging to translate such items, yet they are important in the text. Therefore, it is the translator's mission to find a way to translate them within their connotations in order to reflect the SC for the target audience.

Another problem appears with the proper names when used in the folklore as an allusion. Such an allusion is known for the Palestinians and has its own importance. These names sometimes relate to honorable people, and many other times relate to normal people without any reference other than the aesthetic feature of the song itself. How should the translator deal with the proper names in the following examples? (عكاʕakka, محمد جمجوم Mohammed Jamjuum, فؤاد حجازي FuʔadHijazi, عطا الزير ʕaṭa Az-ziir.)

Should the translator omit such names, or transfer them to the target culture? The cultural identity of folklore has its own characteristics.

When translating a folk song that has the rhyme scheme which is determined by words of jinaas, and which is defined by Sabit as "having the last three words of the first three lines of each stanza similar in pronunciation but different in meaning"(1982: 74), the translation causes the loss of this characteristic of folk songs. The following example extracted from ("From ʕakka Prison," the fourth stanza).

بتنده ع عطا من ورا الباب

وقفت تستنظر منو الجواب

عطا يـــا عطا زينة شباب

بيهجم عالعسكر ولا يهابونا

The translation of the stanza is provided in McDonald (2013: 53):

She called out from behind the door

And awaits his response

ʕa ṭa Oh ʕa ṭa the greatest of the youth

who attacks the army without fear

As is seen, in the Arabic stanza, the jinaas is applied but after translation, this jinaas is missed, so rhythm, rhyme, and the musical flow of the words are missed. As a result, the main features of the folk song, which are lost above, affect the aesthetic features of folklore. It is a great challenge to deal with a language that has different implications embodied more in culture than in literal meaning.

These problems are factors that affect the translation quality. Thinking through these problems depends completely on the translation strategies used. According to Paul Bandia (1993: 57), "a competent translator must undertake the difficult task of uncovering all of the cultural content hidden within the text in order to preserve the full socio-cultural meaning of the source text in translation." These problems embrace a contrast between the different translation strategies, particularly between literal and free translation, or foreignization and domestication.

1.3 The purpose of the study:

This research aims to study, analyze and discuss the problems of culture-specific items while translating Palestinian folk songs.

It also tackles the main translation procedures and strategies that can be employed to solve the problems involved in translation.

Moreover, this study works on creating a representative study of the three folkloric songs "From Ɛakka Prison," "Ẓariif aṭ-ṭuul," and "'Layya w Layya";' and investigates the extent to which the translator can preserve the aesthetic features and the requirements of folk songs such as the short sentences, simple language, poetic features, sound devices, and figurative language which the translator failed to fulfill in the translations of folk songs.

1.4 The Significance of the Study:

The significance of this study is derived from the lack of studies in the translation of folk songs. To the best of my knowledge, this is the first study in translating folk songs, and the ways of dealing with the language of folklore, in general.

Furthermore, it helps to clarify the tendencies of Arab translators to overcome the cultural challenges and bridging the distance between two different cultures during the process of translation.

Above all, it contributes to preserving the Palestinian culture, and it voices out the national aspirations of Palestinians by transmitting one important aspect of the Palestinian folklore that expresses the feelings of anger, longing, and the Palestinians' rights.

1.5 Research Questions:

This study attempts to answer the following questions:

1.   What are the translation strategies which the translators employ to translate the culture-specific items in "From ʕakka Prison," "Ẓariif aṭ-ṭuul," and "Layya w Layya"? Are they foreignized or domesticated?

2.   In what ways does genre shift influence the process of translating folklore?

3. To what extent does the translator remain faithful in his/her translation of the source text when attending to cultural translation?

4. In what ways do the requirements of folkloric songs steer the process of translating folklore?

1.6 The Limitations of the Study:

This is a case study which is limited to three folk songs "From ʕakka Prison," "Ẓariif aṭ-ṭuul," and "Layya w Layya." There are several reasons for choosing these three songs in particular. First, these three songs are well-known in the SC, and they are sung in Palestinian festivals and several occasions. Second, these three songs have witnessed a case of genre-shift since all of them had been tales before becoming songs. Third, the narrated lyrics of the three songs have been changed according to the changing situations and events and the psychological status of the people of Palestine.

Moreover, this study addresses issues of culture-specific concepts where it is suitable to study how these songs use culture-specific concepts; and how translators deal with them during the process of translation, especially these concepts may refer to important aspects in the SC such as a religious belief, a social custom, or even a type of food.

1.7 Theoretical Framework:

There are two theoretical frameworks underpinning this study, the first one will be the classification made by Peter Newmark (1988) that suggests eight possible methods used in the translation of cultural items: word-for-word, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation in addition to transference, cultural equivalent, modulation, and paraphrase. The translation strategy is determined by the translator according to his/her understanding of the communicative function of the cultural element that should be translated in that particular context.

The other theoretical framework that underpins this study is Lawrence Venuti's (1995) domestication and foreignization.

1.8 The structure of the Study:

This dissertation has six chapters. The first chapter consists of an introduction, statement of the problem, the purpose of the study, the significance of the study and its limitations, the research questions of the study, the theoretical framework that is adopted in this study, and the structure of the study.

The second chapter is a review of related literature where the researcher presents previous studies to highlight some salient points in this study and to address strengths, weaknesses, gaps, and silences in the previous studies. This chapter consists of an introduction, linguistic

theories of translation, problems of equivalence, cultural equivalence in translation, cultural translation, translatability of Arabic folklore into English, translating poetry, and genre shift in translation.

The third chapter of this study offers a theoretical background for this research where the researcher presents three main theories that will be used in the chapter of data analysis and findings. This chapter is divided into an introduction, Baker's classification of culture-specific concepts, Newmark's procedures of translation, and Venuti's domestication and foreignization.

The fourth chapter exhibits the methodology of this thesis. This chapter is divided into an introduction, data collection, and methods of collecting and categorizing the data of the study.

In the fifth chapter, the researcher presents the research data analysis and findings. In this chapter, the researcher gives answers to the four main research questions based on text analysis.

Finally, chapter six consists of conclusions and recommendations for future studies.

Chapter Two

Literature Review

2.1 Introduction:

This chapter reviews different models of translation Studies that will be necessary for building the later discussion of the translation of the three folk songs in this research. In this chapter, the researcher examines the emergence of translation studies and presents previous studies that discuss the obstacles beyond translating folk songs.

2.2 Linguistics and Translation:

Linguistics is the study of language, and the translation is a language activity; then, it is common sense to conclude that the former has something to say about the latter. Thus, "any theory of translation must draw upon a theory of language — a general linguistic theory" (Catford, 1965: 1). Because of dealing with two languages, translation is an activity that has its methods, procedures, purposes, and problems. According to Catford, "translation is an operation performed on languages: a process of substituting a text in one language for a text in another" (cited in Classe, 2000: 352). Since it is a process of substituting words between two languages, any comparison between these two texts involves a theory of equivalence.

2.2.1 Equivalence in Translation:

According to Catford (1995: 20), translation is the "replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." Regarding this definition of translation, many studies have discussed the term equivalence in relation to the translation process. The theorists of these studies are divided into three main groups. In the first group, scholars are in favor of the linguistic approach to translation who forget that translation is not only a matter of linguistics. The second group believes that during the process of translation, a translator deals with two different cultures at the same time so it is essential to transfer the message from the SC into the TC. There are some other translation scholars who stand in the middle between the mentioned two groups. Baker, for instance, claims that equivalence is used "for the sake of convenience—because most translators are used to it rather than because it has any theoretical status" (cited in Kenny, 1998:77).

Jakobson (1959), Nida (1964), and Newmark (1981) have written on the definition, nature, and types of equivalence. On the other hand, Mehrach (1997) thinks that it is an impossible point for the translator to reach in the development of the translation theory.

Roman Jakobson gave new impetus to the theoretical analysis of translation by introducing the notion of 'equivalence in difference' suggesting three kinds of translation: Intralingual (within the language, i.e.,

to paraphrase), Interlingual (between two languages), and Intersemiotic (between sign systems).

According to Jakobson, in the case of interlingual translation, the translator makes use of synonyms to get the ST message across. Jakobson claims that "there is ordinarily no full equivalence between code units" (cited in Munday, 2001:36). He, then, goes on to say that from a grammatical point of view, languages may differ from one to another to a greater or lesser degree. This does not mean that translation cannot be possible, but it means that the translator may face the problem of not finding a translation equivalence. He acknowledges that in such a case of no equivalency, the concept is either qualified or amplified through loan translation, neologisms, or circumlocutions (cited in Hatem and Munday, 2004:125).

Nida (1964: 159) distinguishes between two dissimilar translation types of equivalence: formal and dynamic. These two types achieve different levels of literalness between the original and target languages of text. Nida asserts that formal equivalent "focuses attention on the message itself, in both form and content." It is to translate the meaning of every word in a phrase or a sentence in a more literal method. Nida and Taber (1964) states that we do not always have formal equivalents between language pairs. Also, they suggest that formal equivalent can be used wherever possible if the purpose of translation is to achieve the literal meaning rather than the implied one. Formal equivalence sometimes has

certain implications in the target text which makes the translation not understood by the target audience (Fawcett, 1997). Nida and Taber (1964: 201) assert that formal correspondence distorts the grammatical and Linguistic patterns of the TL; hence, distorts the message, and causes the TR to misunderstand the content.

Dynamic equivalent, on the other hand, as Nida (1964: 159) mentions is based on the principle of equivalent effect. It is defined as a translation principle according to which a translator translates the functional meaning of a source text in a way the wording triggers the same impact on the target audience as the original wording affects the original audience.

Comparing form and content in the text, Nida (1964:191) focuses on the content. He mentions that a formal translator who concentrates more on the form of poetry, for instance, is more likely to misinterpret the intention of ST writer and may distort the meaning.

Nida favors using the dynamic equivalent as a more effective translation procedure, especially when putting the context of the situation into account during the process of translation.

Peter Newmark (1981) does not promote any monolithic translation theory. He just attempts to describe a basis to deal with the problems that encounter the translator during the process of translation. He replaces Nida's terms of formal and dynamic equivalence with semantic and

communicative translation respectively. The major difference between the two types proposed by Newmark is that semantic translation concentrates on the meaning whereas communicative translation concentrates on the effect. Newmark points out that semantic translation should not be applied exclusively over communicative translation or vice-versa. The translator may use a semantic translation for one sentence and a communicative translation for another within the same text.

Newmark (1991: 39) strongly believes that literal translation is better to be used than semantic and communicative translation. He also notes that when there is a conflict between the two forms of translation approaches, communicative translation is the best to be used in order to avoid semantically incorrect results.

Catford defines the formal correspondent as any TL category that may have to occupy, as nearly as possible, the same place in the economy of the TL exactly as the given SL category does in the SL (Catford, 1965: 31). On the other hand, textual equivalence occurs when a target language item is identified with a certain source language item in a certain context.

Catford continues to state that textual equivalence is achieved when the source and target items are interchangeable in a given situation. This happens, according to Catford, when a SL and a TL "text or item are relatable to (at least some of) the same features of substance" (ibid: 50). For this purpose, Catford uses a communication process, whereby a competent bilingual translator is consulted on the translation of various

sentences whose ST items are changed to observe what changes in case of "any occur in the TL text as a consequence" (ibid: 28).

Mona Baker (1992) explores the notion of equivalence at different levels: the first equivalence appears at the word and above the word level when translating from one language into another. Baker argues that the equivalence at the word level is the first to be taken into consideration by the translator. When a translator starts analyzing a source text, s/he looks at the words as single units to find their direct equivalent in the target language (1992: 11).

Catford's approach to translation differs from that of Nida who has a preference for a more linguistic-based approach to translation that focuses primarily on the issues of meaning and equivalence. Catford (1965: 85-113) distinguishes between 'formal correspondence' and what he calls 'textual equivalence.' The second is the grammatical equivalence which appears when referring to the diversity of grammatical categories across languages. Baker notes that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. In fact, Baker claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator to add or omit some information in the TT because of the lack of grammatical devices in the TL itself.

The third is the textual equivalence when referring to the equivalence between a SL text, and a TL text in terms of information and cohesion. The texture, which means that the whole text has words that "hang together and make it a phraseme," (Lamidi: 2008: 88), is an important feature in translation since it provides useful guidelines for the comprehension and analysis of the source text. It can help the translator in his or her attempt to produce a cohesive and coherent text for the target culture audience. It is the translator's decision to decide whether to use the cohesive and coherent devices of the source text or not since this depends on three factors: text type, the purpose of translation, and the target audience (ibid: 119-206).

The final type is the pragmatic equivalence when referring to implicatures and strategies of avoidance during the translation process. The translator, as the first reader of the text, must not read what is explicitly said, but what is implied or meant, especially in the works of art. Therefore, the translator needs to work out the implied meanings to get the source text message across by recreating the author's intention in the other culture in such a way that enables the target audience to understand it (ibid.: 217-254).

