An-Najah National University
Faculty of Graduate Studies

# The Strategy of Omission & its Significance in the Translation of Barghouti's "I Saw Ramallah"

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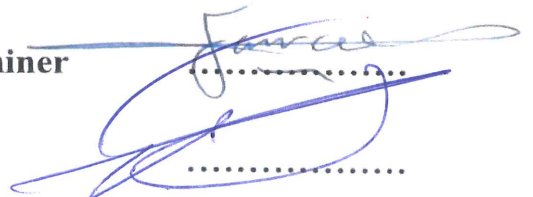**This thesis was defended successfully on 04/07/2019 and approved by:**

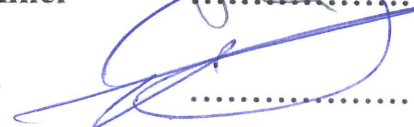| Defense Committee Members | Signature |
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# Dedication

I dedicate this thesis to my superheroes mom and dad

To my guardian angel.. my husband Khaldun

To the greatest gift I've ever gotten .. my daughter Reem

To the backbone of my family .. my brothers Mohammad & Anas

To the loveliest twins in the world .. my uncle & aunt Adel & Insaf

To the ultimate supporter .. my aunt Iman

To my beloved sister Anwaar Bani Shamseh.

# Acknowledgments

In the name of God, the Most Gracious, the Most Merciful

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# إقرار

أنا الموقعة أدناه مقدمة هذه الرسالة التي تحمل عنوان:

## استراتيجية الحذف ودلالاتها في
## ترجمة رواية "رأيت رام الله" لمريد البرغوثي

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## The Strategy of Omission & its Significance in the Translation of Barghouti's "I Saw Ramallah"

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## 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.

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# Abstract

This study examines the controversial strategies applied in translating *I Saw Ramallah* into English. These strategies are omission and deletion, which were applied widely and repeatedly in translating *I Saw Ramallah* into English without a particular pattern. The data is gathered from the original Arabic autobiographical book *I Saw Ramallah* by Mourid Barghouti (2011), along with the English version translated by Ahdaf Soueif (2000) and forwarded by Edward W.Said. This is a comparative, contrastive, descriptive, and analytical study; it compares and contrasts the two books, describing omission and deletion strategies and analyzing them. The study analyzes the omitted and deleted content in the translated version and embraces it under four categories: Deletion due to Repetition (morphological and lexical), deleting descriptions and details, omission\deletion of content with traces of colonialism, and omission\deletion of cultural content. It also accounts for the colonial context of *I Saw Ramallah* and its impact on the translation of the book in terms of the deleted and omitted text. The study concludes that due consideration should be given to the concept of fidelity in translating *I Saw Ramallah*, and a lot of deletion and omission instances should be

reconsidered, taking into account that *I Saw Ramallah* is a non-fiction autobiographical text narrating the real story of Palestinians. Moreover, the novel is rich with traces of colonialism and resistance, and unfortunately, a considerable part of these instances of colonialism are disregarded via unjustified deletion and omission. Finally, the study maintains that Palestine-peculiar terms, whether they are related to the Palestinian cause or the Palestinian cultural heritage, have to be transliterated and added to the glossary.

# Chapter One

# Introduction

## 1.1 Background

Translation is very essential in various domains of life, as it proved its efficiency in a wide range of fields such as politics, science, education, literature, and many others. Moreover, translation is the only way of communication between people who speak different languages and do not have a lingua franca; it is a key factor of bridging the gap between all countries and making the world a tiny one. Translation is a complicated process, and "[a]ll translation remains a craft requiring a trained skill, continually renewed linguistic and non-linguistic knowledge and a deal of flair and imagination, as well as intelligence and above all common sense" (Newmark,1981, p.53).

By the same token, literary texts are good representatives of their nations and countries; they are full of cultural aspects, values, ways of thinking, daily habits, feelings, names of places, religion and much more. They are characterized by unique language, expressive function, suggestive power, form, and timelessness and placelessness (Muslat, 2012, pp.43-45). Therefore, translating them should reflect all their specifications and characteristics. Thus,  Hassan (2011) says that "literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics", which makes the task of translating literary texts a lot harder than the other types of translation. (p.2)

The translation of Literary works has never been an easy task. It is very creative, and it takes much effort to produce a text of the same quality as the original. It involves employing the appropriate strategies to deal with a text, which targets a specific audience, and reproduces it in another language, challenging all obstacles and ending up with a text, which targets a totally different audience with a totally different background. All this requires creativity and applying the proper translation strategy for each situation as the "translator's basic job is to translate and then, if he finds his translation inadequate, to help the reader to move a little nearer to the meaning" (Newmark, 1988, p.101). However, needless to say that the full meaning "or significance whether of a word, sentence or text, can hardly ever be transferred". (Newmark, 1981, p.68)

Not to mention that it is very essential to account for the message and try to deliver it as it is, or at least as close as possible–taking in consideration how hard this task is. *I Saw Ramallah* is a very sensitive book, therefore, it should be translated carefully and creatively. The translator is like a messenger; s/he delivers a message from one language to another and from the writer of the original text to an audience different from his/her target audience. Besides, rendering the message is a very heavy burden for the translator, as it is "not simple or direct", "but diffused through every part of the text". (Newmark, 1981, p.69)

*I Saw Ramallah* is an autobiographical book, in which Barghouti narrates his own life; he is the narrator and the protagonist of the book that

represents the lives of hundreds of thousands if not millions of Palestinians. It talks about Barghouti's return to Palestine after thirty years of exile, which represents a variety of mixed emotions full of happiness, sorrow, sadness, indignation, astonishment, and many others. It also narrates Barghouti's story of being forcibly far away from his wife Redwa, an Egyptian novelist- and his son Tamim who is an excellent poet nowadays- for 17 years due to political reasons. The book represents as well the suffering of all Palestinians with no Palestinian IDs or passports, who are always subject to sudden death and unexplainable disappearance. The book is significant as it clarifies the reality of what is happening in Palestine. Thus, it carries a deep crucial message for the whole world to help it understand the real case of Palestine.

*I Saw Ramallah* is a very important narrative that represents a challenge for translators – especially non-Palestinians, which makes it pivotal for researchers to study and navigate.

Omission and deletion strategies are the core of this study. Both strategies mean neglecting some content of the source text, whether lexically or semantically, and choosing not to deliver it, or part of it, to the target language due to specific considerations and purposes. These strategies are like a double-edged sword in that opting for them could be very useful, or it could deprive the source text of important content. The fact that translation is never a prescribed process, but rather a described one, in which various factors – be it personal or non-personal- determine

the overall product of translation, means that it is dependent upon the translator and his\her decisions. Translation entails decision-making from the beginning until the end, in which those decisions are built upon the way the translator digests the text and how his/her personal experience, linguistic experience, and many more factors interact to come up with a particular translation that would differ from another translator's translation. However, although omission and deletion should be the last resort for the translator, they would be a life-saver in certain contexts, for the translation product to be of high quality. Apparently, omission and deletion were applied heavily in the translation of *I Saw Ramallah* on various levels and for various purposes as it will be shown later.

Thus, this study is to shed light on the omitted and deleted instances and to elucidate the reasons behind opting for those strategies, as well as clarifying whether omission or deletion was justified or not in each case.

It is worth mentioning that this study does not underestimate Soueif's translation, but it is an analytical study that attempts to examine why some omissions and deletions in the translation of *I Saw Ramallah* are considered justified while others are not.

## 1.2 Statement of the problem

In literary texts, every word matters. However, sometimes the translator would have to omit a word or even a sentence – most probably for cultural clashes, or due to the absence of the equivalence or the

principle\object in the target language\culture - but omission should be the last resort for the translator to opt for, after exhausting all other possible options.

The problem is that in the English version of *I Saw Ramallah*, Soueif omitted and deleted words, sentences, and even paragraphs – which carry their own meanings, connotations, and messages- repeatedly.

On the other hand, some content that is injected with important colonial and resistance aspects is deleted, and some crucial Palestinian-cause-specific terms are omitted too.

Moreover, *I Saw Ramallah* is rich with cultural context and cultural terms that were treated differently in the translation of the book; Soueif has omitted some essential cultural terms that represent the Palestinian cultural heritage.

Accordingly, this study will cite the omitted and deleted cases and will shed light on, examine and analyze the omitted and deleted parts, to figure out the reason behind each case, and the degree in which omission or deletion is justified or not, supported by evidence when possible.

## 1.3 Purpose of the Study

The colonial context of *I Saw Ramallah* places it in a sensitive situation, especially that the book is an autobiographical, non-fiction literature. The book is heavily injected with historical events, culture, traces

of colonialism, and overwhelming emotions. However, This study aims at demonstrating the importance of some omitted and deleted parts, to prove the eligibility of preserving them via translation. On the other hand, some omissions and deletions proposed by the translator will be examined to explain and defend their deletion. An attempt has also been made to place the text in its colonial context to analyze it in depth , taking into consideration the overall message of the original book to serve the Palestinian cause and to spread the real story of what is happening in Palestine and  break the image of an emotionless Palestinian, which is portrayed via the media.

The study also aims at investigating the loss, which occurred in meaning, message and connotations when omission and deletion were applied, as well as clarifying the cases in which omission and deletion are preferred and justified *in I Saw Ramallah*. In addition, the factors that affect the need to apply or to avoid omission and translation are to be explored.

 Moreover, this study aims at improving the translation of *I Saw Ramallah*, with due consideration to the fact that Soueif did a great job in translating the book.  A better translation could be provided, as there is never a perfect translation, especially when it comes to narratives.

The study seeks to be a reference to guide translators –especially trainers- when they should apply the strategies of omission and deletion properly and when to avoid them. Finally, it aims to map the road for

translators who intend to translate any Palestinian literary text in the light of its peculiar context, especially in dealing with culture-specific terms, content with traces of colonialism or resistance, and repetitive content.

## 1.4 Questions of the study

This study seeks answers to the following questions:

1.  What are the losses that occurred in the meaning and the message when omission and deletion are applied?

2.  What are the cases in which omission and deletion are preferred and justified in the *I Saw Ramallah*?

3.  What are the factors that affect the justification of omission and deletion in *I Saw Ramallah*?

4.  How does the unique situation of the Palestinian cause influence the way *I Saw Ramallah* should be translated?

5.  How does colonialism affect the translator's choice of translation strategies?

6.  What is the right way to deal with culture-specific terms in a Palestinian autobiographical text?

## 1.5 Methodology

This is a descriptive analytical study of omission and deletion cases in the translation of *I Saw Ramallah* by Barghouti into English. It examines

fourty-three extracts from the Arabic original version and the English version – translated by Ahdaf Soueif - of *I Saw Ramallah*. These examples are classified based on the level of omission or deletion, as well as the category they belong to, and they are put in a table for ease of reference.

Finally, suggested translations -proposed by the researcher- will be provided for some omitted or deleted cases that account for the peculiar context of *I Saw Ramallah*.

## 1.6 Layout

This thesis is divided into four main chapters. The main focus is concerned with the two controversial strategies Soueif employed in translating *I Saw Ramallah* into English, namely omission and deletion.

The first chapter is mainly introductory and grants the readers a glance of the study and enables them to have a preliminary conceptualization of the whole study with its underpinning concepts and arguments. More specifically, it introduces the whole study, states the problems, the purpose of the study, the aims intended to achieve, the main questions and the methodology adopted.

The second chapter is primarily concerned with previous scholarly works related to the areas of the study.

The third chapter is all about the methodology adopted in this research, alongside with the collected data.

The fourth chapter is the core of the study, and it presents the analysis of the sample. The data is classified into four main categories and put in a table for convenience's sake. A detailed discussion and deep analysis of the examples are given, and translations are suggested accordingly.

Chapter five, the last one, is mainly about the findings, the conclusions, and the recommendations.

# Chapter Two

# Literature Review

## 2.1 Translating Arabic literature into a European Language

In her study entitled *Cultural Consistency in Literary Translation of the Novel Awlaadu Haaratena,* Daraghmeh (2016) found out that translating the Arabic literature into European languages proved that transferring literary texts from a culture into another is "a highly politicized activity, which touches not only on historical, political, and cultural relations but also on sensitive issues of cultural identifications and self-representation" (p.92).

In our case, the translator is an Egyptian, which means that she has a different cultural background of the original author. It is undeniable that this difference led to some misrepresentations of some content that is injected with cultural and colonial aspects. The misrepresentation of such content is highlighted in this research in the field of omission or deletion supported by the needed justifications and evidence.

## 2.2 Autobiography as a special case of literary texts

To begin with, the Cambridge dictionary defines autobiography as "a book about a person's life, written by that person" (www.dictionary. cambridge.org). The non-fiction state of autobiography made it controversial to embrace it under literature or other genres like history.

However, "[m]ost theoreticians classify autobiography as literary non-fiction" (Singh, 2015, p.76), and Olney (1980) states that autobiography is "a kind of stepchild of history and literature, with neither of those disciplines granting it full recognition" (Wallach, 2006, p.446). In this study, the view that considers autobiography a literary text is adopted.

Lejeune defines autobiography, cited in Linda Anderson's Autobiography (2001:2), as:

> A retrospective prose narrative produced by a real person
> concerning his own existence, focusing on his individual life,
> in particular on the development of his personality.

Anderson (2001) stated that this definition was not satisfying for Lejeune because it did not distinguish clearly between autobiography and the other close genres such as biography and fiction (p.2). Nevertheless, the definition introduced four features that should exist in any autobiography in terms of "the form of language, the subject treated, the situation of the author and the position of the narrator" (Wille, 2014, para.10). By way of explanation, firstly, the form of language in an autobiography must be "narrative in prose" (ibid., para 10). Secondly, the subject treated is to be "the writer's individual life" (ibid). Thirdly, the situation of the author is that the name of the author and the name of the narrator should be the same. Finally, the position of the narrator is that the narrator is identical to the principal character, and the narrative is carried out from a retrospective point of view" (ibid., para 10). Moreover, Lejeune introduced the term

"autobiographical pact", referring to "a silent agreement between the writer and the reader" (ibid., para 10). Thus, the autobiographical pact is like an agreement between the writer and the reader, in which the author gives the protagonist his\her name, s/he affirms that the story is the "true version" of his\her life (Wille, 2014, para. 10). "The reader accepts the declaration and approaches the text with trust" (ibid, para 10).

Likewise, Segenbrecht (1998) "points to the expectations of the reader as a vital factor in research into autobiography" (Wille, 2014, para. 9), in which the reader of an autobiography takes the fact that the author is the narrator for granted, "even if actually the writer has styled, modified or possibly distorted their own history" (ibid., para 9).

Autobiography is a kind of literary texts that should be dealt with carefully and differently, as it represents a true story of the author, in which every event and every word is important. In this case, the translator should pay good attention to the concept of fidelity to the original text, thus should employ convenient strategies to deliver a high quality accurate and faithful target text.

By the same token, Lejeune observes that autobiographies mainly "focus on the private world of the autobiographical subject, revealing aspects of experience – thoughts, beliefs, and emotions – that are typically inaccessible for anyone other than the experiencer"(Marshall, 2013, p.41), which is a crucial point "when considering translation" (ibid).

Autobiography is a mine of emotions, identity, and cultural values and aspects, which maximizes the burden and the challenge for the translator.

In autobiographies, the concept of fidelity-according to Paul Eakin - is related to "its truth-value/referentiality" (Taylor, 2014, p.4), which distinguishes autobiographies from other genres of literature and makes it important. Autobiographies are referential in nature in terms of that they convey real information and stories that took place in the author's life.

However, no matter how hard a translator would try to be faithful, certain changes would occur, as the translator's personal experience will interfere and many other factors as it will be explained later (See chapter 2) referring to more than a theory. Thus, Gadamer (1960/2004) argues that the translated text "cannot be simply a re-awakening of the original process in the author's mind" (Marshall, 2013, p.31); this is why "inevitable distance" (ibid) would result. Yet, in terms of literary translation, Newmark adds an important criterion,besides having a thorough knowledge in both languages and cultures to produce a good translation, which is "more dependent on the translator's empathy with the writer's thought than an affinity of language and culture" (Newmark, 1981, p.54). Consequently, the translator of an autobiography would have to translate the text as if s\he is the one who wrote it. S\he will use the first-person pronoun "I" in translation and tells the original author's story as though it was his\her.

## 2.3 Autobiography Development in the Palestinian Literature

Before delving into details, it is important to point out the lack of resources and studies about the Palestinian autobiographies. Nada al-Shib (2006) maintains that the period between the end of the nineteenth century and the beginning of the twentieth century witnessed the end of the Ottoman empire that was defeated in the First World War. Before the Palestinian people took their breath, they were surprised by the British colonization that implemented the Balfour Declaration of the World Zionist Movement, to establish a state for the Jews in Palestine. Despite this harsh shock, Palestinians were influenced by the cultural and literary renaissance in the neighboring Arab countries, and Palestinian writers showed commendable efforts during that period.

However, due to the socio-economic conditions that prevailed in Palestine during the interwar period, and the relatively small size of the readership, it was not possible to publish long texts. Thus, intellectuals resorted to the newspaper column, pamphlet, and letters to express their suffering.

Therefore, these bitter political conditions played a prominent role in the lack of autobiographical material in Palestinian literature between the First World War and the Second World War. However, the feeling of injustice strengthened this trend among the Palestinian personalities after the Nakba of 1948. Some of the literary and political figures have written down their experiences and events that they came through, which contains

a fair amount of history of the Palestinian reality, which the Zionists worked on blurring its features.

Despite the richness of historical authorship, the writing movement in Palestine has not received the attention, traceability, and fairness it deserves. The Zionist enemy aims at - except for the rape of the land and the displacement of the people- tampering with the cultural heritage, and put the hand on cultural holdings, and seek to prove their right in what they do not belong, by misleading, distorting historical facts, and blurring the features of the Palestinian Arab heritage and impersonation.

After 1948, there was a strong tendency of the characters to record some live experiences, facts, and incidents. Politicians, thinkers, literates started writing their memoirs and biographies to document the suffering, injustice, and events. Thus, there is a good number of biographies and memoirs published after the Nakba in the sixties, seventies, and eighties.

By taking a careful look at the Palestinian autobiographies, each author would have his\her own motivation to write an autobiography, but they meet with one main common motive, which is talking about the Israeli-settler colonialism and the subsequent repression and arbitrary practices.

However, the most important topics in the Palestinian autobiography can be summarized as follows:

1-  Talking about occupation, exile and return, politics, and resistance, by highlighting the personal suffering of the writer and his\her people.

2-  Highlighting the struggle of Palestinian women and their struggle alongside men in the Palestinian cause.

3-  The exposure of the popular heritage, which roots belonging and identity because the occupation tried to dominate our heritage and attributed a lot of it to himself.

4-  The anxiety and psychological pressures experienced by the Palestinian people under conditions imposed by force.

5-  Mentioning the Palestinian legends to affirm the rootedness of Palestinians.

6-  The multiple displacements and the notion of return.

7-  Providing a vision and critiquing the statuesque as they think of themselves as the proper custodian of the Palestinian narrative

Moreover, Palestinian autobiographers did not try to portray themselves as if they were talking about a hero who never makes a mistake. The Palestinian autobiographers were realistic in their dealings with the events and positions they underwent. They are human beings, they may make mistakes, they may fall, and they may love and hate. Besides, an important phenomenon that draws attention to several Palestinian

autobiographies is that narrators quote their poems or some traditional poems in their autobiographies.