2.2.2 Cultural equivalence in translation:

According to Siyu Zou (2016), one of the main purposes of translation is to find a cultural equivalence between the SL and the TL. In the same regard, Peter Newmark (1988: 48) states the main purpose of any

translation should achieve the 'equivalent effect.' In other words, a translated text should achieve a similar effect on the TR's as a source text has on the SR's. One of the strategies that enables translators to achieve what is called 'equivalent effect' is cultural substitution. This is called 'cultural equivalent' (Newmark, 1988: 82). This strategy involves the replacement of a "culture-specific item or expression with a target language item which does not have the same propositional meaning" (Baker, 1992: 30).

Baker (1992: 31) states that the advantage of cultural equivalence "gives the reader a concept with which s/he can identify, something familiar and appealing" in the text. Metevelis (1994: 183) also declares that translating by using cultural equivalence is the only acceptable option in translating culture.

On the other hand, Newmark (1988: 83) indicates that cultural equivalence may not be useful when a term or concept is important in the ST. Moreover, cultural equivalence may eliminate cultural distinctions between the SL and TL. Another concern with cultural equivalence is who judges the translation and its impact on the TR and whether it is similar to that on the ST reader or not. Hatem and Mason (1990:7) recognize that the actual effect on SL readers is difficult to be measured. Cha, Kim, and Erlen (2007, n.p) agree with this idea "because statements can be interpreted differently based on one's level of cultural knowledge." The impact of the ST on the SR's is not necessarily objective, absolute, and universal. A word

in the SL may evoke many meanings for readers based on their own cultural experiences. Thus, a violation of experiential equivalence sometimes occurs if translators have insufficient knowledge about the text, source culture, and target culture. Cha, Kim, and Erlen (2007, n.p) continue that "'cultural transition' is key for solving this problem."

However, 'cultural transition' may not be achieved within languages of great cultural differences such as English and Arabic, for example. Literal translation may work better in such cases since it may provide the reader with greater cultural awareness and some sense of foreignness. What is required in any translation is an attempt by the translator to achieve a similar effect to which s/he received as a source-language reader on the target-language receiver since s/he is the first TL reader. In other words, the translator must be able to play both roles adequately.

2.3 Cultural Translation:

Language is a way of expressing feelings and ideas that people try to convey. It is the link between different cultures. Newmark (1988:94) defines culture as the style "of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." To understand two different cultures of two different languages, people use translation as a means of communication. The purpose of translation, then, is to allow people from different cultures and who speak different languages to communicate with each other and be able to know more about the literary works of the people in other cultures. The variety of languages

with different cultures and the necessity of communication made translation an effective factor in exchanging cultures. Therefore, translation is one of the fundamental and adequate ways of transferring culture; consequently, translation between two different cultures is a very challenging activity because languages are deeply rooted in their cultures. Moreover, the greater the differences are, the greater the challenges will be.

During translation, the translator must be able to figure out the importance of every cultural word in the ST and find out its connotations and contextual meaning. Then, s/he should try to convey it in the TL within the context of the TC. For this sake, many translation scholars and theorists tried to move translation theories beyond the linguistic theory towards the way culture affects translation. For example, André Lefevere (1992) examines factors that determine the acceptance or rejection of texts moving from universal to culturally dependent norms. This is why some texts are accepted more than others. Therefore, the rejected texts are rewritten over and over again until they meet the norms of cultural acceptance. Hence, translation is a way of rewriting the text.

Furthermore, Gideon Toury (1978:200) defines translation as "a kind of activity which inevitably involves at least two languages and two cultural traditions." This definition shows that culture is a necessary part in the language since it clarifies the meaning, so the translator must digest the cultural implications in the source text to be able to transfer it in the target culture in a way that suits the TR.

According to Newmark (1988: 94), where there is a cultural focus, there is a translation problem due to the cultural distance between the SL and the TL. Newmark does not consider language as a feature of culture because if it is so, a translation will be impossible. He adds that most of the cultural words "are easy to detect since they are associated with a particular language and cannot be literally translated" (ibid: 95). In fact, literal translation does not work with translating culture because it will distort the meaning, so he proposes a few general considerations that govern the translation of cultural words since there are two main translation procedures. The first one is transference which is used in literary texts. It emphasizes culture and excludes the message. Newmark asserts that "some would say it is not a translation procedure at all" (ibid: 96). On the other end, there is componential analysis. It is considered the most accurate translation procedure. It excludes culture and highlights the message. Newmark summarizes that "the translator of a cultural word ... has to bear in mind both the motivation and the cultural specialist (in relation to a text's topic) and linguistic level of readership" (ibid.).

When talking about the interaction between language and culture, the content of the message in translation is changed to reflect the host culture in some way. In this regard, Ivir (1987: 35) believes that translation does not mean translating languages, but rather translating cultures. This is why a literary translator should not only focus on the linguistic differences, but also maintain the same cultural elements in any literary text. Because the cultural elements of different languages are varied, it is the translator's

responsibility to convey the same meaning as well as the dissimilarities between two different cultures.

2.4 Translatability of Arabic Folklore into English:

Translating Folklore does not only help in bridging cultural gaps but also in preserving one's culture from loss. Ishaq Al-hroub (2015: 8) asserts that he "has not been satisfied with merely collecting" folklore. Al-hroub understands that he and others "are witnessing the demise of a culture whose dimensions few realize." So, it is important to transfer the cultural meaning and original style as much as possible. Moving away from the folkloric message is moving away from its culture, meaning, and style. If a translator decides to produce a target text which is oriented in content and context, s/he is moving from the intention of folkloric text, which is primarily a cultural representation.

Walter Benjamin (1968) argues that translatability is an important aspect of some texts. What is implied here is that the spirit of the source text should be demonstrated in the target text to ensure its translatability. Although no translation which can fully render the spirit of the source text due to the linguistic and cultural obstacles, the more translators know about the source culture and the target culture, the more they can transfer the source text context and content faithfully. The target audience, who do not know the source language, should, as much as possible, be able to read the translation as the original in both content and context.

According to Benjamin (1968), a real translation is transparent; it neither covers the original nor blocks its light. It allows the pure language to shine upon the original more fully. To achieve 'pure language' translation, the TT should be dominated by 'foreign tongue.' This can lead us to the strategy of 'foreignization' as proposed by Schleiermacher, which refers to rendering the ST in a way that allows the TT reader to feel the source text language in the target text (Venuti, 2004: 49). Notably, the strategy of foreignization can be helpful, but it may need additional strategies. Therefore, a combination of both Benjamin's and Schleiermacher's views can help in producing a more effective translation, which reflects the SC, but it should also be clear and understandable to the TT receivers.

2.5 Translating Poetry:

Literature as a whole is usually divided into poetry, prose, and drama with fairly clear boundaries between them (Solar, 2006: 154). When it comes to the definition of a specific type of literature, the boundaries become unclear and questions about the difference start to arise. One important and difficult question to be answered is what poetry is and which criteria must be met in a literary work to be classified as poetry. Bernie Ollila and Joe Jantas (2006: 1) define poetry as "any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being." Based on this definition, a lyric can be seen as a subgenre of poetry since the word lyric

comes from the ancient Greek term lyre which means a musical instrument. This type of poetry designated a short poem chanted or sung by a single speaker. It is used today to denote the words of any song and they are associated with feelings related to the celebration, praise, and mourning. In fact, songs fall under the category of lyric poetry. Therefore, folk songs which are narrated lyrics are a subgenre of poetry. When we compare a poem with a folk song, we find that: first, both the poem and the folk song employ the same technique like rhyme, repetition and they play with sounds to produce rhythm. Second, folk songs like poems have figures of speech like simile, metaphor, personification, and imaginary. Third, the words and sounds are combined to create the mood of the song, just like poetry. The mood may be happiness, cheerfulness, excitements, sadness, and hopefulness. Finally, like poems, folk songs always have a theme or a message for the audience.

Translating poetry is a difficult task "because of the high cultural prestige of poetry which requires time, effort and ingenuity to translate traditional rhyme, rhythm structures, and the figurative language involved" (Dastjerdi, Hakimshafaai, and Jannesaari 2008: 7). Newmark (1988:70) believes that in translating poetry, the emphasis is normally put on creating a new independent poem since the literal translation is usually condemned.

The translatability of poetry has always been a hot dispute among scholars. Some scholars think that poetry is untranslatable because anything missed during the process of translation is considered poetry; the

process of translating is incomplete. Other scholars believe that poetry is translatable in case that the meaning and style of the ST are kept intact in the TL (ibid. 11).

Robert Frost, the American poet (1969) thinks that the translation of poetry is difficult and distinguished from any other kind of translation because form and content cannot be separated in poetry, and the content is highly language-bound. According to Roman Jakobson (1960), translating poetry by definition is untranslatable.

On the other hand, there are several scholars who take a positive side regarding this matter. Holmes (1970), for example, believes that every poem has many translations as the number of translators. Also, André Lefevere (1992) introduces a number of methods for translating poetry namely, "phonological translation, literal translation, rhythmic translation, translation into prose, translation into rhymed poetry, translation into poetry" without rhyming and interpretation (cited in Dastjerdi, Hakimshafaai, and Jannesaari 2008: 11). Lefevere states that in the past, translators used to translate poetry into rhymed poetry, unlike the translators of these days who translate poetry into prose; they only translate the content at the price of the form.

Nida (1964: 157) introduces the idea that in poetry, "there is obviously a greater focus of attention upon formal elements than one normally finds in prose." This is not absolutely true because when translating poetry into prose, the translator sacrifices the form, not the

content. In this regard, Venuti (2004: 154) states that it is very rare for a translator to reproduce both content and form in translation; the form is usually sacrificed for the sake of the content.

In fact, there is no absolute agreement whether poetry is translatable or not because not all aspects of poetry can be translated. Each language has its linguistic signs and structural features that resist imitation in another language. At the same time, translators may arrive at a close translation of the original poem. This per se is an achievement in poetic translation. Translating folk songs may face the same problems because what makes the translation controversial or what causes the text to be different in translation is the poetic features of the text itself.

2.6 Genre Shift in Translation:

The term 'shift' refers to the changes that occur in the process of translation. Since translation is one type of language use, the notion of the shift also belongs to the domain of language performance. Therefore, shifts are the results of systematic differences between SL and TT.

Hatem and Munday (2004:86) assert that "alongside the context of situation, texts are seen as vehicles for the expression of a range of socio-cultural meanings." This has to do with the text, genre, and ideology. A genre is "a conventionalized form of speaking or writing which we associate with particular 'communicative events'," (ibid: 88). Participants in these events tend to have set goals with strict conventions to regulate

what can or cannot be said within particular confines of given genre settings. These shifts are deviations between actual equivalence of adequate translation. 'However, since the term "adequacy" escapes objective evaluation, it is more accurate to consider style shift in terms of dissimilarity or divergence between the ST and the TT' (Al-Qinai, 2009: 24).

Shifts are more likely to occur between languages that have different stylistic and rhetorical conventions that are reflected in divergent formal carriers, for instance, semantic or syntactic realizations such as sentences, clauses, phrases, words, phonemes or syntactic-stylistic elements in the form of repetition, deletion, rhythm, word order etc. (Pekkanen, 2007:3). The genre of the ST is what determines the degree of style shift. For example, short stories, children literature and advertising are prone to style shift because the emphasis here is on preserving the function and character of the ST. However, in other genres such as folk songs, nursery rhymes, religious texts, and poetry, where style conveys an aesthetic function, any shift may alter the aesthetic characteristics of the original.

Baker (2000:245-246) states that the problem is in distinguishing the translator's stylistic characteristics from other source text features. If there is a recurrence of the same type of shift in the presence of other alternatives, that can be considered a style feature of that particular translator. A case in point is Fitzgerald's translation of Omar Khayyam's Ruba'yyat wherein the hermeneutic approach resulted in a recasting the

original in a better light that gained momentum for its own merit. On the other hand, constraints that include contexts, rules of grammar, writing conventions, the form of writing, and the rank of the language used whether it is simple, difficult, or complicated are important and must be rendered from the SL to the TL so that the translator could achieve the experiential equivalence in translation.

Some optional shifts in translation may occur in response to the commissioner's requirements to cater to the target audience needs. Many cases of explications, implications, omissions, and substitutions are driven by priorities of purposes whereby the commissioner or the translator introduces linguistic modifications to suit the recipients' age, education, and cultural background (Al-Qinai 2009: 25). However, causing a style shift does not always ensure the translator's ability to produce a suitable translation. Translators need to be acquainted with both of the engaged languages and cultures to create an acceptable cultural translation.

In other words, a translator may choose to change the form of the text to keep the meaning constant so that the message can be communicative and natural. This is per se a genre shift. In such a case, the translator is obliged to break the rules of a specific genre to rescue the intended message of the SL where s/he causes a style shift. This can be ignored in specific types of texts but when the form is important as much as the content, the translator has a great challeng. House (2015: 14) states that

the function and the text type of the ST determine the quality of the translation.