The Palestinian autobiographies are distinguished from other biographies in their uniqueness by talking about the general Palestinian concern, in addition to the concerns of the writer himself. There is hardly any Palestinian autobiography that does not talk about the occupation in all its aspects like injustice, suffering, and persecution. Alongside with what Palestinians are exposed to including oppression, destruction of the place, and ruthless displacement (see Nada Al Shib 2006).

To sum up, the Palestinian autobiographies represent a documentation of historical events, and details of the occupation with all the resulted sufferings, resistance, heroic stands of Palestinians, traditions, culture... etc. This is why more concern should be paid upon this important genre of the Palestinian Literary heritage.

## 2.4 Palestinian Literature in the light of Postcolonialism and Orientalism

Discussions about Palestine cannot be separated from its current condition being under occupation. Thus, Palestinian literature, in general, should be examined under the impact of colonialism, as the Palestinian issue "is one of the most important (if not the most important) ongoing anti-colonial struggles in our world today" (Hamdi, 2017, p.10). It is for granted for the Palestinian literature to include aspects of colonization and

resistance in numerous ways, as Palestine is still under occupation, and Palestinians' suffering is manifested in many forms whether they are inside or compulsorily outside Palestine.

Examining Palestinian literature in the light of postcolonialism is an important matter, which was disregarded until recently. According to Hamdi (2017: 7):

> This theoretical silence on Palestine was, in fact, preceded by a historical, political, geographical, social and cultural contestation of all forms of Palestinian spaces that include not only dispossessing Palestinians of their land, but also building apartheid walls, destroying hundreds of thousands of olive trees, appropriating/stealing traditional Palestinian dishes and clothes, silencing Palestinian narratives and the Muslim call to prayer.

 Thus, a postcolonial study of the Palestinian literature is vital to stand for this silence, as it aims mainly to "expose and challenge colonial discourse, colonisation, and the violence perpetrated against colonised people" (Hamdi, 2017, p.10). Orientalism – on the other hand – shares a similar aim with postcolonialism in which it "attempts to examine and analyse the aftermath of colonization; that of restoring the identity of the Independent oriental nations by removing misconceptions about the orientals" (Praveen V., 2016, p.471). This kind of study will deliver the Palestinian message and reveal its real situation for the west to understand the Palestinian cause and neglect the false image that they have about the

orient in general, and Palestine in particular, which resulted from Orientalism. Orientalism is "a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident"" (Said, 1979, p.2). Besides, "Oriental is as a Western style for dominating, restructuring, and having authority over the Orient" (Said, 1979, p.3).

Orientalism is a weapon that was employed to justify colonialism over the east (orient), in portraying them as "primitive, uncivilized "other"" (Hamadi, 2014, p.1), in order for the west to be contrasted as superiors and civilized. Said's claim cited in Hamadi (2014) is that "such discourse has been used either in preparation to military campaigns and colonialism against the Orient, or as a justification for the occupations and horrors that accompany them" (p.1).

Translators should take advantage of their job as messengers to break the typical stereotyped image the west has of the east. Tymoczko and Gentzler's (2002) claim cited in Chew and Richards (2010) is that "translators as much as politicians are key participants in the making and shaping of knowledge and culture" (p.84). This could be achieved by refusing to neglect and omit any content that reveals the real situation, cultural heritage, and identity elements in the text to be translated. That is because "cultures, histories, values, and languages of the Oriental peoples have been ignored and even distorted by the colonialists" (Hamadi, 2014, p.40).

By the same token, Gentzler (2002) explains that:

Postcolonial translation does not mean some sort of return to an essentialist, precolonial state; rather, it involves complex encounters with new situations, and contemporary translators are increasingly open to mixing textures, beliefs, materials, and languages . . . hybrid sites of new meaning open up; new borders are encountered and crossed, often with surprisingly creative results (cited in Chew and Richards, 2010, p.94).

That is exactly the case of *I Saw Ramallah*, which describes encounters that are unusual to the author – and even to the readers, that led to inventing a creative text of a great effect.

Consequently, studying *I Saw Ramallah* cannot be decontextualized, as colonialism plays a vital role in writing it in the first place. It is the reason for preventing Barghouti from going back to Palestine for 30 years, which urged him to write the book. Moreover, colonialism has a great impact on the life of the author and his family as well, which is implicated in the whole book. Thus, a postcolonial study is crucial for the text as it aims at "breaking the silence on any kind of injustice" (Hamadi, 2014, p.13).

Barghouti's statement discussing *I Saw Ramallah*, cited in Bernard's (2013) *Rhetorics of Belonging: Nation, Relation, and Israel/Palestine* (2013), which shows the impact of colonialism is that "[t]he Occupation has created generations of us that have to adore an unknown beloved:

distant, difficult, surrounded by guards, by walls, by nuclear missiles, by sheer terror" (p.72).

Furthermore, there is a sense of resistance against occupation in the book, though the author does not take a manifest political stand, it appears in emotions, descriptions of people, buildings, roads, and many other things.

According to Hamdi (2011), the Palestinian "personal stories, which would together constitute an archive of the Palestinian experience" (p.32) are vital in being "a challenge to the erasure of the memory of an entire nation'" (ibid). She goes further and cites Akash's argument that "the survival of the Palestinian people is at stake, not simply their physical existence but even more importantly, their 'sense of survival'" (ibid).

Such narratives represent a documentation for the Palestinian culture, history, and traditions, thus, it is very important to be fully rendered to the target language and culture to stand for any attempt to attribute them to the Zionist state. This is a heavy burden for the translators of such texts, but it is their duty at the same time. "[T]he ultimate goal of the Zionist state is obviously to silence and erase all Palestinian spaces" (Hamdi, 2017, p.21), which is very dangerous as silencing in this case embraces the "appropriation of the food and folk traditions of the Palestinian people" (Hamdi, 2017, p.21). This kind of practice is obvious in attributing many of our traditions to them such as dabka, Hummus and falafel, and many others, in order to "create for itself roots in" (Hamdi, 2017, p.21) Palestine.

Hamdi (2017:21) cited the statement of the editor of the Electronic Intifada Ali Abunimah that:

> [T]hese appropriation efforts have targeted hummus, falafel, olive oil and knafeh. Even peasant dancing, or dabke has been marketed as 'Israeli folk dancing'. The traditional Palestinian woman's dress, the intricately embroidered thobe and the Palestinian man's headdress called keffiyeh, shemagh or hattah are undergoing a similar appropriation effort.

It is a clear explanation for the "Zionist state's systematic policies of silencing the Palestinian narrative in Palestine and beyond" (Hamdi, 2017, p.21). Consequently, translating Palestinian literature is to be dealt with carefully, different from translating literature in general, because it represents the Palestinian cause, the resistance of colonization, the rootedness of Palestinians, and most importantly, the originality of the Palestinian nation manifested in their culture, identity, and traditions. That is why omission in such texts should not occur without due consideration to its probable contribution to the Palestinian cause.

## 2.5 The Impact of the Nakba of 1948 and Exile on the Palestinian Literature

Al-Nakba, i.e. (The Catastrophe), refers to the war that occurred in 1948, which led to the "mass exodus of at least 750,000 Arabs from Palestine" (interactive.aljazeera.com). However, Nakba and its after-effects "did not end in 1948. The ethnic cleansing of historic Palestine is still

happening, and so too is Palestinian resistance"(ibid). Thus, there are other kinds of Palestinian displacement, "deportation and sometimes voluntary exile are still taking place due to the continuing occupation of the West Bank and the Gaza Strip, and the deteriorating political, social and economic situations of the Palestinians living in Gaza Strip, the West Bank and even in [the so called] Israel" (Saleh, 2013, para. 2).

Nakba was a turning point in the lives of Palestinians and the Palestinian literature as well. The disastrous events starting with Nakba and beyond lead to the exile of a huge number of Palestinians. Zaytouna Center for Studies and Consultations cited the Palestinian Central Bureau of Statistics (PCBS) results of 2017, in which the exiled Palestinians were 8.49 million with a percent of 66.8% of Palestinians, which is the largest refugee-number in the whole world (www.alzaytouna.net). Nevertheless, whether Palestinians in Palestine or the diaspora, they are obliged, by virtue of their Palestinian identity, to live a life dominated by events and circumstances stemming from their rejection to lose their homeland. Besides, it should also be borne in mind that, despite these limits imposed on the Palestinian writers in terms of subjects, there is a precious material of literature in the current situation of the Palestinian crisis. The Palestinian Nakba carries many incidents that can turn into a tragic vision on the one hand, and a heroic vision on the other for resistance, hope, and belief in the eventual victory of justice. (Jayyusi, n.d.). Thus, exile became a general and common motif of writing for Palestinian writers, and "[t]here have been an innumerable number of writers that have represented the great

impact of these events" (Korel, 2013, p.17), in which Palestinians represented "the exile or the diasporic creature in the contemporary world par excellence" (Saleh, 2013, para. 7).

The Palestinian literature is of a special condition that makes it different from other types of literature. First of all, the Palestinian-literature's "affiliation is national rather than territorial" (Amit-Kochavi, 2000, p.53). Besides, literature, in general, is "territory-bound" by nature; that is, any literature named after its place is the one that is produced there. For example, Lebanese literature is the one written in Lebanon by a Lebanese and so on. However, the case differs when it comes to the Palestinian literature after Nakba, which Elad-Bouskila, cited in Amit-Kochavi (2000), states that it is "a literature written by Palestinians" (ibid, p.53) regardless of "their place of residence" (ibid, p.53), because of "the harsh historical and political circumstances that forced the Palestinians away from their land" (ibid p.53).

In terms of exile, Dascalu's explanation, cited in Korel's research (2013: 11-12), is that:

> The exile lives in a foreign country, a culture that is not his or her own, one that is alien, 'other'. The exile's existence, therefore, is underpinned constantly by a sense of his or her geographical displacement. To fit in with the dominant culture, the exile most often appropriates expectations that are alien; the exile assimilates the roles and expectations of "the Other(s)" among whom they find themselves. In this process, the exiled displace who they are.

Furthermore, Mansson's statement cited in Hamzah (2015), concerning exilic literature is that it "may constitute a strategy for regaining something that has been lost, because exile involves first becoming detached from one's place and then a feeling of estrangement" (para. 2).

In the exilic Palestinian literature, "words function as an ultimate means to preserve the lost home/land, the Palestinian identity in collective mind and memory"(Taha and Seigneurie, 2007, as cited in Hamzah, 2016, p.258). That makes it harder for the translator to deal with such texts. The catastrophic Palestinian situation has not ended yet; the Palestinians' right to return has not accomplished yet, and the effect of Nakba is still there. Consequently, "the relevance of narratives of al-Nakba continues to increase" (Saloul, 2009, p.2).

Moreover, in his conclusion, Hamzah (2015: 264) characterizes the way exile was employed as a motif in the Palestinians writings as follows:

> The speaking ego is the collective self, and therefore the speaker in the text is the conscience of the group. The lexicon which the poets use is of a sensory nature, perhaps as compensation for the state of loss which they experience. This means that the poets use external phenomena as a means for expressing their own internal state. We note the use of accompanying motifs such as yearning for place and family, and a feeling of being away from home.

By the same token, there is a new generation of exiled Palestinian writers who have not witnessed Nakba, but they are suffering from its

consequences. They are exposed to it through their parents' experiences and memories. This generation has also written and is still writing about exile and Palestine. Hirsch (n.d) proposed the term 'postmemory' to account for such a phenomenon that is concerned with "the response of the second generation to the trauma of the first" (Uebel, 2014, p.11). Nevertheless, Uebel applied the term to the Palestinian situation; she argues that it is applicable on the generation who their parents have witnessed Nakba (1948) and Naksa (1967) "wherein the lived experiences of survivors would be passed on as memories to successive generations of Palestinians" (Uebel, 2014, p.12).

The concentration is on the generation who lived outside Palestine, thus their "construct identities that are reliant upon inherited narratives, thereby preserving past tenets of Palestinian identity in a contemporary context" (ibid).

Uebel (2014) sheds light on Tamim Barghouti and his father Mourid as an example of the 'postmemory' generation in which Tamim is part of it. She argues that she chose them "to illustrate the implications of transgenerational transmission of trauma on the preservation of pre-Naksa "Palestinian identity" and the memory of mid-century Palestine" (Uebel, 2014, p.15). Likewise, Edward Said states that "every Palestinian today is therefore in an unusual position of knowing that there was once a Palestine and yet seeing that place with a new name, people, and identity that deny Palestine altogether" (Soueif, 2000, p.viii).

Mourid Barghouti passed his experience, memories, and passion to his son Tamim, who, in turn, carried the burden of the Palestinian cause, and tried to convey it in his writings. Tamim became a poet, following the leads of his parents; he "served… as the poetic voice of a generation" (Uebel, 2014, p.17). Tamim wrote the well-known poet "In Jerusalem", in which he shares the theme of "confounding a larger, more symbolic return to the "roots" of his inherited memories" (ibid, p.17, 19) with his father. His writings, like his father, have a recurrent motif of "exile and displacement" (ibid, p.19). Uebel (2014) compares the writings of the father and the son in which she finds out that "Tamim's role as an influential contemporary Palestinian poet -serves in some ways to preserve the memory of his father's "Palestine," and in other ways to redefine it" (ibid, p.19). She also found out that Tamim "relies on the language of his father's poetics at the same time that it reconsiders the reality of contemporary encounters with Palestine by examining the homeland as more than a memory" (ibid, p.19). However, the writings of those 'postmemory' generations are collective rather than individual. In other words, "the poetic "I" in Palestinian postmemory narratives is situated symbolically within a more collective "we": "The connotations of this '"we" may shift from one poem to another, thus widening the boundaries of collective identity" (Fadda Conrey 2007, as cited in Uebel, 2014, p.25). Likewise, most of Tamim's poetics "represent a more communal "cultural autobiography"(ibid, p.25) that are in the core of the Palestinians' experience, "and thusly purporting a new version of the Palestinian identity

which is perhaps more keen than ever before to acknowledge a collective-dimension to the Palestinian experience" (ibid). All the previous is proof that the impact of the nakba and exile is ongoing as long as Palestine is under occupation. It passes through generations, and it appears in literature as a means of expressing and preserving the Palestinian identity with all its aspects.

## 2.6 Understanding the Text Draws the Lines of its Translation

A single text would be translated differently if translated by different translators, as every translator digests the text – especially literary texts - on his/her way. This affects their way of perceiving and understanding the text – thus determining which is important and which is not- and consequently influences the choice of strategies to apply.

Two theories concentrate on understanding the text: The Hermeneutic Motion, and Deconstruction theory. Starting with the Hermeneutic Motion, Steiner argues that translation process goes through four stages, namely; Initiative trust, Aggression, Incorporation, and Compensation (Munday, 2001, p.165).

In brief, the first stage is about believing that there's something worthy of translating in the ST. Aggression is about extracting meaning from the text based on the translator's understanding. This stage is the basis of any strategy and method that would be applied. Incorporation is taking the meaning extracted from the ST in the previous stage into the TL; in this

stage, there would be some struggle between the source and target language and culture. Then comes the Compensation in which a balance is required to resolve the struggle that occurred in Incorporation (Munday, 2001, p.165). All the factors – be it interior or personal and exterior or impersonal- which influence translation play a vital role in this stage, they all interact to determine translation path to achieve the balance between the ST & TC and the TT & TC. Thus, every translator looks at the text from a different angle – as the personal experience varies- this is why decisions in every phase of translation differ between translators, as translation process is a decision-making process.

Hestetun argues that "according to hermeneutic interpretation, all reading stages an encounter with a "textual Other," and this "textual Other" is known to the reader only as it is inserted into the reader's own horizon of interpretation" (Shands, 2008, p.44-45). In other words, the reader reads the text as understood by the translator.

Likewise, in Deconstruction theory, a "deconstructionist begins textual analysis by assuming that a text has multiple interpretations and that a text allows itself to be reread and thus reinterpreted countless times"(E.Bressler, 2011, p.116). The translator is a reader of the text to be translated, s\he should deconstruct (understand) it first, then start translating it.

Both theories in addition to many other factors assure that understanding the source text is the essence and the base of translation,

which helps differentiate translators and the quality of their translations in addition to other factors that affect translation in general.

## 2.7 Repetition between Arabic & English

In nature, repetition is a binary form that is manifested in the night and day, sunrise sunset, and quadruple in the succession of the four seasons. Repetition is therefore everywhere and at all levels where nature follows a regenerated path from where it began in cycles of varying degrees (Al-Jaaf, 2012). However, in terms of literature, repetition is an aesthetic device that is used for multiple purposes that differ between Arabic and English languages. Nonetheless, "repetition is not often welcome in translation even if repetitions are highly effective in literary pieces" (Marbout, 2010, p.24). Thus, it is worth mentioning that one of the main reasons for applying omission and deletion in translating *I Saw Ramallah* was to avoid repetition that frequently occurred in the Arabic version. Therefore, it would be useful to explain how repetition functions in both languages.

## 2.7.1 Repetition in Arabic:

Repetition is one of the most important forms of emphasis in Arabic, in addition to being a vital tool that is employed to understand any literary text. However, repetition is of two sides: one is repeating the word itself with its meaning, while the other is repeating the meaning without the word. For example, when you say 'faster faster', you repeat the word and

its meaning, but when you say 'obey me and do not rebel', in which obedience is not to rebel, you repeat the meaning without repeating the same word (Al-Jaaf, 2012).

In the matter of translation, Hassan (2011) states that "[t]he translator has to determine the function of the repetition and find the functional equivalence in the TL" (p.7), affirming that repetition is to be preserved.

However, Hassan (2011) classified repetition into two main categories (morphological & lexical), in which each has more subcategories. Starting briefly with the subcategories of the morphological repetition manifested in pattern, root, and suffix repetition.

**Pattern repetition**

It "involves repetition of the same pattern (فعل-فاعل-مفعول-مفعلة)" (Hassan, 2014, p.56) in two or more adjacent words. According to Hassan, it happens regularly in the Arabic language "without any particular stylistic significance" (ibid) for example: المكتب الصغير القديم

**Root repetition**

It is repeating "the same morphological root in close proximity in a text. It is a stylistic feature which can be compensated in the TT" (Hassan, 2014, p.56). For example: كتبتُ هذا الكتاب

Another example is using the absolute accusative, which functions as an emphasis: ضربته ضرباً مبرحاً

**Suffix Repetition**

It is the least important repetition, which involves repeating "the same suffix at the end of words in close proximity" (Hassan, 2014, p.57). An example of this kind of repetition is:

(ibid) "أرض النبوءات والرسالات والخرافات والمخابرات"

This suffix-repetition functions as an emphatic tool.

On the other hand, lexical repetition embraces two subcategories, namely lexical repetition, and lexical doublet or couplet repetition.

**Lexical Repetition**

This type is widespread in Arabic. It is a stylistic device as well as a "text-building device contributing to the cohesion of the text" (Hassan, 2014, p.57). For example "حوار الأديان كلها، أو حوار الحضارات، أو حوار الثقافات، عناوين لموضوع واحد" (ibid).