It is worth mentioning that the translation procedure, which is used in translating a particular text, plays a crucial role in the process of translation shift. For instance, using borrowing as a foreignization translation procedure is not like using adaptation which is a domestication translation procedure since borrowing preserves the features of the SC whereas adaptation excludes these features completely. The former does not cause a translation shift but the latter does. In other words, remaining faithful to the SC prevents the occurrences of shifts during translation.

After all, it is often argued that a successful translation sounds like an original piece of work, which would seem to imply that the translator is expected to intervene actively to ensure whether that this ideal is achieved (Schaffner 1998:8) regardless whether the translator causes a shift in translation or not.

2.7 An Overview of Related Studies:

Although folklore has emerged as an area of study lately and has got many interested scholars to work in this enormous gold-mine, there is not much research that considers the linguistic and translational part of the folkloric works. Moreover, the consideration of the linguistic and all the translational sides of the folk work constitutes the base for other studies. In other words, a researcher would refer to the linguistic side in order to study

the folklore from different points of view, like identity and cultural studies. Yet, most of the previous studies discuss identity and culture with their relations to folklore, holding the idea that identity is attained by depending on folklore without regarding any linguistic effect.

Melhem (2014), Alkhamash (2014), and Alshomali (2019) discuss the subject from the language and cultural identity points of view. They all explain the importance of folklore in the formation of the Palestinian identity, in Palestine and exile. This is a sensitive subject of study. According to Melhem (2014), a person's dialect in communication means that this person belongs to the culture of that dialect, and that s/he is not compromising any association of that culture, particularly his/her identity. In fact, the study of Melhem (2014) limits the relationship between Palestinian dialect and identity since getting far from the Palestinian dialect may compromise the true national identity. Moreover, McDonald (2004: 7) tackles subjects such as folk music and its relation with the resistance. He states that "music and musical performance have represented a central modality for Palestinian collective identity formation and resistance to colonial occupation."

Other scholars such as Chandra (2015) discuss the criteria that must be available in the translator to create a successful translation of folklore. One of the important aspects is to face the dilemma of whether to use the archaic form of language or to use the contemporary language. However, the study of translating folklore has much more challenge than Chandra

(2015) has discussed. The complicated relations between language, identity, ideology, and nationality create a great hindrance for translators to reflect the language and the content of the folk works in an acceptable way.

At first glance, it seems that these studies are detached in their concerns from this study, but in fact, this study continues what other scholars have said about folklore trying as much as possible to treat the deficiency that has appeared in most of the previous studies.

Folklore importance lies in the fact that it carries the cultural and national identity of a certain nation. Because of that, it has to be studied and then translated to other languages in order to maintain the SC and identity and to be familiar to others who have different cultures. Every nation feels that their culture is great, so they tend to share it with the rest of the world. What has been noticed is that in the great festivals, the Palestinian folk songs are presented in Arabic. The question is how non-Arabic speakers would appreciate the meanings that are carried by folk songs?

According to the present researcher, the deficiency is that very few people try to consider translating folk works from a new angle. All of the previous studies repeat the same idea to the degree that while searching about folklore, nothing new is found. No previous studies consider the ways for preserving folklore. Few studies call for the importance of translating folklore, but there are no translations to be provided.

Another field to be discussed here is that although folklore has several types, only the type of folk tales is tackled. Alkhamash (2014) describes folktale as a site of framing Palestinian memory and identity in an attempt to contextualize the Palestinian folktale. Her study has underlined the necessity of carrying out organized, responsible and intellectually rigorous documentation of the Palestinian folktale. What Alkhamash provides here tackles the theoretical part of treating folk works. That is, the consideration of folk tales entails part of the problem. Alkhamash has not considered other types of folklore and the other types of difficulties that will accompany it.

What differentiates this thesis from the other studies of folklore is that, first of all, it is a comprehensive study that agrees with all the previous studies in the importance of folklore of a specific culture in preserving nationalism and identity. From this point of view, it has to be preserved. One way of preserving folklore is to translate it into other languages. By translation, folklore becomes universal. Also, this research deals with a new type of folklore which has never been a core of any study before. Moreover, the translation of very famous folk songs is hardly found and studied in details, culturally and linguistically, spotting the light on the most significant challenges that encounter the translator while translating folk songs. Shaikha Al Khamiri (2015, 50), who talks about translating Emirati folklore, states that "translators face many cultural and linguistic problems in the translation of oral literature, in general, and in the translation of specific oral cultures," in particular, the idea that is supposed

to be achieved. What Al khamiri (2015) has added here is the consideration of the linguistic part of translating folk works in addition to the cultural part.

In conclusion, this current dissertation does not only talk about the prosaic idea of folklore alongside the Palestinian identity and nationality but also calls for exporting the Palestinian heritage to the whole world highlighting the significant role of the cultural translators who must be knowledgeable in the field. Folk translators have a linguistic and patriotic responsibility in delivering their own historical heritage to the world.

Chapter Three

Theoretical Background

3.1 Introduction:

This chapter is concerned with theories that directly explain the basis of data analysis. It contains three basic theories that are used in this research: Baker's (1992) culture-specific items, Newmark's (1988) translation procedures, and Venuti's (1995) domestication and foreignization.

3.2 Culture-Specific Items in Translation:

Because the connotation of culture is essential for understanding the inclusion of the culture-specific items in translation, many translation theorists have dealt with the definition of culture. As an example, Larson (1984: 431) defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share." He notes that the translator needs to understand all the cultural aspects of the SL audience such as their beliefs, attitudes, and values in order to adequately understand the ST and adequately translate it for people who have a different set of beliefs, values, and rules.

Baker (1992: 21-26) states that the SL words may express a concept which is totally unknown in the TC and points out that the concept in question may be "abstract or concrete, it may relate to a religious belief, a

social custom, or even a type of food." Baker then calls such concepts 'culture-specific items' (1992: 21). Baker draws attention to familiar non-equivalents which frequently face translators in the translation process. Baker arranges these non-equivalents in the following order:

a)   Culture-specific concepts

b)   The SL item is not lexicalized in the target language

c)   The SL word is semantically complex

d)   Both the source and target languages make different distinctions in meaning

e)   The target language lacks a superordinate

f)   The TL lacks a specific term (hyponym)

g)   Differences in physical or interpersonal perspective

h)   Differences in expressive meaning

i)   The differences in form

j)   The frequency and purpose of using specific forms are different

k)   The use of loan words in the ST

Therefore, the reader faces terms and lexicons deeply rooted in the SL culture. The translation as a process "not only involves translator's or interpreter's linguistic competence but also calls for the acquaintance with

the respective cultures" (Guo, 2012: n.p). In this regard, translation is not merely rendering words, phrases, and sentences. "It means also to transfer between cultures" (ibid.). Therefore, the translator is the link between the source and the target cultures. S/he must have a good command of both languages and cultures.

Newmark (1988:94) remarks that culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." Kate James (2002) asserts that acknowledging Newmark's definition means that "each language group has its own culturally specific features." Thus, a translator who uses a cultural approach simply recognizes that each language has elements that are derived from its culture. In other words, every text is anchored in a specific culture, and that conventions of text production and reception vary from culture to culture. Awareness of such issues makes it more appropriate to think of translation as a process that occurs between cultures rather than between languages.

Newmark refers to this idea as 'cultural words.' He notes that 'cultural words' are easy to detect since they are associated with a particular language and cannot be literally translated. However, a lot of cultural customs are described in ordinary language, where a literal translation would distort the meaning and thus the translation "may include an appropriate descriptive-functional equivalent" (1988: 95). These 'cultural words' are usually associated with translation problems of the

cultural gap between the source and target languages. There are many ways to categorize culture-specific items. For instance, Newmark (1988: 95) names five areas that cultural items may come from:

1.   Ecology: flora, fauna, winds, plains, hills.

2.   Material culture such as food, clothes, houses and towns, transport.

3.   Social culture: work and leisure such as "words that denote leisure activities: cricket, bull-fighting."

4.   Organizations, customs, activities, procedures, concepts (i.e. political and administrative, religious, artistic, etc.).

5.   Gestures and habits.

Newmark (1988: 78) asserts that most of the translation problems caused by culture-specific words arise due to the fact that they are intrinsically and uniquely bound to the culture concerned and, therefore, they are related to the "context of a cultural tradition."

3.3 Newmark's Procedures:

A translation crisis happens when a reference to the SC is made, but there is no obvious formal equivalent of the source culture-specific item. Therefore, different theorists have suggested different procedures in the translation of cultural items. Newmark (1988) differentiates between translation methods and translation procedures. He points out that "while translation methods relate to whole texts, translation procedures are used

for sentences and the smaller units of language" (Newmark, 1988: 81). He proposes eight procedures which are a word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation.

1- Word-for-Word Translation:

In this method, the source language-order "is preserved and the words are translated singly by their most common meanings" (Newmark, 1988: 46). Word-for-word is out of context procedure, which is used as a pre-translation exercise to decode or construe the mechanics of a source language complicated text.

The following example is from 'From ʕakka Prison,' folk song which shows the translator has used the word-for-word translation procedure without understanding the context.

Example:

(جودي يا امة بالعطا جودي) (من سجن عكا، المقطع 7 ، السطر2)

The translation as provided by McDonald (2013): "mother be generous in giving more" (From ʕakka Prison, the seventh stanza, line 2).

2- Literal Translation:

The grammatical constructions of the source language "are converted to the nearest TL equivalents but the lexical words are again translated

singly, out of context" (ibid: 46). Although this method works well with legal and technical texts, it may be best to be used in literary works.

The following example is from "Ẓariif aṭ-ṭuul," which shows that the translator has translated literally.

Example:

(هذولا اللي ما عرفوا تاريخ بلادنا) (ظريف الطول، المقطع 3، السطر 4).

The translation as provided by the translator: "these who don't know the history of our country" ("Ẓariif aṭ-ṭuul," the third stanza, line 1).

3-   Faithful Translation:

"A Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of TL grammatical structures" (ibid.). The translator, in this method, aims to convey the author's intention or what s/he intends to communicate into the target language as faithfully as possible. Newmark assures that faithful translation '"transfers" cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in translation' (ibid.). Occasionally, a faithful translation requires an idiomatic translation to maintain semantic integrity.

4-   Semantic Translation:

The central concern of the translator is to convey the meaning of the phrase or sentence. Newmark says that "semantic translation differs from

'faithful translation' only in as far as it must take more account of the aesthetic value" (ibid.). In other words, what makes difference between semantic and faithful translation is that in the semantic translation, the translator tries to make more account of the aesthetic value, such as the beautiful and natural sound of the source text "compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version" (ibid.).

5-   Adaptation:

This is the most free type of translation which is used in plays and poetry where the translator chooses to preserve the themes, characters, and plots so that "the SL culture converted to the TL culture and the text rewritten [sic]" (Newmark, 1988: 46).

6-   Free Translation:

In a free translation, the translator reproduces the "matter without the manner, or the content without the form of the original" (Newmark, 1988: 46). The target text in free translation is longer than the original because this type is a paraphrase.

The following example is from the folk song "Layya w Layya" where McDonald uses the free translation procedure.

The following example extracted from "Layya w Layya:"

(بتزغرد يا الله تطوفوا بكعبتنا الساحلية) (ليا وليا،المقطع 6، السطر 2&3).

The translation as provided in McDonald: "and she sings zaɣruud, Oh God, encircle our Kaʕba of the coast" ("Layya w Layya", stanza 6, line 2 & 3).

7-   Idiomatic Translation:

This means that the translation will bring the original source language into contemporary language expressions. Peter Newmark maintains that idiomatic translation "reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original" (ibid: 47).

8-   Communicative Translation:

It is a translation procedure that "attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership" (ibid.).

Newmark (1988) introduces a continuum existing between "semantic" and "communicative" translation. Any translation can be "more, or less semantic—more, or less, communicative—even a particular section or sentence can be treated more communicatively or less semantically." Both seek an "equivalent effect." Fan Zhongying (1994: 97), prefers using literal translation to free translation, and proposes that "it is agreed by many that one should translate literally, if possible, or appeal to free translation."

Other procedures that Newmark proposes:

9-   Transference:

An SL word is transferred into a TL. It includes transliteration which is the same as what Malcom Harvey (2000:5) names "transcription." All proper names are transferred from Arabic into English in the translation of the three folk songs.

Examples of translation as provided in McDonald (2013):

1- (حوطه) (ليا وليا، المقطع 5، سطر 1)

Translated into "ḥūṭa" ("Layya w Layya", stanza 5, line 1).

2- (كعبتنا) (ليا وليا، المقطع 6، سطر 4).

Translated into "our Ka'ba" (layya w Layya, stanza 6, line 4).

10-   Cultural equivalence:

Newmark (1988: 82-83) asserts that "this is an approximate translation where an SL cultural word is translated by a TL cultural word" which is considered equivalent to it.

There are no examples of cultural equivalent procedure in the translation of the three songs.

11-   Functional equivalent:

This kind of translation, which is applied to cultural words, "requires the use of a culture-free word, sometimes with a new specific term; it, therefore, neutralizes or generalizes the SL word" (ibid: 83). In other words, in this procedure, the translator uses a culture-neutral word.

12-   Modulation

This procedure occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective (ibid. 88).

The following examples are from "Layya w Layya" folk song. McDonald (2013) has used modulation as a translation strategy.

Examples:

1- (هالجرح الو حروفو) (ليا وليا، المقطع 6، السطر 1).

"The wound is written in letters" ("Layya w Layya," stanza 6, line 1).

2- (هالعرس احنا منو) (المقطع 5، السطر 1).

"That the wedding is a part of us" (Layya w Layya," stanza 5, line 1).

13- Recognized translation:

It means that a translator should use the "official and generally accepted translation of any institutional term" (ibid. 89).

14- Paraphrase:

It is an explanation of the meaning of a word in the text. The following example is from "'From ʕakka Prison" and its translation as provided in McDonald (2013).

Example:

-(باحكام الظالم تا يعدمونه) (من سجن عكا، المقطع 2، السطر 4).

"How the oppressive army announced death upon them" (From ʕakka Prison, stanza 2, line 4).

Considering the above definitions, one notices that these methods and procedures are divided into two main categories. The first category refers to strategies that are used for the source language text such as word-for-word, literal, faithful, semantic translation, transference, and paraphrase. The other category contains the strategies in which the translator deals with the target language text. These strategies are adaptation, free translation, idiomatic translation, communicative translation, modulation, cultural equivalent, functional equivalent, descriptive equivalent, and recognized translation.

Newmark's methods are suitable for the classification of the data under study. They will help in answering the research questions as well as clarifying the results of the study.

3.4 Venuti's (1995) Domestication and Foreignization:

Domestication and foreignization are basic translation methods, which provide linguistic and cultural guidance for the act of translation. The terms are suggested by the American translation theorist L. Venuti (1995: 17) who defines translation as a process by which the "chain of signifiers that constitute" the SL text is replaced by "a chain of signifiers" in the TL that the interpreter "provides on the strength of an interpretation."

According to this definition, translation is a replacement of the source-text cultural signifiers in the target text. Nevertheless, Venuti (1995: 18) believes that there is a sort of violence that resides in the act of each translation, i.e. the re-formation of the foreign text in line with values, beliefs, and representations of the target language. He adds that this re-formation is always configured according to the hierarchies of the target language, which in turn governs the production, circulation, and reception of texts.

Venuti mentions that this violence is, to some extent, ineluctable that is inherent in the translation process, and partly potential; intimating the final aim of translation is to bring back a cultural other as the same (1995: 18). The question raised here is how to deal with this violence. The answer

of this question is either to leave the author in peace, as much as possible, and moves the TR towards him, or s/he moves the ST author towards the TR (Lefevere, 1977: 74). Munday (2008: 28) believes that Schleiermacher prefers the first strategy, i.e. moving the reader toward the writer.

Schleiermacher's foreignizing translation is available in the selection process of the foreign text, "wherein the translator can resist the dominant discourse in Anglo-American culture by restoring excluded texts and possibly reforming the canon of foreign literature in English" (Venuti, 1998: 81). He opposes merely sticking to the signified; for him, a translation can be foreignized by assimilating the signifiers of the foreign text. The more the translation follows the turns of patterns taken by the original, the more foreign will seem for the reader (Lefevere, 1977: 78). Thus, Schleiermacher writes that a translator by using foreignization tries to replace the understanding of the original text which the reader lacks. S/he tries to communicate to his readers the same image and the same impression, and his/her knowledge of the original language allows him/her to acquire the work as it stands. In doing so, s/he tries to move his/her readers toward his/her own point of view, which is essentially foreign to them (cited in Lefevere, 1997: 149).

However, Venuti defines domestication as "an ethnocentric reduction of the foreign text to target language cultural values" (Venuti, 1995: 145). He also defines foreignization as "an ethnodeviant pressure on [the TL cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995: 145). In other

words, the word *domestication* designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for TL readers. On the other hand, foreignization means a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original.

Generally speaking, when focusing on the linguistic level of the text in which translation must be transparent, more systematic and has more fluent style, domestication is adopted to minimize the percent of the strangeness of the foreign text for the TL readers. On the other hand, in the social, cultural, and political translations where a target text is produced and deliberately breaks target conventions by retaining something of the foreignness of the original, foreignization is the best to be adopted.

According to Venuti (1998: 240), domestication and foreignization take place at two levels: at the macro level, in which the actual choice of the foreign text to be translated, and at the micro level, which encompasses the methods to be used in the translation. Domestication and foreignization are general expressions that encompass many strategies and procedures that are limited in focus as well as in meaning. Therefore, if Newmark's definitions are applied to domestication and foreignization, adaptation, free translation, idiomatic translation, communicative translation, modulation, cultural equivalent, functional equivalent, and recognized translation are considered as domesticating translation. On the other hand, word for word translation, literal translation, faithful translation, semantic translation, transference, and paraphrase are considered foreignizing translation.

Chapter Four

Methodology

4.1 Introduction:

This chapter is devoted to specifying the techniques, practices, and procedures that have been used in conducting this research. In order to achieve the main purpose which is to investigate the problems of cultural differences in the translation of folk songs. It examines the extent to which a translated folk song can preserve its own folkloric features; the researcher follows the descriptive characteristics of research which aims "at casting light on current issues or problems through the process of collecting data [which in its turn] enables them to describe the situation more comprehensibly than was possible without employing this method" (Fox & Bayat, 2007: 45).

Through choosing the descriptive approach, the present research describes the translation as a product, the translators' practices at the textual level, and their tendencies when translating cultural items. Therefore, a definition of the culture-specific concepts will be offered. Then a representation of Newmark's (1988) methods of translating the cultural items and Venuti's (1995) domestication and foreignization will be checked. Additionally, the research will describe the translations of the folk songs while attaining the linguistic characteristics of folklore. For example, it shows the characteristics of the folkloric text and the ways the

translators have dealt with such characteristics through the process of translation.

4.2 Data Collection:

In any research, there are different methods used in gathering data, all of which fall into two categories: primary data, and secondary data. Primary data are the ones which are collected directly from the first-hand experience, the translated folk songs in this project, while the secondary data are the data that are already collected or produced by others.

The primary data of this research are three folkloric songs: "Ẓariif aṭ-ṭuul," "From ʕakka Prison", and "Layya w Layya." The Arabic lyrics and translation of the first song "Ẓariif aṭ-ṭuul," are taken from the website *Become Fluent in Any Language.* In fact, the translator of this song is unknown, but the researcher used this translation because there is no other documented translation for this very famous song. The other two songs are found translated in David A. McDonald's *My Voice Is My Weapons* (2013). These are very well-known songs that people sing and recite since they express their collective and national sorrow and aspirations. These songs among many others present a rich amount of different and varied cultural items which may pose a challenge for translators who seek to translate them into other languages. Also, these songs were tales before becoming lyrics. They are exemplary of the genre shift which is one of the main interests of this thesis.

Secondary data are taken from documentaries such as books, articles, and websites as background support for this research. Using the secondary data by a researcher might not seem as exciting as collecting original survey data or scraping the internet to understand online behaviors, but they form the core of any research. Secondary data let one build on existing research, which leads to better results, in addition to saving time.

4.3 Methods of Collecting and Categorizing Data:

In order to answer the main questions of the research, it is important to classify the main procedure used in translating the folk songs by showing how the culture-specific items and the aesthetics of folklore were translated. For this purpose, the data will be analyzed as follows:

First, all culture-specific terms in the three folk songs, in question, are going to be identified and collected. This will be done by studying the Arabic folkloric songs alongside their translations and categorizing the cultural-specific items according to Newmark's (1988: 95), and Baker's (1992: 21) classifications of cultural categories. The cultural terms will be divided into several categories: clothes, food, religious expressions, common expressions, activities, and others.

Second, each culture-specific item will be examined to decide the strategy used in its translation since Newmark's strategies (1988) will be employed in this phase of the research. Then, Newmark's strategies will be grouped under Venuti's model (1995) of domestication and foreignization.

Third, the frequency of the strategies used, whether domestication or foreignization, will be categorized. Then, the percentage of both of these strategies will be calculated for each folk song. The more widely used strategy will be examined to see if it achieves the requirements and aesthetics of the folk song or not.

Chapter Five

Data Analysis and Findings

5.1 Introduction:

This chapter examines the translators' tendencies when translating folk songs. The three songs under study will be analyzed according to Newmark's procedures for translating the cultural items, then these procedures will be classified into Venuti's domestication and foreignization. Also, the Linguistic aspects such as sound devices, poetic elements, and figurative language are important in translation since they differ from one language to another. These aspects give the text its aesthetics which differentiates one writer from another. In the translation process, some aesthetics cannot be and make the translated text lose its value. In this research, the researcher will identify how the translator has dealt with these aesthetics, especially as they add to the significance of the folk songs since the form and content of these songs are dependent on each other. Moreover, this research will discuss how the translator has dealt with norms, and beliefs which differ from one culture or language to another; as well as it discussing the way the translation contributes to preserving the Palestinian memory. Then, the answers to the main research questions of the study are presented. Finally, a correlation of the folk songs' data findings and the possible changes in the cultural and linguistic contexts will be offered.

5.2 Analysis and results:

In the third chapter, the researcher has exhibited Newmark's (1988) and Venuti's (1995) strategies for translating culture-specific items. In this section, the researcher will meticulously identify the strategies which were used in translating the culture-specific items in the three folk songs chosen for this study. Also, the way the translator has dealt with the linguistic issues will be carefully examined. This investigation will shed light on the translators' tendencies to use either domestication or foreignization in translating folk songs.

The researcher will carry out the analysis in two stages. In the first stage, the researcher identifies all the culture-specific items in the three original texts of the folk songs: "Ẓariif aṭ-ṭuul," "From ʕakka Prison," and "Layya w Layya"' and then calculates the frequency in which each strategy is employed. In the second stage, the researcher identifies the linguistic aspects of the song by showing the difference between Arabic and English and how the translator has dealt with these differences.

5.2.1 "From ʕakka Prison"

"From ʕakka Prison" is a popular Palestinian folk song. It is a song that narrates a real story that took place in Akka in 1930. It has become famous after it was sung by ferqat Aɣani Al-ʕašiqiin (Al-ʕašiqiin Musical Band) at the beginning of the1980s. According to Widad Al-barɣuθi (2017), some people have attributed this song to the poet Nuuḥ Ibrahim,

but, in fact, it was written by a blind folk poet whose name was Abd-el raḥmaan Al-barɣuϴi, known by (Al-xaṭabi). The researcher found two different versions of the song which are different in the words and length of the poem. The original poem was really written by Al-barɣuϴi but the sung one was composed by the poet Nuuh Ibrahim.

The story of the poem is summarized in McDonald (2013: 52) as follows:

> "Min Sijn ʕakka" is a historical account of the execution of three Palestinian militants at the infamous ʕakka Prison on June 17, 1930. The public execution of these three men had an extraordinary effect among the people, providing an initial rallying cry for revolt against British colonial authority.

"From ʕakka Prison" has a special place in the innermost of the Palestinians' hearts since it reminds them of the cruel deed of execution. It gives them the volition to resist without fearing death. These emotions can be seen through the words of the song which are the "catalyst for the Palestinian resistance movement," (McDonald, 2013: 52). The lyrics of the whole Arabic song and the translation as provided by McDonald 2013 are represented in table 5.1.

Table 5.1: The lyrics of 'From ʕakka Prison' and their translation

Stanza #	The source text of "From ʕakka prison"	The translation found in (McDonald, 2013: 52-53)
1	من سجن عكا طلـعت جنازة محمد جمجوم وفؤاد حجازي جازي عليهم يا شعبي جازي المندوب السامي وربعـة عمومـــا	The funeral procession set out from Akka Prison, For Mohammad Jumjuum and Fuad Hijazi. Oh how they punished them, my people, Oh how the high commissioner and his people punished them.
2	محمد جمجوم ومع عطا الزير فؤاد حجازي وعز الدخيره انظر المقدر والتقادير بـأحكام الظـالــم تا يعدمـــــونا	Mohammad Jumjuum with ʕaṭa Al-Ziir, And Fuʔad Ḥijazi became honorable weapons. See the fate and destiny, How the oppressive army pronounced death upon them.
3	ويقول محمد آنا أولكم خوفي يا عطا اشرب حسرتكم ويقول حجازي آنا أولكم ما نهاب الردى ولا المانونــــا	Said Mohammad, I want to be the first. My fear, oh ʕaṭa, is to see you killed before me. Said Ḥijazi, "I want to be the first." For we do not fear death.
4	أمي الحنونة بالصوت تنادي ضاقت عليها كل البلاد نادوا فؤاد ومهجة فؤادي قبل نفترق تا يودعونــــــــا	My beloved mother calls out, The nation has closed around her. They called out, Fuʔad the dearest of my heart, Before we separate we must bid farewell.
5	بتنده ع عطا من ورا الباب وقفت تستنظر منه الجواب عطا يا عطا زينة الشباب بيهجم ع العــسكر ولا يهابـونـا	She called out from behind the door, And awaits his response. ʕaṭa oh ʕaṭa the greatest of youth, Who attacks the army without fear.
6	خيي يا يوسف وصاتك أمي أوعى يا أختي بعدي تنهمي لأجل هالوطن ضحيت بدمي وكلـه لعيونك يــا فلســــطينا	Oh my brother, Yusef, take care of my mother, And you, my sister, do not be sad. For the sake of the nation I have sacrificed my blood, For the eyes of Palestine
7	ثلاثة ماتوا موت الأسود وجودي يا أمي بالعطا جودي على شان هالوطن بالروح انجود ولأجـــــل حريتــه بيعلقونـا	The three died as lions, Mother be generous in giving more. For the sake of the nation we sacrifice our souls, And for its freedom they kill us.
8	نادى المنادي يا ناس إضراب يوم الثلاثا شنق الشباب أهل الشجاعة عطا وفؤاد وما يهابوا الردى ولا المنـــانونا	Call out, oh people, there are beatings, For on Tuesday they will hang the youth. The courageous ones ʕaṭa and Fuʔad, For they do not fear death.