**Lexical-doublet/couplet repetition**

It is a kind of pattern repetition, in which words of the same pattern – related in meaning - are connected with wa (and) used together. It is similar to collocation in the English language, which means: "(T)he combination of words formed when two or more words are often used together in a way that sounds correct" (dictionary.cambridge.org). It sounds correct to people who have spoken the language all their lives, but

they may not seem appropriate to the target audience when translated together into their language. For example: (الصحة والعافية) or (الحسب والنسب).

This kind of repetition is not "a structure in contemporary English writing as it once was" (Johnstone,1991, p.37), except for some idiomatic couplets. Consequently, it may be deleted when translated into English.

It is of vital importance to note that Hassan's above classification is adopted in the data analysis chapter, in classifying the instances of deletion that were due to repetition. However, it is beneficial for this study to go through repetition in the English language after having discussed it in the Arabic language.

## 2.7.2 Repetition in English

Repetition is not preferred in the English language, and that is why it is less common than it is in Arabic. Haiman (1995) argues that English "prefers not to use repetition too much or that it favours non-repetition. So, instead of using repetition, English opts to use variation" (Haiman, 1995, as cited in Najjar, 2014, p.12). Likewise, Williams claims that "English tries to avoid repetition while Arabic tends to employ it more" (ibid). Nonetheless, it is used in English sometimes as a cohesive device, especially in literary texts.

Furthermore, repetition is classified into many categories by different scholars. The simplest one is done by Klaudy and Karoly (2000), cited in Najjar (2014), who argue that it has two forms:

Cohesive content: It includes the repetition of words, sentences, or phrases repeated in the same way.

Information Content: In this case, repetition occurs "by using synonyms, hyponyms, superordinates, opposites, and metonyms" (Najjar, 2014, p. 14).

## 2.7.3 Repetition Functions in English and Arabic Languages.

By the same token, repetition has different functions in both Arabic and English languages. Let's start with the Arabic language in which repetition is an important cohesive rhetorical device. Many scholars investigated its numerous functions, which shall be summarized starting with Koch (1981), cited in Najjar (20140, who argues that "[r]epetition is shown to provide far more than ornamental intensification in Arabic prose; rather, it is the key to the linguistic cohesion of the text and to the rhetorical effectiveness" (p.20). She goes further and argues that the Arabic language employs repetition heavily as it helps in developing and organizing the text (Najjar, 2014, p.21). Another role of repetition is what she calls "presentation", which means asserting a certain idea or point of view (ibid).

Moreover, Labidi (1992) argues that repetition has two main functions in Arabic discourse, namely linguistic and rhetorical. The linguistic function is manifested in providing a cohesive and coherent text, while the rhetorical one is that repetition is an important tool of "persuasion, assertion, assurance and emphasis" (Najjar, 2014, p.21).

An important scholar, Al-Khafaji (2005), summarizes the role of repetition in the Arabic discourse in six main functions in that it is a "playful, didactic, artistic, emotional, rhetorical, and textual" tool (Najjar, 2014, p.21). Al-Jabr (1987) adds exaggeration as a function of repetition (ibid). Similarly, Abdulall (2001) talks about a crucial role of repetition, which is the "persuasive and emotional effects" (ibid), and ElShiyab suggests the "musical effect"(Najjar, 2014, p.22) in addition to the previous.

According to Jawad (2009), repetition has two functions, "textual and rhetorical" (Najjar, 2014, p.22). He goes further and states that the textual function is exemplified in connecting the text together "at the surface level" (ibid). The rhetorical function, on the other hand, is to equip the text with the "expressive meaning" (ibid).

On the other hand, repetition has certain functions in English, although it is not preferred in English compared to Arabic. Yet, it is still used functionally, especially in literary texts. Summing up the main functions stated by many scholars is very useful for this research, to be able to distinguish between the justified omissions and deletions on the one hand and the unjustified ones on the other.

Ben-Ari (1998) argues that repetition in literature has a "generic function" (Najjar, 2014, p.24), which means it acts "as thematic, musical, and symbolic device" (ibid). Tannen (2007) states that repetition has "a stylistic function as it makes literary texts sound like everyday situations"

(ibid). Leech (1969) describes repetition as a "device of intensification" (ibid), and Leech and Short (1988) say that repetition provides "emphasis or emotive heightening to the repeated meaning" (ibid).

Furthermore, Hoey (1991) states repetition's function as a tool for connecting adjacent and separate sentences (Najjar, 2014, p.24). Halliday and Hassan (1976) explain that repetition can be used to express denial or rejection (Najjar, 2014, p.24,25).

## 2.8 Translation Strategies in *I Saw Ramallah*

In her study entitled "Analysis of the Translation Strategies of Barghouti's Autobiography *I Saw Ramallah*, Shamasneh (2016) examined the way Soueif translated *I Saw Ramallah*, especially concerning "figurative language (metaphors and metonymy) and cultural bound expressions" (p.9). She employed a quantitative methodology with an "analytical and descriptive approach" (p.45) to figure out the strategies applied in the field under examination. In terms of metaphorical expression, Shamasneh (2016) found out that Soueif "tends to reproduce the same image in the TL" (p.89) in her translation, while "she replaces the image in the ST with a standard one in the TT which doesn't conflict in the TTC" (ibid).Moreover, Shamasneh (2016) argues that Soueif applied the semantic strategy mostly in dealing with metonymic expressions by "replacing the ST metonymy with the same TT metonymy" (ibid, p.89), while offering the "pragmatic equivalence" to some of them "to keep the sense and meaning of the ST" (ibid, p89).

Finally, culture-specific terms in *I Saw Ramallah* were translated by more than a strategy, including semantic and pragmatic equivalence, idiomatic translation strategy, cultural substitution and omission, in which "the significance of the ST in some examples" were preserved while in others were lost (ibid, p89).

On the other hand, Shamasneh (2016) sheds light on the vital factors to affect translating autobiographies from Arabic into English. The cultural factors were on top of those factors, and "the themes, thoughts, beliefs, habits of the author of an autobiography" (p.91), as well as "figurative terms and cultural-bound expressions" (ibid).

## 2.9 Omission in translation

Omission is defined as simply "deleting something from the TL which exists in the SL while describing it as the most obvious form of translation loss" (Dickins et al., p.23). There are many cases in which omission is a good or even a needed strategy to opt for, such as extra information or repetition -especially in text types in which repetition is not preferred like informative texts. Another case that obliges opting for omission is taboos – be it social, religious, or cultural. Not to mention that omission becomes necessary as Baker suggests in cases of "non-equivalence problems at and above the word level" (An Du, 2015, p.119).

By the same token, Davies sees omission as an effective strategy to deal with the "untranslatable elements such as metalinguistic references or

context-specific or culture-specific contents; the content that is unacceptable to or leaves negative effects on the way it is received by the TL audience" (Hawamdeh, 2014, p.2), and the repeated or unneeded information. That happens a lot as translation is a process that occurs between two different languages and accordingly two different cultures.

On the other hand, omission is an unfavorite and arguable strategy for some scholars. Nicholas von Wyle for example "demanded a total concordance, a matching of word to word, asserting that even errors must be transcribed and translated as they are an integral part of the original" (An Du, 2015, p.119). Thus, asserting the need to be faithful to the original, because the author inserts every word in his writing for a purpose; this is why everything should be delivered as possible.

Other scholars like Delisle, Lee-Jahnke, and Cormier (2004) take a more strict perspective and define omission as "a translation error where the translator fails to render a necessary element of information from the source text in the target text" (An Du, 2015, p.119). Thus, adopting the same idea of fidelity to the original and neglecting omission in translation.

Many scholars, like "Baker (1992), Nida (1964), Nida and Taber (1969) and Newmark (1988), are cautious about using the strategy of deletion" (Al-Daragi, 2016, p.68), because it may cause "negative effects or impact on the translation in terms of the meaning and the coherence of the text as part or as a whole" (ibid).

## 2.10 The Difference between Omission and Deletion as Strategies in Literary Translation

The definition of omission in the Oxford dictionary is "[t]he action of excluding or leaving out someone or something" (oxforddictionaries. com). While the same dictionary defines deletion as "[t]he removal or obliteration of written or printed matter, especially by drawing a line through it" (ibid).

It is notable that both terms are interrelated and similar to some extent. Thus, Ivacovoni's (2009) definition of omission as a translation strategy, cited in Sharma (2015), is "dropping a word or words from the SLT while doing translation" (p.6). Baker (1992), on the other hand, defined deletion as "omission of a lexical item due to grammatical or semantic patterns of the receptor language" (p.40).

However, Al-Daragi (2016) makes an important distinction between the two terms, while pointing to the use of the "terms 'deletion' and 'omission' … interchangeably in a broad range of literature … without a clear distinction between them" (p.63). He argues that deletion "concerns actual textual or linguistic units that are deleted" (Al-Daragi, 2016, p.119), whilst omission is "the loss of meaning or semantic load of various aspects through the use of various translation procedures or strategies such as generalisation, standardisation, and transliteration" (ibid). He goes further and explains that deletion occurs "at the level of words, sentences, paragraphs and passages" (p.63). While he gives examples of omission,

such as "the rendering of characters' names, dialect, CSIs, and expressions in a general way or a way that is not how they are presented in the source text" (ibid., p.63), in which CSIs means culture-specific items.

Al-Daragi (2016) cites Newmark, Vinay & Darbelnet, Toury and Nida to affirm that there are two levels of translation procedures, namely: the macro level and the micro level. He states that the micro level is concerned with "procedures that are carried out" (p.62) on "words, phrases and sentences" (ibid., p.62), while the macro level embraces the procedures that are carried out on "the whole text" (ibid., p.62). Thus, he places deletion and omission under micro-level procedures.