According to Baker's (1992) classification, the researcher analyzed and identified all types of culture-specific items that appeared in the Arabic version of "From ʕakka Prison" alongside their translation. The following table provides each type of the culture-specific terms which appeared in "From ʕakka Prison" and how they were dealt with by McDonald (2013).

Table 5.2: Examples of cultural terms extracted from the first song "From ʕakka Prison"

No.	Approach/ Category	Source Text of 'From ʕakka Prison'	The Translated Text in McDonald	The Translation Procedure Used
1	Terms of address	المندوب السامي (The first stanza, line 4)	The high commissioner	Literal translation
2		فؤاد حجازي عز الذخيرة (The second stanza, line 2)	FuʔadḤijazi became honorable weapons.	Modulation
3		أمي الحنونة بالصوت تنادي (The fourth stanza, line 1)	My beloved mother calls out,	Modulation
4		يا مهجة فؤادي (The fourth stanza, line 3)	The dearest of my heart.	Free translation
5		عطا يا عطا (The fifth stanza, line 3)	ʕaṭa oh ʕaṭa	Literal Translation
6		زينة شباب (The fifth stanza, line 3)	The greatest of youth.	Modulation
7		خيي يا يوسف وصاتك أمي (The sixth stanza, line 1)	Oh my brother, Yousef, take care of my mother.	Communicative translation
No.	Approach/Category	Source Text of 'From ʕakka Prison'	The Translated Text in McDonald	The Translation Procedure Used
8		اوعي يا اختي بعدي تنهمي (The sixth stanza, line 2)	And you, my sister, don't be sad.	Literal translation
9		جودي يا امة بالعطا جودي (The seventh stanza, line 2)	Mother be generous in giving more.	Word-for- word translation (Mistranslation)
10		يا ناس (The eighth stanza, line 1)	Oh people,	Literal translation
11		أهل الشجاعة	The courageous	Free translation

No.	Approach/Category	Source Text	The Translated Text in McDonald	The Translation Procedure Used
		(The eighth stanza, line 3)	ones	
12	Proper names	عكا (The first stanza, line 1)	Akka	Transference
13		محمد جمجوم (The first stanza, line 2)	Mohammed Jamjum	Transference
14		فؤاد حجازي (The first stanza, Line 2)	FuʔadḤijazi	Transference
15		عطا الزير (The second stanza, line 1)	ʕaṭa Az-Ziir	Transference
16		يوسف (The sixth stanza, line 1)	Yousef	Recognized translation
17	Religious Expressions	المقدر والتقادير (The second stanza, line 3)	The fate and destiny	Literal translation
18	Common Expressions	رَبعُه (The first stanza, line 4)	His people	Literal translation
19		خوفي يا عطا اشرب حسرتكم (The third stanza, line 2)	My fear, oh Ata to see you killed before me	Paraphrase
20		ضاقت علينا كل البلاد (The fourth stanza, line 2)	The nation has closed around her	Literal translation
21		وصاتك أمي (The sixth stanza, line 1)	Take care of my mother	Paraphrase
22	Activities, habits, and others	طلعت جنازة (The first stanza, line 1)	The funeral procession set out.	Literal translation
No.	Approach/Category	Source Text of 'From ʕakka Prison'	The Translated Text in McDonald	The Translation Procedure Used
23		جازي عليهم يا شعبي جازي (The first stanza, line 3)	Oh how they punished them, my people,	Literal translation (mistranslation)
24		باحكام الظالم تا يعدمونا (The second stanza, line 4)	How the oppressive army pronounced death upon them	Paraphrase
25		ويقول محمد (The third stanza, line 1)	Said Mohammed,	Word- for- word (mistranslation)
26		أنا أولكم	I want to be the	Literal

			first.	translation
27		ما نهاب الردى ولا المنونا (The third stanza, line 4)	For we do not fear death	Literal translation
28		قبل نفترق تا يودعونا The fourth stanza, (line 4)	Before we separate, we must bid farewell	Literal translation (mistranslation)
29		تنده ع عطا من ورا الباب وقفت تستنظر منو الجواب (The fifth stanza, lines 1+ 2)	She called out from behind the door, and awaits his response	Free translation
30		يهجم ع العسكر ولا يهابونا (The fifth stanza, line 4)	Who attacks the army without fear	Literal translation
31		لأجل هالوطن ضحيت بدمي (The sixth stanza, line 3)	For the sake of the nation, I have sacrificed my blood	Literal translation
32		كلو لأجلك يا فلسطينا (The sixth stanza, lines 4)	For the eyes of Palestine	Modulation
33		ولأجل حريتو بيعذبونا (The seventh stanza, line 4)	And for its freedom they kill us	Modulation
34		نادى المنادي يا ناس إضراب (The eighth stanza, line 1)	Call out, Oh people, There are beatings	Word-for-word (mistranslation)
35		يوم الثلاثا شنق الشباب (The eighth stanza, lines 2)	For on Tuesday, they will hang the youth	Literal translation

It seems that not all of the selected terms are culture-specific items, but what makes them different is the Palestinian colloquial language which has its characteristics. In translating "From ʕakka Prison," the researcher found the translator misuses some translation methods. For example, the translator used the word-for-word method of translation three times and in these three times, the translations were not meaningful. The first one is used in the seventh stanza, the second line:

جودي يا امة بالعطا جودي

It is translated as: "Mother be generous in giving more." The Arabic word "امة" is not the mother. It means a whole nation.

In the third stanza, as well, the first line, ويقول محمد انا اولكم is translated as "said Mohammed, I want to be the first." This is another mistranslation because the Arabic sentence grammar is not the same as the English one. In Arabic, it is allowed to form a verbal sentence where the verb is used before the subject whereas in English this is not allowed. The English sentence should start with a subject than a verb. The translator is perhaps not aware of the English grammar Sentence.

Finally, in the line of the ninth stanza: نادى المنادي يا ناس اضراب is translated as "call out, oh people, there are beatings." Here, the translator again used the English sentence structure with Arabic grammar. Moreover, the translator translated اضراب which means *strike* as *beatings* which is a wrong choice.

It is clear that the word-for-word method of translation does not work. Instead of rendering a correct meaning, it distorts the whole meaning because it is out of context method. It keeps the syntax of the source language, which must be adopted into the target language syntax, as it is.

The researcher calculated the frequency of each strategy in order to determine whether culture-specific items are mostly domesticated or foreignized. The researcher has identified 35 items and classified them according to two approaches as presented in tables 5.3 and 5.4 below:

Table 5.3: Frequency and percentage of the strategies of foreignization, applied to the translation of (From ʕakka Prison).

Approach	Forignozation					
Category	Word-for-word Translation	Literal translation	Faithful translation	Semantic translation	Transference	Paraphrase
Terms of address	1	4	0	0	0	0
Proper names	0	0	0	0	4	0
Religious expressions	0	1	0	0	0	0
Common expressions	0	2	0	0	0	2
Activities, habits, and others	2	8	0	0	0	1
Strategy's Average	3%	15%	0%	0%	4%	3%
Total	**25/35**					
Percentage	**71.4%**					

Table 5.4: Frequency and percentage of the strategies of domestication applied to the translation of 'From ʕakka Prison'

Approach	Domestication						
Category	Adaptation	Idiomatic	Free Translation	Communicative Translation	Modulation	Cultural Equivalent	Recognized Translation
Terms of address	0	0	2	1	3	0	0
Proper names	0	0	0	0	0	0	1
Religious Expressions	0	0	0	0	0	0	0
Common Expressions	0	0	0	0	0	0	0
Activities, habits, and others.	0	0	1	0	2	0	0
Strategy's Average	0%	0%	3%	1%	5%	0%	1%
Total	10/35						
Percentage	28.6%						

Tables 4.3 and 4.4 demonstrate that the prevailing tendency in "From ʕakka Prison's" translation is foreignization, primarily through the use of literal translation. The researcher identified 35 culture-specific terms, 25 of them are translated through foreignization. From a percentage point of view, the level of foreignization is 71.4% compared to 28.6% for domestication.

5.2.2 "Ẓariif aṭ-ṭuul":

This is the second song to be discussed in this research. The original version of the narrated lyric "Ẓariif aṭ-ṭuul" tells a story of two lovers who are expressing the pain of separation. After 1948, many Palestinian songs came to express the pain and homesickness of Palestinians in the diaspora who were separated from their homeland and families. MacDonald (2013: 65) asserts that "Ẓariif aṭ-ṭuul" is "collected in the years following al-Nakba; it depicts pervasive feelings of separation and exile." Although this song is very famous, it has no certified translation, especially of the original song. The lyrics of the whole song can be changed according to the different circumstances of the Palestinians while the tune remains the same. Sometimes, the lyrics of the song are full of happiness and hope and other times they are sad, narrating the feelings of pain and longing. For the sake of this research, the researcher will use the translation of the last edition of the song which has been sung by Hamza Nimra, the Arabic singer, because it has spread throughout the world very quickly. It has been sung in London's streets by Nimra's band so it needs an accurate translation as

possible to grant foreigners the chance to understand what the song is about.

The translation of "Ẓariif aṭ-ṭuul" has been taken from italki forum by Ghadeer on May 29. 2016. The translator is unknown, but the researcher could not find any other translation for this famous song. It is retrieved from https://www.italki.com/question/358146.

Table 5.5: The lyrics of "Ẓariif aṭ-ṭuul" and its translation

Stanza #	The source text of "Ẓariif aṭ-ṭuul"	The translation as it is in the italki forum
1	يا زريف الطول وقف تا اقولك رايح عالغربة وبلادك احسنلك خايف يا ظريف تروح و تتملك و تعاشر الغير وتنساني انـا	Ya "Ẓariif aṭ-ṭuul" Stop to tell you you are going to the foreign land and your country is best for you I'm afraid "Ẓariif aṭ-ṭuul" you will go and get housing and keep company with someone else and forget me
2	زريف الطول وين مغرب وين قولي لمين كتبنــــا هادا اللحن والمغترب كيف ما يعـود ويحن إلا ما يسمع منـا مجاويزنا	"Ẓariif aṭ-ṭuul" where are you going? Tell me who did we write this tune for And the expatriate, how does he not return and feel longing Unless listen from us to our oboes
3	يا زريف الطول الحق يا زريف إل قالوا عنها تريدك نزفت عالرصيف بقولوا دورك يا خيتنا عنا خفيف هدول إلي ماعرفو تاريخ بلادنا	Ya "Ẓariif aṭ-ṭuul" come to me and be aware Who said about her, she wants you bled on the sidewalk They say that your role, O my sister we have a mild These who don't know the history of our country
4	يا زريف الطول يا سن الضحـوك ياالي رابي في دلال امك و ابـوك يا زريف الطول يوم إللي غربوك شعر راسي شاب و الظهر انحنى	O "Ẓariif aṭ-ṭuul" owner of many smiles and laughter O who grew up between love of your mother and father Ya "Ẓariif aṭ-ṭuul" on that day they spare you My hair turned white and my back became hunched
5	زريف الطول يا غالي يـا والله ذكرني بحالـي يـا كل ما دب المرض فيا بيقولوا لـي يا هنيـالي	Ya "Ẓariif aṭ-ṭuul" O my dear O By Allah(God) reminded me of myself Whenever I've become disease they telling me Blessed for you

Depending on the classification of culture-specific items, the
researcher has analyzed and identified all types of culture terms that
appeared in the Arabic version of "Ẓariif aṭ-ṭuul" alongside their
translation. The following table provides each type of culture-specific
terms and how they were dealt with by the translator.

Table 5.6: Examples extracted from "Ẓariif aṭ-ṭuul"

No.	Approach/ Category	The ST of "Ẓariif aṭ-ṭuul"	Translated text	Translation Procedure
1	Terms of address	يا زريف الطول (The first stanza, line 1)	Ya "Ẓariif aṭ-ṭuul"	Transference
2		بقولوا دورك يا خيتا عنـــــــا خفيف (The third stanza, line 3)	They say that your role, O my sister we have a mild	Word-for-word translation (Mistranslation)
3		يا سن الضحوك (The fourth stanza, line 1)	O owner of many smiles and laughter	Free translation
4		يا غالي يا (The fifth stanza, line 1)	O my dear O	Literal translation
5	Material Culture	مجاويزنا (The second stanza, line 4)	our oboes	Literal translation (mistranslation)
6	Religious expressions	والله (The fifth stanza, line 2)	By Allah(God)	Word-for-word translation
7	Common expressions	المغترب (The second stanza, line 3)	the expatriate	Literal translation
8		كيف ما يعود ويحن (The second stanza, line 3)	how does he not return and feel longing	Word-for-word translation (mistranslation)
9		هذولا ما عرفوا تاريخ بلادنا (The third stanza, line 4)	These who don't know the history of our country	Literal translation
10		يللي رابي في دلال امك وابوك (The fourth stanza, line 2)	O who grew up between love of your mother and father	Modulation

11		يوم ال غربوك (The fourth stanza, line 3)	on that day they spare you	Word-for-word Mistranslation
12		شعر راسي شاب (The fourth stanza, line 4)	My hair turned white	Literal translation
13		الظهر انحنى (The fourth stanza, line 4)	and my back became hunched	Literal translation
14		يا هنيالي (The fifth stanza, line 4)	Blessed for you	Modulation
15	Activities/ habits and others	وقف تا اقلك (The first stanza, line 1)	Stop to tell you	Literal translation
16		رايح ع الغربة (The first stanza, line 2)	you are going to the foreign land	Literal translation
17		تروح وتتملك (The first stanza, line 3)	you will go and get housing	Word-for-word translation
18		تعاشر الغير (The first stanza, line 4)	and keep company with someone else	Literal translation
19		وتنساني انا (The first stanza, line 4)	and forget me	Literal translation
20		وين مغرب وين (The second stanza, line 1)	where are you going	Modulation
21		قولي لمين كتبنا هذا اللحن (The second stanza, line 2)	Tell me who did we write this tune for	Word-for word translation
22		الحق يا زريف (The third stanza, line 1)	Ya Zareef Al-tool come to me and be aware	Modulation
23		اللي قالوا عنها تريدك نزفت ع الرصيف (The third stanza, line 2)	Who said about her, she wants you bled on the sidewalk	Word-for-word translation (Mistranslation)
24		ذكرني بحالي (The fifth stanza, line 2)	Reminded me of myself	Literal translation
25		كل ما دب المرض فيا (The fifth stanza, line 3)	Whenever I've become disease	Free translation (Mistranslation)

In the translation of this song, the translator deals with the term "Ya Ẓariif aṭ-ṭuul" which literally means 'oh tall and slender one,' to "praise the physical attributes of the beloved (long neck, slender waist, pretty smile, wide eyes, and so on)" (McDonald, 2013: 65), as a proper name and chooses to transfer it into English to keep the character of the national Palestinian song.

The translator has translated (al-mijwiz المجوز) as 'oboe' which is not the same. Al-mijwiz consists of two pipes of equal length; each pipe has around five or six small holes for fingering. Al-mijwiz must be transferred into English to preserve a part of the Palestinian culture's features, to give an accurate translation as possible, and not to mislead the reader.

(Ya Sin-n iḍ-ḍḥuuk يا سن الضحوك) is translated as "O owner of many smiles and laughter." It may sound better if it is translated literally into "with a smiling tooth" or even just "a smiling face."

(Yom el- ɣarrabuuk يوم الغربوك) is translated into "on that day they spare you." The translator used the word-for-word translation strategy. This means that she translated it out of context. In fact, the phrase 'spare you' does not exactly mean to 'banish.' It can be simply translated as 'when they took you away from me.'

(Truuḥ w titmallak تروح وتتملك) is translated as "you will go and get housing." (تتملك) is not "get housing," it can be translated as "get settled there."

is (بيقولوا دورك يا خيتا عنا خفيف biquulu duurik ya xayta ʕanna xafeef) translated as "they say that your role, oh my sister we have a mild." Here, the translation is not accurate. It may sound better if it is translated as "they say that, oh sister, your role which we have is light or swift." *Mild* is not the wanted word.

(Ilḥaq ya Ẓariif الحق يا زريف) is not "come to me and be aware" as it is translated. It can be translated as "catch up."

In the phrase (kiif ma iyʕuud w-iyḥin كيف ما يعود ويحن) which is translated into "how does he not return and feel longing," the gerund 'longing' seems to be missing a determiner before it such as *a*, or *the*. It must be "how does he not return and feel the longing." Another example is that, in translating the line (haðola illi ma ʕarfu tareex biladena هذولا اللي ماعرفوا تاريخ بلادنا) literally into "these who don't know the history of our country." The word 'these' does not seem to fit the context, replacing it with the word 'those' makes the translation better as well as the verb used which is "don't know" must be replaced by "have not known."

Moreover, (illi qalu ʕanha treedak nazfat ʕarraṣiif اللي قالوا عنها تريدك نزفت ع الرصيف) is translated as "Who said about her, she wants you bled on the sidewalk." It appears that the sentence uses an incorrect form of the verb bleed. It will sound more English if it is translated as "about whom they said she wants you, bleeding on the sidewalk" or "the girl who desired you was bleeding on the sidewalk."

Finally, in the last stanza, (kul ma dub al maraḍ feya كل ما دب المرض فيا) is translated as "whenever I've become disease." This is a mistranslation, if anybody thinks of this translation, s/he finds that "whenever I become disease" is not understood; the wanted meaning is "whenever I contract a disease." The latter is better and more expressive.

It is clear that in this song the translator used only five of Newmark's procedures of translation. These procedures are a word-for-word translation, literal translation, free translation, Modulation, and transference. The researcher will divide these five procedures according to domestication and foreignization as follows:

Table 5.7: Frequency and Percentage of strategies of foreigniztion and domestication

Approach	Foreignization			Domestication	
Category	Word-for-word	Literal translation	Transference	Free translation	
Terms of address	1	1	1	1	0
Material culture	0	1	0	0	0
Religious expressions	1	0	0	0	2
Common expressions	2	4	0	0	2
Activities, habits, and others	3	5	0	1	4%
Strategy's average	7%	11%	1%	2%	
Total	**19/25**			**6/25**	
Percentage	**76%**			**24%**	

The prevailing tendency in "Ẓariif aṭ-ṭuul" translation is foreignization primarily through the use of literal translation. The researcher has identified 25 culture-specific terms, 19 of them are translated by foreignization. From a percentage point of view, the level of foreignization is 76% compared to 24% for domestication.

5.2.3 "Layya w Layya"

The same as in *"Ẓariif aṭ-ṭuul,"* "Layya w Layya" tells a story of two lovers who felt the pain of separation. After the Nakba, the lyrics were changed according to the political situation in Palestine so the song became condolence more than love words and phrases. McDonald (2013: 183) asserts that "Ibrahim [Nasrallah] had re-written some of the lyrics, but for the most part, it was from folklore." He adds that Layya "is a powerful testimony to life in exile" (ibid: 184). Listening to such a song shows how Nasrallah was inhabited and encapsulated by the love of Palestine; and how his memories express the anger of a Palestinian child who holds a stone wanting to throw it from the depth of his heart towards the enemies. Meanwhile, you can hear a song that represents the anger of the hearts and the warmth of the lips. McDonald (2013: 185) explains:

> The text, as written by Ibrahim Nasrallah, begins as a
> testimony of desperation sung by a father to his young
> daughter, Laya. In hearing her father's lament, Laya learns of
> his time spent in exile's prison, al- manfā. For the father, al-

manfā is a prison that has closed his path to the nation "from the water to the water."

The father narrates his suffering to his daughter uncovering his own hopes and describing his aspirations such as to turning back to his homeland without being prevented by the landmines that have been laid in his path or the American tank. Then, he remembers 'Haifa' which wants to breathe the freedom; and 'Jaffa' which remains in the heart of the father. Then the father talks about the olive tree as a national symbol that represents a sense of rootedness in the land prior to displacement and dispersion. After that, he recounts the story of the Palestinian martyrdom's wedding pointing to the reaction of the martyr's mother when she knows about her son's martyrdom.

The lyrics of the whole Arabic song and the translation as provided by McDonald 2013 are represented in table 5.8.

Table 5.8: The lyrics of "Layya w Layya" and its translation

Stanza #	The ST if "Layya w Layya"	The translation by McDonald 2013
1	ليـــا وليـــا يا بنية ضـــاق السجن علي سدوا دروب بـلادي من المـــية للـــميه	Layya, Layya oh my daughter The prison narrows around me, And closed the path to my nation, From the water to the water.
2	وسعوا الحد الغربي بدي اسري لارضي شيلوا اللغم من دربي ودبابه الامريكـــيه	The exiled one was broadened, I want to run through the land. And they removed the mines from my path laid by an American tank.
3	وسعولي هالمـنفى بدها تتنفس حـيفا حتى هالليله تصفى برصاص الفدائية	They widened exile for me, Wanting to breathe Haifa And even the night is purified, In the bullets of the fidāʾī.
4	وسعوا هالزنزانـــه يافا بصدري سهرانه زيتونتنـــا عطشانه بدها تشرب حريـــة	They widened the dungeon, Yaffa is vigilant in my chest. And our olives thirst, Wanting to drink freedom.
5	وسعوا الحوطه وغنوا هالعرس احنـــا منو كيف بنستغني عنـــو وهو الروح الشعبيـــة	They widened the enclosure [ḥūṭa] and sang that the wedding is a part of us, How do we sing about it being the soul of the people?
6	هالجرح الـــه حروفه ام الشهيـــد تشوفه بتزغرد يالله تطـوفوا بكعبتنا الساحليـــة	The wound is written in letters that Only the mother of the martyr sees, And she sings zaɣrūd, Oh God, encircle our Ka'ba of the coast.

What is worth mentioning here is that Laya has been changed into Layya. McDonald (2013: 183) uses Laya, but the researcher changed all 'Layas' into 'Layyas.'

As in the previous two songs, the researcher has identified the major cultural items alongside their translation. The following table provides each

type of culture-specific terms and how they are dealt with by McDonald (2013).

Table 5.9: Examples extracted from "Layya w Layya"

No.	Approach/ category	The ST of "Layya w Layya"	The translated text	Translation Procedure
1	Terms of address	يا بنية (The first stanza, line 1)	Oh my daughter	Literal translation (Mistranslation)
2		ام الشهيد تشوفه (the sixth stanza, line 2)	Only the mother of the martyr sees,	Word-for-word translation (mistranslation)
3		الفدائية (the third stanza, line 4)	In the bullets of the fidāʾī.	Transference
4	Proper Names	ليا (The first stanza, line 1)	Layya	Transference
5		حيفا (The third stanza, line 2)	Haifa	Transference
6		يافا (The fourth stanza, line 2)	Yaffa	Transference (Mistranslation)
7	Religious expressions	يا الله (The sixth stanza, line 3)	Oh God	Literal translation
8		كعبتنا (The sixth stanza, line 4)	our Kaʿba	Transference
9	Common expressions	بدي اسري لارضي (The second stanza, line 2)	I want to run through the land.	Free translation
10		شيلو اللغم (The second stanza, line 3)	And they removed the mines	Word-for-word (mistranslation)
11		دربي (The second stanza, line 3)	My path	Literal translation
12		الحوطه (The fifth stanza, line 1)	enclosure [ḥūṭa]	Transference
13		كيف بنستغني عنه (the fifth stanza, line 3)	How do we sing about it	Word-for-word (mistranslation)
14		الروح الشعبية (The fifth stanza, line 4)	being the soul of the people?	Literal translation
15		هالجرح اله حروفه (The sixth stanza, line 1)	The wound is written in letters	Modulation

16		بتزغرد (The sixth stanza, line 3)	And she sings zaghrūd,	Free translation
17	Activities, habits, and others	ضاق السجن (The first stanza, line 2)	The prison narrows around me,	Literal translation
18		سدوا دروب (The first stanza, line 3)	And closed the path to my nation,	Word-for-word (Mistranslation)
19		من المية للمية (The first stanza, line 4)	From the water to the water.	Literal translation
20		وسعوا الحد الغربي (The second stanza, line 1)	The exiled one was broadened,	Word-for-word (mistranslation)
21		وسعولي هالمنفى (The third stanza, line 1)	They widened exile for me,	Word-for-word translation (mistranslation)
22		بدها تتنفس حيفا (The third stanza, line 2)	Wanting to breathe Haifa	Word-for-word translation (mistranslation)
23		حتى هالليله تصفى (The third stanza, line 3)	And even the night is purified,	Word-for-word (mistranslation)
24		يافا بصدري سهرانه (The fourth stanza, line 2)	Yaffa is vigilant in my chest.	Literal translation
25		زيتونتا عطشانه (The fourth stanza, line 3)	And our olives thirst	Literal translation (Mistranslation)
26		بدها تشرب حريه (The fourth stanza, line 4)	Wanting to drink freedom.	Literal translation
27		هالعرس احنا منو (The fifth stanza, line 2)	that the wedding is a part of us,	Modulation (mistranslation)

In any translation, the translator should differentiate between word-for-word translation, which serves as a pre-translating task and the literal translation procedure. The difference between these two procedures is nuanced since word-for-word translation does not pay attention to the

grammar of the target language. In other words, it transfers the source language syntax so that it causes a problem in the target language syntax.