In his study of omission and deletion in children literature, Al-Daragi (2016) cites the procedures embraced under each one of them. The following two figures, extracted from his research, show those procedures.

Starting with figure 2.1, it clarifies the categories of omission including generalisation, transliteration, standardisation, omission of italics and capital letters, and direct discourse changed to commentary.
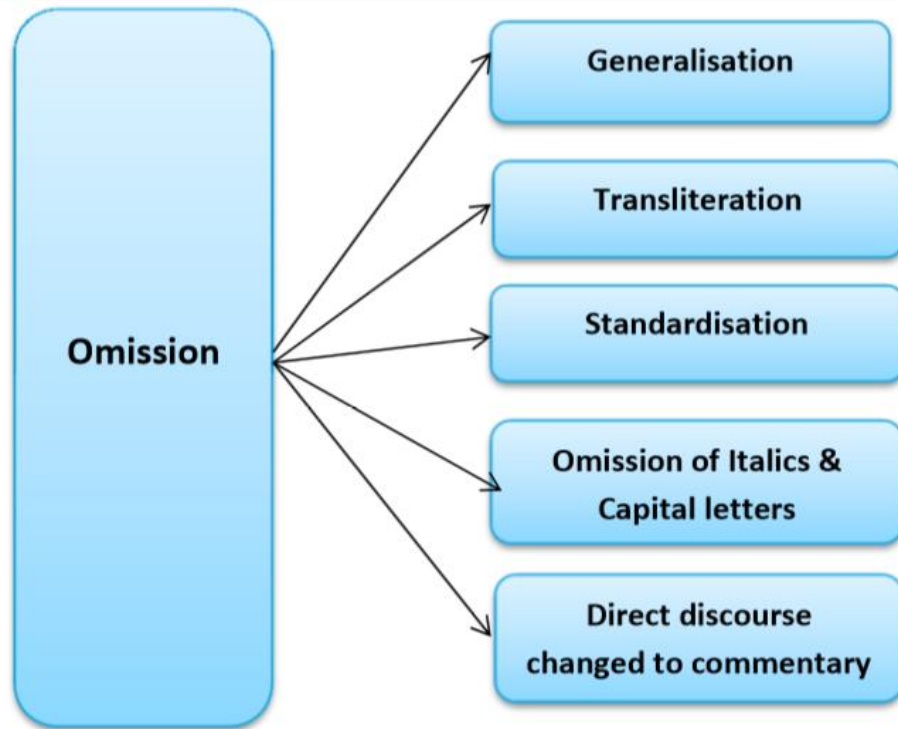
**Figure (2.1): Categories of omission.**

In brief, generalisation means "to translate a term for a more general one" (Molina and Albir, 2002, p.500). Generalisation is embraced within domestication, in which it aims to "adapt the ST to the systems and norms" (Al-Daragi,2016, p.264) of the TT. However, applying this strategy has the consequence of losing the "associations and connotations or part of their meanings are not rendered in the TT" (ibid., p.264). An example from his study, of Harry Potter's translations into Arabic, is generalizing "large doughnut" into 'طعامه'(his food). Al-Daragi argues that there is an available equivalent in Arabic for the term, which is (كعكة محلّاه). While generalisation leads to a loss in meaning and connotations as "it fails to capture" (ibid., 272) the character's "strong appetite for food and particularly large sweets as presented" in the ST. Transliteration according to Wehmeier, McIntosh, Turnbull, & Ashby cited in Regmi et al. (2010) is "to write or describe

words or letters using letters of a different alphabet or language" (p.17). This strategy does not convey the meaning unless explained. Al-Daragi (2016) provides an example in transliterating the title of the newspaper 'the Daily Prophet' that is translated as (دايلي بروفيت). However, "the allusion [to an existing newspaper (daily mail] and its gently humorous effect are lost" (p.70). On the other hand, omission of italics and capital letters is very clear in which the words in italic are not in the italic form in translation, while writing a word in capital letters in the source language is not in capital letters in the target language. Finally, the title of the strategy explains itself, which is direct discourse changed to commentary. Consider the following example extracted from the same study:

ST 'I'll announce dinner,' said Aunt Petunia.

TT:  وتعلن بتونيا عن بدء العشاء

Back translation: and Petunia will announce dinner. (ibid, p.164)

Al-Daragi (2016) argues that "[t]his change and shift alters the point of view of the text by reducing the character's dialogue or direct speech dialogue" (p.164).

On the other hand, figure 2.2 shows the categories of deletion, which constitute "summarisation (large deletion), substitutions and economy (indirect deletion)" (Al-Daragi, 2016, p.131).
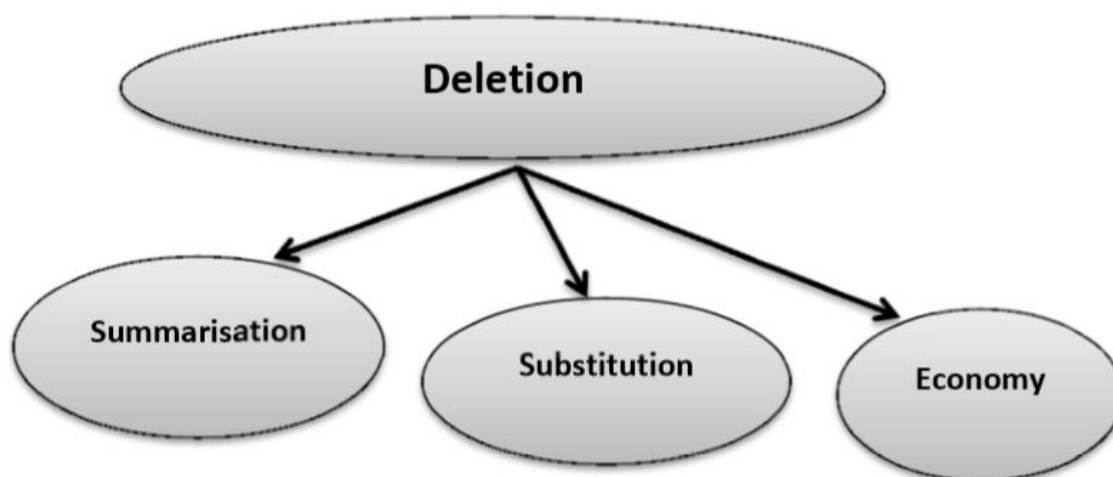
**Figure (2.2): Categories of deletion.**

To illustrate more, summarisation is "actual textual or linguistic units that are deleted" (Al-Daragi, 2016, p. ix). Al-Daragi cites an example of a large paragraph that was reduced into a couple of lines in the TT (p.234-235). However, Baker's explanation cited in Al-Daragi (2016) of Substitution is that "substitution' occurs when ST item/items is/are replaced by TT item/items" (p.118). He cites an example of replacing the word 'Fawkes', an imaginary creature, in the ST into (عنقاء), i.e. 'Phoenix' in the TT, which leads to huge loss in semantics and connotations. Moreover, Al-Daragi (2016) cites Delisle to define economy as "concentrating or reducing elements in the TL text by using fewer words than the ST" (p.119), in which Al-Daragi considers an "indirect deletion" (p.136). An example is translating "three hundred and twenty per cent!" into ', بتفوق i.e. 'with distinction' (ibid, p.170).

It is important to note that the researcher will take advantage of employing this difference between omission and deletion, in general, in terms of deleting culture-specific terms.

# Chapter Three

# Methodology

In this study, as mentioned before, the researcher has adopted a descriptive analytical methodology. Collecting the data took almost ten weeks in which the sample is gathered via reading the Arabic and the English versions apart, then word by word and highlighting each deletion and omission case in both versions. Sample selection is based upon the researcher's judgment after studying about deletion and omission in translation alongside with their justifications. Not to mention that the insignificant deleted or omitted cases, according to the researcher's judgment, are not included, and the cases worthy of being studied and analyzed are the instances included in the research. Besides, the researcher intended to include both justified and unjustified omitted and deleted cases on a purpose in which the researcher tried to include some of the recurrent phenomena to be cleared. Moreover, a considerable number of the omitted and deleted cases were chosen upon their great importance for the text and most importantly, for the Palestinian cause.

Thus, one of the primary references for analysis and supporting or disapproving the justification of deletion or omission is the Palestinian cause. In other words, if the omitted or deleted content would serve the Palestinian cause if preserved, it would be judged an unjustified deletion or omission.

The researcher found out that the deleted content alone of the Arabic version is about thirty-five pages, while the omitted content is difficult to measure as it represents the semantic loss. However, the sample included in this research is the most controversial and the most essential for the study, upon the researcher's judgment, after extensive research, and after reading both versions more than three times and reading about the author and his life and other writings. The researcher has noted that the data could be classified into four main categories with some subcategories embraced under some of them. Moreover, all the categories are examined under the word level and above word level.

The four categories in brief are: deletion due to repetition, deleting descriptions and details, deleted\omitted content with traces of colonialism, and omission\deletion of cultural content.

Starting with the first category,which is deletion due to repetition; it included examples of both justified and unjustified deletion in which the data is classified into two more subcategories namely morphological repetition and lexical repetition. The subcategory morphological repetition embraced three more subcategories that are root repetition, pattern repetition and suffix repetition. Finally the root repetition included one subcategory, which is the absolute accusative repetition.

The second category, which is deleting descriptions and details, is discussed under above word level only, as the essential examples are manifested in the deletion of more than a word.

The third category, which is deleted\omitted content with traces of colonialism, examines crucial examples encapsulated with colonial aspects that are deleted. This category is of three pivots, which are Palestinian-cause-specific terms, colonial elements, and resistance manifistations.

The last category, which is omission\deletion of cultural content, is concerned about three main pivots: the Palestinian-cause-specific terms, Palestinian cultural content, and Palestinian-village-peculiar cultural content.

However, it is vital to note that Al-Daragi's differentiation between omission and deletion is adopted, in which the main distinctions are that deletion is concerned with the actual deletion of linguistic units of text, while omission is concerned with the semantic and meaning loss which occur when the strategies that undergo omission are employed such as generalization and standardization.

# Chapter Four

# Data Analysis

## 4.1 Introduction

In the process of translation, multiple strategies would arouse for the translator to apply, depending on the text itself, as well as the many factors that take place within the equation of translation. Some strategies would be controversial; others would have a consensus. However, opting for omission or deletion in certain contexts would be considered controversial, as it is agreed among translators that it is the last resort in translation.

Bastin (1996) defines omission as "the elimination or reduction of part of the text, as one of the modes of adaptation" (An Du, 2015, p.120). Deciding to eliminate anything in translation should be based upon a strong justification, as it is inconsistent with the principle of fidelity.

The controversiality of some omitted or deleted cases is emanating from the fact that they would be based on relative aspects, such as considering some information unimportant or unnecessary and therefore they are neglected. Another factor is the untranslatable words which is also a relative matter, for no word is completely untranslatable. Other cases may have a consensus opinion to be omitted or deleted like things that are considered taboos in the TL culture. However, omission and deletion occurred frequently in the English version of *I Saw Ramallah*, as it existed

in almost every page at the word level as well as above word level, and for different reasons.

This chapter is discussed under four categories, namely deletion due to repetition, deleting descriptions and details, deletion and omission of content with traces of colonialism, and deletion and omission due to culture clash. An explanation for each case is provided along with a suggested translation for some unjustifiably omitted or deleted cases. Al-Daragi's differentiation between deletion and omission is also to be applied.

## 4.2 Data Analysis:

### 4.2.1 Cases that entail deletion or omission in literary and informative texts

In literary texts, three main reasons would urge the translator to opt for omission or deletion strategies, as the figure below shows.
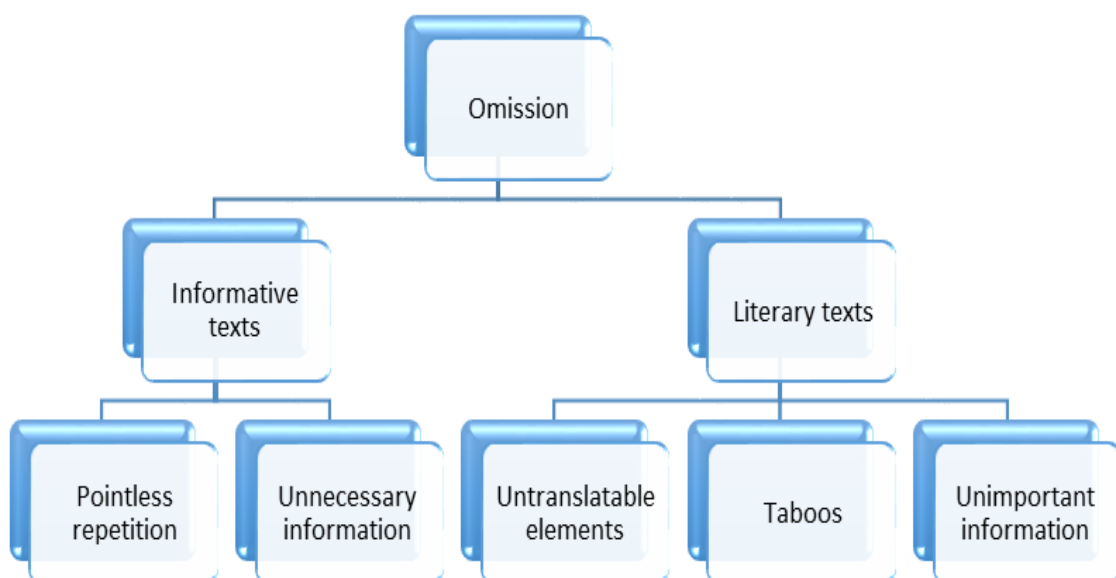


**Figure (4.1): Reasons for omission.**

The first case is "untranslatable elements such as metalinguistic references or context-specific or culture-specific contents" (Hawamdeh, 2013, p.2). Likewise, Dickins (2000) states that "[c]ultural difference provides another area in which simple omission may be a reasonable strategy" (Dickins et al., 2000, as cited in Hassan, 2014, p.16). The second reason is issues that are considered taboos in the TL, in which omission or deletion "stands as a strategy where the translators may choose to eliminate the taboo nature of the source text by deleting taboo elements" (Kaya, 2015, p.30). The third case is when the information or the conveyed meaning is not important "enough to the development of the text to justify distracting the reader with lengthy explanations" (Baker, 1992, p.40).

On the other hand, informative text is concerned with the "plain communication of facts" (Reiss, 1976, as cited in Darwish, 2018, p.150). However, if the text is to be considered informative, it should convey a piece of unexpected or unknown information (Beaugrande and Dressler, 1981, p.9). Thus, translating informative non-literary texts "should transmit the original information in full, but also without unnecessary redundancy" (ibid). We can infer that omission and deletion would occur on two main levels –for the text to be of high-quality, namely pointless repetition and unnecessary information. Starting with pointless repetition, it is considered a kind of wordiness in which "it can lead to demeaned importance and confusion. Whenever possible, you should focus on reducing wordiness in your writing" (Janovsky, n.d). Likewise, Newmark (1982) justifies deleting repetition in informational texts "provided it is not used for emphasis" (as

cited in Sharma, 2015, p.7). However, unnecessary information, including the known, expected and certain information, makes the text uninformative, in which "low informativity is likely to be disturbing, causing boredom or even rejection of the text" (Beaugrande and Dressler, 1981, p.9). Hence, unnecessary information is better to be deleted in informative texts.

Remarkably, omission and deletion are not preferred strategies in literary texts, in which the aim is not merely conveying information. Newmark (1981) points out that "The translator has to account for every portion and aspect of cognitive and pragmatic sense in the SL text" (p.149). Therefore, omission and deletion should be the last resort, as "the strategy of omission effectively prevents target reader from having full access to the source text" (Bielsa and Bassnet, 2009, p.7,8).

### 4.2.2. Data classification

Table (4.1) below is a classification of omission and deletion cases, and it will be a reference for analysis. The categories of omission and deletion and their level are shown in the table.

**Table (4.1): Classification of omission and deletion cases**

| No. | English translation (TT) | Original sentence (ST) |
|---|---|---|
| | **Repetition** | |
| | Word Level | |
| 1 | My tremor is meaningless now. | لا معنى للرعشة التي **أرتعشها** الآن. |
| 2 | I treat Tamim as though he were a colleague or an equal. | أعامل تميم **معاملة** زميل أو ند. |
| 3 | A visitor? A refugee? A citizen? A guest? I do not know. | زائراً؟ **عائداً**؟ لاجئاً؟ مواطناً؟ ضيفاً؟ لا أدري! |
| 4 | Israel took over the wood and large tracts of the lands surrounding it. It built houses and brought in settlers. | استولت إسرائيل على الحرش كله وعلى مساحات كبيرة من الأراضي المحيطة به وبنت المساكن **والمرافق** وأحضرت المستوطنين وانتهى الأمر. |
| 5 | I love the poem as it forms under my fingers, image after image. | أحب القصيدة وهي تتخلق بين أصابعي **وتتشكل** صورة بعد صورة. |
| 6 | when we grumble about the heat in Palestine and the dullness of staying there too long, then we will really have come close to it. | عندما نتذمر من حرّها ومن **بردها** ومن رتابة البقاء فيها طويلاً، عندئذ نكون قد اقتربنا منها حقاً. |
| 7 | and riffled through the pages looking for my poem and – I found it. Mourid Al-Barghouti: Apology to a Faraway Soldier | أخذت أقلبها بحثاً عن القصيدة. و.. وجدتها! ... مريد البرغوثي: **قصيدة**: "اعتذار إلى جندي بعيد" |
| 8 | It is the time of the jar of olive oil that has arrived this minute. | هي زمن جرار الزيت القادم للتو **واللحظة**. |
| | Above-word level | |
| 9 | I said it in a whisper. Nobody heard it | لا! قلتها تمتمةً. **قلتها إلى الداخل. لنفسي.** لم يكد يسمعها أحد |
| 10 | Or as someone of absolutely no value. | أو كشخص لا قيمة له ولا يستأهل الإهتمام على **الإطلاق.** |

| **Descriptions & Details** | | |
|---|---|---|
| | Above-word Level | |
| 11 | And I had arrived Ramallah after dark. | وزاد من صعوبة الأمر أنني دخلت رام الله بعد حلول الظلام |
| 12 | Deleted | **ركبنا الطائرة العائدة الى مصر بعد انتهاء المؤتمر** |
| 13 | Deleted | **جنباني كثيراً من الحرج الناجم عن نسياني بعض الوجوه والأسماء.** |
| 14 | Deleted | **فوجئت بالمشهد الذي لا يُنسى** |
| 15 | Deleted | **مرّت الأيام إلى أن جاء ذلك اليوم الرهيب، الإثنين 5 حزيران 1967** |
| 16 | Deleted | **هل قلت هذا قبل الآن في مكان آخر وزمان آخر؟ أذكر أنني كتبت ذلك أو قلته سابقاً. لماذا أستعيده الآن؟ لا أدري** |
| 17 | Deleted | **لقد قررت التفرغ للإنتباه إلى وجودي في بيتها كانت تلك طريقتها الصامتة للاحتفاء بي** |
| 18 | Deleted | **في موضعها المحفور في ذاكرتي رأيت الفراغ يشغّل الفراغ** |