In the translation of "Layya w Layya", the translator has used the word-for-word translation procedure 8 times. In all of these, McDonald (2013) has mistranslated the meaning. First, (Em iš-šahid tšufu: ام الشهيد تشوفو) is translated as "Only the mother of the martyr sees." She sees what! Even in Arabic, the pronoun (w و) refers to something in the song which is "the wound," where is the pronoun in English?

Second, the Arabic phrase (šiilu alluɣum شيلو اللغم) is rendered to "And they removed the mines." in Arabic, the verb (šiilu) which means 'remove' is an imperative verb which implements an order while after looking at the translation, one notices that the translator has used the past form of the verb. This mistake is repeated in this song with the word (wasseʕu) in the first line of the second, third, fourth and fifth stanzas since the word (wasseʕu) means "expand or broaden."

Third, (bedha tetnafas Haifa بدها تتنفس حيفا) is rendered as "wanting to breathe Haifa." This translation changed the meaning of the phrase completely. The wanted meaning is that Haifa wants to breathe the freedom, not the contrary.

Fourth, (ḥatta ha al-layli te ṣfa حتى هالليله تصفى) has become "And even the night is purified" in the target language. (Ḥatta حتى) in this context does not mean 'even,' it means 'until.'

Finally, (keef bnestaɣni ʕano كيف بنستغني عنو) is translated as "how do we sing about it." The Arabic word (bnestaɣni بنستغني) does not have any relation with the word sing. It means 'how do we do without such a thing.'

In Arabic, the word (bunayya بنية) is not exactly "my daughter," it means a young woman. Sometimes people call out (bunnaya) for whom they are not their daughters. Moreover, the translator chooses to transfer the word (Yaaffa يافا) where it has a recognized translation which is 'Jaffa.'

The translator used another translation procedure which is modulation and it caused a mistranslation in the text. In the phrase (hal-ʕros iḥna menno هالعرس احنا منو) is translated by modulation. The use of such a procedure changed the meaning. The wanted meaning is that we are parts of this wedding, not otherwise.

Moreover, McDonald has added useless words to the text. For instance, he adds (only, sing, and, and that) while they are not important in the text and even do not exist in the Arabic text.

Table 5.9 shows that the translator has used only five of Newmark's procedures of translation which are the word-for-word translation, literal translation, transference, free translation, and modulation. These procedures will be divided into foreignization and domestication in the following table.

Table 5.10: Frequency and percentage of the strategies of foreignization and domestication applied to the translation of "Layya w Layya."

Approach	Foreignization			Domestication	
Category	Word-for-word translation	Literal translation	Transference	Free translation	Modulation
Terms of address	1	1	1	0	0
Proper names	0	0	3	0	0
Religious expressions	0	1	1	0	0
Common expressions	2	2	1	2	1
Activities, habits, and others	5	5	0	0	1
Strategy's average	8%	9%	6%	2%	2%
Total	**23/27**			**4/27**	
Percentage	**85%**			**15%**	

Table 5.10 illustrates that the prevailing tendency in "Layya w Layya's" translation is foreignization primarily through the use of word-for-word and literal translation. The researcher identified 27 culture-specific terms, 23 of them are translated through foreignization. From a percentage point of view, the level of foreignization is 85% compared to 15% for domestication.

5.3 Linguistic Aspects in Translating "From ʕkka Prison," "Ẓariif aṭ-ṭuul," and "Layya w Layya"

Translating folk songs is not merely translating culture and cultural items, but it is also translating poetry since each song has poetic features, sound devices, and figurative language. When translating folk songs, one must be aware of the central two-fold approach of rendering songs: it is necessary to know the literal sense as well as the symbolic or the implied meaning. The diction of the song, to some extent, has its own effect upon the audience because some words, which may be repeated several times, are full of emotions that people must perceive. These words may be distinguished by the sound intonation.

One of the problems one encounters in attempting to translate folk songs is the importance and interdependence of both meaning and form. The translator's main challenge is the possibility of maintaining both the form and meaning. In case it is difficult to maintain both form and content; the translator should make a decision on whether to sacrifice the form for the meaning, or vice versa. Nida & Taber (1964: 126) assert that "the

conflict between the dictates of form and content becomes especially important where the form of the message is highly specialized" as in translating folksongs which are a kind of translating poetry. Folk songs are a means of expressing one nation's feelings and attitudes. Translation performs as a bridging tool through which different cultures can get closer to each other. Regardless of the fact that several obstacles combine the poetry translation, excellent and acceptable translations of masterpieces of world poetry have been presented by a number of translators, for example, translation of Sa'di's *The Gulistan* by Rehatsek (1964), or *Arberry* by Hafiz (1947). Those translators have attempted to preserve both form and content as far as possible in order to transfer all aesthetic aspects of the source text to the target text.

5.3.1 Poetic Features

Folk songs have their characteristics that distinguish them from any other folkloric genre, and may make the task of translation more difficult. For example, Ahmad Musa (2008) mentions many poetic elements of the Palestinian folk songs, among these elements: short sentences and the language used. Looking back at the three songs, one can find that these characteristics are easily applied to the lyrics of the songs in the source language.

In the lyrics of the first song, "From ʕakka Prison," each stanza consists of four lines. The number of words in each line is not more than five words. In "Ẓariif aṭ-ṭuul," also each stanza consists of four lines since

each line consists of no more than six words. The same status happens with "Layya w Layya" as every line of each stanza has no more than four words. After the process of translating, the number of words in each line of the three songs becomes completely different. In the first song, for instance, the four words of the third line of the sixth stanza (laʔajel hal-waṭan ḍaḥait bi-dami لاجل هالوطن ضحيت بدمي) is translated into eleven words (For the sake of the nation I have sacrificed my blood). The same process is repeated in the other two songs. In "Ẓariif aṭ-ṭuul," the four words (rayeḥ ʕal-ɣurbi w-ibladak aḥsanlak رايح عالغربة وبلادك احسنلك) is translated into the fourteen words (you are going to the foreign land and your country is best for you). A final example from the last song is (w huwe ir-ruḥ aš-šaʕbeya الروح الشعبية). Three words were translated into the seven words (it being the soul of the people). One characteristic of a good translation achieved when the translator takes care of the number of words during the process of translation since s/he must use a translation strategy that achieves the skopos of the translation such as to keep the identical number of words in order to preserve and not to affect the Linguistic features of the original text. The translator could not find one equivalent for a word that occurs in the source text and this problem is repeated along the process of translating the three folk songs. Mona Baker (1992) relates the cause of such a problem to the culture-specific concepts in the source language.

Looking at the language of the folk songs, one can notice that the three songs use the Palestinian Arabic dialect. Choosing the language is an important matter since "language is not a mere system of signs that serve to

connect people; it is also part of who we are. Today, linguistic anthropologists examine language as part of the culture" (Milhem, 2014: 74). Language has several features to be used by a specific social group. First, it is a principal means of nurturing socialization in children. Second, through a specific language or dialect, a group acquires a linguistic character that makes it stand out as a unified community different from other communities speaking different languages or dialects. For instance, it creates effective borders between different communities. Third, the status given to the language of a particular group makes the children of this group aware of the social status of their group (Padilla, 1999: 116).

Nizar Milhem (2014: 75) argues that because language is an important symbol that conserves both individual and collective cultures, "it is an essential element through which groups create their own identities and establish themselves independent of other groups." He asserts that language "is the most prominent representation of social aspirations– carrying the past, reflecting the present and pioneering the future" (ibid.). In short, the Palestinian dialect is an important factor in preserving the Palestinian folklore because "in cultural studies, using your own dialect in communication means that you belong to the culture of that dialect, and that you are not compromising any association of that culture, particularly your identity" (Milhem, 2014: 74).

After translation, the Palestinian dialect which is considered culturally bound is translated by word-for-word, literal translation and

transference procedures, which altogether are procedures of foreignization. Because the translator is very faithful to the original text, he tries to translate the idea in any possible way so he chooses to convey the ideas in Modern Standard Arabic. His faithfulness conveys the idea and excluded the form which is one important aspect of the poetic features of the ST. The identity that distinguishes the Palestinian folklore from any other folklore is no longer exists because of the ST form loss.

The translation of folklore cannot transmit all the aspects of folk songs. The translation is able to provide an idea about the Palestinian culture, but it does not serve in transmitting all of the cultural identity. Changing the Arabic Palestinian dialect into the Modern Standard Arabic and translating it into English is a kind of genre shift that has also its own effect on the translation.

5.3.2 Sound Devices

Each song is well-rhymed in the source language since there are several stanzas and each stanza has four lines. Looking at the final sound of each stanza, one finds that the final sound of the last word of the first three lines is the same and the sound of the final word of all the fourth lines of all stanzas is the same. After being translated, this rhyming is lost. So the translation does not achieve the poetic element nor the sound devices of the folk song.

5.3.3 Figurative Language

According to Halmstad Högskola (2012: 6), figurative language is the language that "could be seen as the non-literal meaning of the language" since the literal meaning is abstract. Sam Glucksberg (2001) asserts that in "a contemporary view, figurative language involves the same kinds of linguistic and pragmatic operations that are used for ordinary, literal language" (preface). Glucksberg explains that one identifies two operations in understanding discourse. The first one is a purely linguistic operation "such as lexical access, syntactic analysis, and so forth" (ibid.) while the second is pragmatic which is "a less well-defined grab-bag operation" (ibid.). Glucksberg maintains that the "so-called literal language requires the full use of both kinds of operations, no less and perhaps no different than that required for figurative language" (ibid.). Therefore, translating the metaphors and idioms is very important in a language which is full of figurative language so being careful in translating folk songs is required. In translating "From ʕkka Prison," "Ẓariif aṭ-ṭuul," and "Layya w Layya," the faithful translator is required to be aware of the positions of metaphors, puns, idioms to render a correct cultural heritage of a specific nation.

5.3.4 From ʕakka Prison

This song has several metaphors, none of which are treated metaphorically. For example, (ʕizz ið-ðaxiiri عز الذخيرة) the second line of the second stanza, is translated as "becomes honorable weapons." In this

idiom, the exact meaning of "الذخيره" is not "weapons", it means "munitions." Moreover, the Arabic phrase (فؤاد حجازي عز الذخيرة) does not mean "Fuad Hijazi becomes an honorable weapon" as it is translated in the song since he is actually an honorable weapon.

In the second line of the third stanza, (ʔašrab ḥasritkum اشرب حسرتكم), the situation is explained and paraphrased into 'my fear to see you killed before me.' The aesthetics of the expression is missed since the writer of the lyrics makes a beautiful metaphor which is somebody drinks the heartbreaks like the way he drinks water or any other drink to show the agony of the scene.

In the third line of the fourth stanza, (muhjit fuʔadi مهجة فؤادي) is translated into "the dearest of my heart" which is far away from the required meaning. It could be translated into (the delightfulness of my heart).

In the third line of the fifth stanza, (ziinet šabaabi زينة شباب) is translated into "the greatest of youth" where the meaning has not the point. What is wanted is like to say "you are the adornment of the youth," "the best of the youth" or "the one who stands out of the youth."

Finally, the song has puns which were not achieved throughout the process of translating. For example, the word (ʕaṭa) is mentioned twice. The first time, it is a proper name; a name of a man, and on the time it means to be generous in giving more. The first one is transferred to the

target language and the second is translated literally, and the pun disappeared.

5.3.5 "Ẓariif Aṭ-ṭuul"

The words of this song are direct, simple, and easy to understand. There is no figurative language since the whole song has only two metaphors. The first metaphor is (sin-n aḍ-ḍaḥuuk سن الضحوك), in the fourth stanza, since the tooth is like a human who has a pretty face which always smiles at people. The translator uses the free translation to deal with such a metaphor. S/he translates the metaphor as 'o owner of many smiles and laughter.' In order to preserve the metaphor, it may sound better if it is translated literally into "with a smiling tooth."

The second metaphor is (šaʕar raasi šab شعر راسي شاب), in the fourth stanza. This phrase shows the head hair is like a human being who feels sad and suffers the bitterness of life and its difficulties.

5.3.6 "Layya w Layya"

In this song, there are several metaphors in different positions in the song. In the second line of the third stanza (bidha titnaffas Ḥaifa بدها تتنفس حيفا), the writer, for example, uses personification since s/he makes both the reader and the listener imagine that Haifa, which is a Palestinian city, is like a person who breathes in order to be able to continue his/her life. The translator translates such a personification into 'wanting to breathe Haifa' using the word-for-word translation which causes a mistranslation of the

phrase. He does not pay attention to the fact that the Arabic syntax is not as the English one. Looking back at the translation, one notices that there is no subject. It maght sound better if were translated literally into "Haifa wants to breathe."

In the second line of the fourth stanza, the phrase (Yaafa biṣadri sahraani يافا بصدري سهرانه) has two figuratives. The first one is a metaphor, the writer considers his/her chest a big place where people can sit in together. The other one is a personification where the author imagines that Jaffa which is also a Palestinian city is like a human being who stays up awake at night. The translator translates this phrase as "Yaafa is vigilant in my chest." The first comment upon this translation is that Yafa has a recognized translation that must be used. He must use the translation Jaffa. Another one is that the word *vigilant* does not give the exact meaning of the Arabic word (sahraani سهرانه).

In the third line of the fourth stanza, the phrase (zaytounitna ʕaṭššani زيتونتنا عطشانه) has another metaphor which is the olive tree is like a human being who feels thirsty and wants to drink water in order to stay alive. This phrase is translated into "and our olives thirst." Although the translator uses the literal translation procedure in this phrase, s/he makes a mistake and causes the phrase to be mistranslated. First, when the writer says (zaytounitna زيتونتنا), s/he does not mean the olives as fruits but like a tree. In fact, this has a national dimension since the olive tree is a symbol of peace. Second, there is no (wa و) before the phrase in the Arabic language

to be translated into 'and' in the English text. Moreover, if one looks at the translation, s/he finds that the English sentence needs (verb to be) because thirst is an adjective. It may sound better if it is translated as (Our olive tree is thirsty).

The phrase (bidha tišrab ḥuriyya بدها تشرب حرية) also has a metaphor since the writer considers freedom a drink such as water, juice, or tea that all people can taste.

The last metaphor in the last stanza is (hal juruḥ illu ḥurufu هالجرح الو حروفو). Here, the writer sees the wound like a book which has letters. In the book, all people may be able to read such letters and know what is written inside it, whereas the letters of the wound, only the mother of the martyr can read them.

After analyzing the three songs in terms of cultural and linguistic aspects, and identifying the frequency and percentage of each strategy, the researcher moves to answer the research questions based on the results of the quantitative report.

In response to the first thesis question (what are the translation strategies used by the translators to translate the culture-specific items in "From ʕakka Prison," "Ẓariif aṭ-ṭuul," and "Layya w Layya?" Are they foreignized or domesticated?), translators tend to translate the culture-specific items by using literal translation (35% of the time), word-for-word translation (18%), followed by transference (11%) and Modulation (11%),

free translation (7%), paraphrase (3%), and finally communication (1%) and recognized translation (1%). The translators tend to foreignize more than to domesticate since the foreignization was used 67 out of 87, in return of domestication 20 out of 87 for the three songs.

In response to the second question (In what ways does genre shift influence the process of translating folklore?), genre shifts do not always occur between languages of different Linguistic and rhetorical conventions. It can also occur within one language. Therefore, the genre shift has two forms within this research. The first form has to do with one language which is the Arabic since genre shift converts the folkloric texts from a folkloric short story into a folk song, which has two completely different forms. The translation of a folkloric story has to do only with the cultural items whereas when translating a folk song, the translator must pay attention to the sound devices and the poetic elements which do not exist in the story. The second phase of the genre shift is between the English and Arabic Languages where the folk song in Arabic is translated into proses in English without paying attention the poetic elements such as rhyme, rhythm, and meter. The translation will be more acceptable if the source text is a folkloric story, not a folk song. Not keeping the conventions of each genre will cause problems in translation.

In response to the third question (To what extent does the translator remain to be faithful in his/her translation of the source text when attending to cultural and linguistic translation?), faithfulness is divided into two main

positions in the translation of the three folk songs, "From ʕakka Prison," "Ẓariif aṭ-ṭuul," and "Layya w Layya". The first position is cultural and the second is linguistic. According to the former position, the researcher thinks that the translator is faithful to the ST and the SC. Most of the time translators used to translate literally making foreignization in order to bring the target reader into the SC. Being faithful to the SC items causes the translator to lose being faithful to the linguistic items of the SL. For instance, to try to get a close meaning of a source cultural item, the translator misses an identical number of words. This means that instead of translating one word in Arabic into one word in English, s/he translates one word in Arabic into a sentence in English. This shows that the translator is very faithful to the text since s/he tries as much as possible to give the exact meaning so s/he sacrifices the linguistic and aesthetic features for the meaning of the text. In other words, s/he sacrifices the form for the meaning. As a result, the translator must make a balance between the cultural translation and the linguistic translation because, for any genre, the form is equally important as the content. Except for specific skopos, the translator can't sacrifice the form for the benefit of the content.

As for the fourth question, (In what ways do the requirements of folk songs steer the process of translating folklore?), actually, the requirements of folk songs take the translation process to another place. In concentrating on the folk requirements, there will not be a genre shift between two languages since translating a song results in another song in the target language. On the other hand, the process of translation may sacrifice the

content to preserve the genre plus the translation strategies used will be changed from foreignization to domestication. As a result, there will not be a translated culture, but a mirror of the audience culture. One more characteristic of folklore is the figurative language such as metaphors. If we do not translate these metaphors, the folkloric text loses its vitality.

5.4 Summary:

In this chapter, the three folk songs "From ʕakka prison," Ẓariif Aṭ-ṭuul," and "Layya w Layya" and their translations were analyzed to account for the translators' strategies in dealing with the culture-specific items and the linguistic aspects. The focus has been on whether the translators tend to use domestication or foreignization in translating folk songs and whether the used strategy to translate the culture-specific items has proved the linguistic aspects such as the aesthetic features of folk songs or not. The result of the analysis proved that the two translators of the three songs had a strong tendency to use the foreignization strategy since domestication was used 22.9 % compared to 77.1% for foreignization. Therefore, sticking to the SL text caused the translators of the selected folk songs to miss the linguistic issues such as the sound device, poetic elements, and figurative language.

Chapter Six

Conclusions and Recommendations

6.1 Introduction:

To investigate the translators' practices when translating the culture-specific items in the three folk songs "From ʕakka Prison," "Ẓariif aṭ-ṭuul," and "Layya w Layya" and to examine the extent to which the translator can preserve the aesthetic features as a main character of folklore alongside the cultural aspects are main purposes of this research.

To achieve such purposes, the three Arabic folk songs were first to examine alongside their translations. Then, the culture-specific items were classified according to Newmark's (1988: 95), and Baker's (1992: 21) classification of cultural categories. Second, each item was examined to identify which one of Newmark's strategy was applied to in its translation.

Third, the number of occurrences of each strategy was calculated and then classified according to Venuti's model of foreignization verses domestication. The percentage of foreignization strategies were compared to the percentage of domestication strategies and calculated for the translation of each song.

Fourth, the three folk songs were reanalyzed linguistically to see whether the translation preserved the linguistic aspect or not.

6.2 Conclusions:

Domestication and foreignization are two models of translation that are concerned with two cultures and describe two opposite strategies of translation. The former makes the text closely conform to the culture of the language being translated to. It may cause the loss of information from the source text. The latter means to retain information about the source text. It may deliberately break the rules of the target language to preserve the meaning. Domestication and foreignization exist only in the case of differences in both linguistic presentation and cultural connotation exactly as in the case of folk songs. Having examined the translations of the three folk songs included in the study, the researcher has drawn the following conclusions.

1. The translators tend to foreignize where the translators try as much as possible to preserve the SC by applying the word-for-word translation, literal translation, transference, and modulation. Foreignization as a translation approach transfers the reader to the SC through disrupting the cultural codes that prevail in the TT language by preserving differences of the ST.

2. Translators translate culturally more than linguistically. To preserve the meaning, they break the rules of folk songs. The present translators of the three songs have not succeeded in translating the linguistic features that distinguish the folk song from other texts.

3.   The level of the translation of the three folk songs is low. The translators attempted just to convey an idea, and they fail in several positions.

4.   The translated text of any of the three folk songs becomes like a narrative story more than a lyric. The difference is just in the form because the translators have kept the form of the ST. Each text is divided into stanzas, and each stanza has four lines.

5.   The translators cause a genre-shift during the process of translating. Instead of translating a folk song for another song that at least keeps the main characteristics of folklore; they translate the song into a narrative text that misses the most important features of a folk song.

6.   The researcher notes that the translators have linguistic incompetence. Syntax and semantics are two main branches of language. In the translation of the three songs, the translators make mistakes in rendering some words, within the context, from Arabic into English, as they make mistakes in the syntax formulation of the TL. They keep the SL syntax.

7.   The findings of this research proved that it is possible to create an acceptable translation for a folkloric text, but there will be something missing because the ST of the folk song is written in the colloquial accent of the Arabic language where it differs from Standard Arabic. Both the colloquial and Standard Arabic are translated into Standard

English. Between the colloquial and standard, half of the cultural concepts were lost. This may show how much Arabic is a conservative language which makes it difficult to imitate.

8. Translating folk songs presents an example of the complex political implications of translating folklore. The translation of Arabic into English shows that the transfer of folk texts from one culture to another is a highly politicized activity that touches not only historical, social, and cultural backgrounds but also sensitive issues of cultural identification and self-determination. Therefore, the translator must be aware of its importance to do his/her best in translating such text.

9. Finally, this thesis does not evaluate translation; it is just an attempt to show the mistakes that encounter the translators during the process of translating folk songs. Professional translators of literary works may find these results useful because this study highlights the prevailing translation approaches employed in translating folk songs.

6.3 Recommendations:

As this study aims to find out the problems of cultural aspects in translating folk songs as well as investigating the extent to which the translator can preserve the aesthetic features of folklore, the researcher recommends the following:

1. Translators need to know more about the translation requirements when translating folk songs, categorizing the culture-specific terms, and choosing the suitable translation procedure when translating culturally.

2. Translators must respect the constraints of the genre that they translate and take it into consideration while translating, but they also need to be faithful to the text and find the suitable equivalent that has the same effect on the target language audience as the source language text has on the target language audience.

3. The researcher also recommends that the translators should avoid a word-for-word translation since it is out of a context procedure. This procedure may serve as a pre-translating exercise to elucidate the source text. Translating a text using the word-for-word translation procedure gives an ambiguous and incorrect meaning that does not suit the text.

4. Finally, translators of literary works should subject to advanced training courses in translating folklore because they are considered responsible for the culture and thought of an entire nation.

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جامعة النجاح الوطنية

كلية الدراسات العليا

التحديات الثقافية واللغوية في ترجمة الأغاني الفلكلورية

اعداد

رماء نضال "محمد فؤاد" سلامه

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الملخص

تبحث هذه الدراسة في ميل المترجمين نحو التوطين او التغريب في ترجمة الاغاني الشعبية كما وتهدف الى البحث في الاستراتيجيات التي يستخدمها المترجمون عند ترجمة المصطلحات الثقافية في ترجمة الفلكلور من خلال تحليل، كحالة دراسية، ثلاث اغاني شعبية: من سجن عكا، وظريف الطول، وليًا وليًا. كما ومن خلال هذه الدراسة يتم تحليل الجوانب اللغوية في الفلكلور بشكل عام وفي الاغاني الفلكلورية على وجه الخصوص ومن المتوقع ان تلقي هذه الدراسة الضوء على ترجمة السمات الشعرية، والاجهزة الصوتية، واللغة التصويرية في الاغاني الشعبية الثلاث المختارة، ولتحقيق الاهداف التي تم ذكرها، قامت الباحثة بالخطوات التالية:

اولاً: تم تحديد المصطلحات الثقافية في الاغاني الشعبية الثلاث ومن ثم تقسيمها استنادا الي تصنيف بيكر (1992).

ثانيا: تم دراسة كل مصطلح لمعرفة الاستراتيجية التي استخدمها المترجم استنادا الى استراتيجيات نيومارك (1988) للترجمة.

ثالثا: تم حساب الاستراتيجيات المستخدمة لكل فئة من فئات هذه المصطلحات، ثم تجميع نسب هذه الاستراتيجيات تحت نظام فيونتي (1995) لمعرفة النسب المئوية لاستراتيجيات التغريب مقارنة مع استراتيجيات التوطين في ترجمة الاغاني الشعبية الثلاث.

لقد اظهرت النتائج الخاصة بهذه الدراسة ان المترجمين يميلون الى استخدام التغريب اكثر من التوطين في ترجمة الفولوكلور، كما وان المترجمين ترجموا ثقافيا اكثر من لغويا فضحوا بشكل

ج

النص من اجل محتواه مما تسبب بتغيير ثاني في نوع النص، لسوء الحظ، ان ترجمة الاغاني الشعبية الثلاثة كانت مجرد نقل لفكرة ثقافية اكثر من كونها ترجمة لفلكلور وتراث امة.