| | Traces of Colonialism | |
|---|---|---|
| | Word Level | |
| 19 | I sit in the room. | جلست في غرفة **الإرتباط**. |
| 20 | and the sons of the cities that have been lost in 1948 | وأبناء المدن الضائعة منذ **النكبة** في 1948. |
| 21 | In the disaster of 1948 | في **نكبة** 1948. |
| 22 | How many talents have been broken since '48 in these lands? | كم موهبة انكسرت منذ **النكبة** في هذه البلاد؟ |
| 23 | They called us naziheen, the displaced ones | وصار العالم يسمّينا **"نازحين"** |
| 24 | Shall I have him taken off the register of the Refugees and the Displaced? | وهل سأخرجه من سجلات اللاجئين **والنازحين؟** |
| 25 | and that the blood of the freedom fighters and the young people of Intifada is also real. | وان دم المنتفضين **والفدائيين** واقعي |
| 26 | When Latifa al-Zayyat visited the Fedayeen bases in Jordan. | عندما زارت لطيفة الزيات قواعد **الفدائيين** في الأردن |
| 27 | The image before the return of the PLO was the image of the freedom fighter, the image of hero\victim who deserves sympathy and admiration. Now here is the same freedom fighter (chained with the conditions of his enemies), exercising his direct authority on the ordinary citizen | كانت الصورة قبل منظمة التحرير هي صورة **الفدائي**. صورة البطل/ الضحية التي تستحق التعاطف والتمجيد. الآن ها هو **الفدائي** ذاته (مكبّلاً باشتراطات أعدائه) يمارس سلطته المباشرة على المواطن العادي |
| | Above-word Level | |
| 28 | Deleted. | **انه شمعون بيريز الذي صَوَّرَهُ الإعلام العربي لرجالنا وكأنه صلاح الدين الأيوبي، ولنسائنا كأنه عُمَر الشريف ولجامعةِ الدول العربية كأنه مِن بَني قَحْطان!** |
| 29 | Deleted. | **أن يتحدث المتحدثون عن المستوطنات شيء، وأن تراها بعينيك شيءٌ آخر.** |
| 30 | Deleted. | **ملامح الوجه وحدها لا تكفي للتمييز بيننا وبينهم.** |
| 31 | I remember now the documentary that was produced by Anis al-Barghouti (from the village of Aboud) about Farha, a peasant woman from their village: throughout the years of Intifada, when women saw a young man captured by Israeli soldier, they would attack the soldiers, all of them crying and screaming: "My son, my son – leave my son alone | أتذكر الآن الفيلم التسجيلي الذي أخرجه الصديق أنيس البرغوثي (من قرية كوبر) عن فلاحة **رائعة من بطلات الانتفاضة** من بلدهم اسمها فرحة. **يبدي لها الجندي الإسرائيلي دهشته من أمر** يتكرر بالفعل على امتداد سنوات الانتفاضة وهو انه عندما ترى النساء شاباً مقبوضا عليه من قبل جنود إسرائيل يهاجمن الجندي وتصيح أكثر من واحدة منهن: إبني إبني اتركو ابني! |
| 32 | Deleted. | **لم أعرف شخصاً عنيداً ومتشدداً كخالي. معنى الحياة بالنسبة له أن يأمر فيطاع. شؤون بيته يجب أن تدار على طريقته وحده. احترام زوجته وبناته وأولاده له، يختلط بالخوف منه والخشية** |

| | | |
|---|---|---|
| | | من عقابه. عصبي سريع الانفعال، رغم أنه في أعماقه مخلوق عاطفي وحنون. **عندما رأيته في ذلك اليوم العجيب، اختفت كل جوانب القسوة في شخصيته، لم يبق منه سوى الهشاشة، الإنكسار، الذهول، والرغبة في الصراخ.** |
| 33 | Deleted. | **وأن الهواء المحيط بالفلسطيني هواء مهدّد!** |
| 34 | Being forbidden to return killed him | **موته ليس هو الذي منعه من العودة،** بل منعه من العودة هو الذي أماته فيما بعد |

| **Cultural content** |||
|---|---|---|
| Word Level |||
| 35 | I did not come here to reclaim al-Abrash's camel | لم آت الى هنا لاستعادة **"فاي السباط"** ولا "جمل الأبرش" |
| 36 | Never saw the village preacher in his **headdress** and Azhari piety hiding in a cave to spy on the girls and women of the village | ولم تر واعظ القرية **بحطته وعقاله** وورعه الأزهري، **يقلد امرئ القيس**، في الاختباء في "كهف جانبي ليتلصص على صبايا القرية ونسائها |
| 37 | Wear cowboy hats over their Arab skull-caps | يرتدون قبّعات الكاوبوي فوق **قمباز العروبة** |
| 38 | They stood up in front of me in their bodies, their **clothes**, their white **headdresses**, their faces | نهضوا بقاماتهم **وقنابيزهم وحطّاتهم** البيضاء ووجوههم، على الفور |
| 39 | food | **المسخّن البلدي** |
| 40 | our ovens<br>mill<br>hot bread | **الطابون** |
| Above-word Level |||
| 41 | Deleted. | الذي يتحدث أو يتحرك ببطء يسمّونه "سلبد". قصير القامة يسمونه الجرن". الطويل القامة يسمونه "أبو مْغيط". الأكول يسمونه "أبو الثرايد". الهامل يسمونه "طزّو" وهكذا |
| 42 | Deleted. | أما فخري (ابن خالي أبو فخري) فهو مسؤول، وحده، عن لصق عشرات الألقاب بأهل البلد. ومن ألقابه المأثورة "الدونم" للضخم الجثة و"الدبعي" للشديد السمنة و"مسيلمة" للشخص المعروف بكثرة الكذب و"المستطيل" وهي واضحة المعنى. كان فخري بدلاً من أن يقول لك إن فلاناً شديد اللؤم، يكتفي بالقول إنه "حليب"! |
| 43 | That night we got through jabaduh, qahaduh, raza'uh, lahuh, shaffuh, haffu, sanaduh, laffuh, lattuh, rannuh, safaquh, nadafuh, zahuh, habaduh, raqa'uh, lakhkhuh, faqa'uh, lahafuh, tajjuh, maza'uh, shamatuh, nawaluh | كنا قد أتينا في تلك الليلة على **جَبَدُه وقَهَدُه ورَزَعُه ولاحُه وشفّه وهفّه وسَنَدُه ولفّه ولطّه ورَنّه وسَفَقُه ونَدَفُه وزاحُه وهَبَدُه ورَقَعُه ولَخّه وفَقَعُه ولَهَفُه وطَجُّه ومَزَعُه وشَمَطُه وناوله الخابني إبني اتركو ابني!** |

**4.2.3 Deletion due to Repetition**

The redundant nature of the Arabic language urges the need, sometimes, for deletion or omission in translation into English. Writing in the English language, in general, has a common rule, which is "to avoid repetition in order to keep text interesting and make it more lively" (Foster and White, 2007, p.33). It is important to point out that in all repetitive cases to be discussed actual linguistic deletion occurred rather than omission; hence, the term deletion is to be used. This section deals with cases of deletion that were applied to avoid repetition on two levels; word level and above word level. The word-level is subdivided into morphological and lexical repetition, in which each of them also is subdivided into more categories.

**4.2.3.1 Word-Level Morphological Repetition**

In linguistics, morphology is the mental system involved in word formation or to the branch of linguistics that deals with words, their internal structure, and how they are formed (Aronoff and Fudeman, 2007, p.1-2). Thus, morphological repetition is the one that occurs on stems and suffixes. This section deals with the deletion that occurred due to morphological repetition, which embraces three types: root, pattern, and suffix repetition.

**4.2.3.1.1 Root Repetition**

This type occurs when the root of the word is repeated with slight changes like adding suffixes. Next, example 1, is an instance of root

repetition, which occurred in the Arabic version while omitted in the English one.

Example 1: ST: ''لا معنى للرعشة التي **أرتعشها** الآن'' (p.85)

　　TT: "My tremor **…** is meaningless now" (p.71)

In example 1, the words (رعشة) and (أرتعشها) share the same root, i.e., (رعش). This instance of deletion is justified, as the meaning is delivered while translating it would be awkward and would seem clumsy. The literal translation of the ST in the same example would be as follows: The tremor that is now trembling is meaningless now\ The tremor that I'm having is meaningless now. Soueif's translation is subtle as it was precise and conveyed the whole meaning naturally without being redundant.

**4.2.3.1.1.1 Absolute accusative Repetition**

This is a special case of root repetition. It means, "(An) accusative original noun derived from the same root of the verb" ([www.madinaharabic.com)](www.madinaharabic.com), it comes after the verb "to confirm its meaning or to show its nature or number" (ibid). Moreover, the absolute accusative "functions as an adverbial in Arabic" (Najjar, 2014 p.68). The English language is very rich with adverbs, while "there are very few pure adverbs in Arabic" (Johnstone, 1991 p.63). The absolute accusative or cognate accusative has no equivalent in the English language, and "is semantically redundant; its meaning is indicated by the meaning of its binder (the verb in our case)" (Yasin, 2014, p.337). Therefore, as Yasin claims, the absolute

accusative is lost in translation into English. To illustrate, let us consider the example 2 below:

Example 2: ST: "أعامل تميم **معاملة** زميل أو ند" (p.188)

TT: "I treat Tamim **...** as though he were a colleague or an equal" (p.158)

We notice that the absolute accusative (معاملة) is deleted in the TT in example 2. The absolute accusative (معاملة) functions here to show the nature of the treatment that Barghouti grants his son (Tamim). Soueif's translation is the best way to deal with the absolute accusative and to avoid redundancy. The function of the absolute accusative is compensated with adding "as though" to indicate the type of the treatment. Consequently, deleting the absolute accusative in the TT in example 2 is justified.

### 4.2.3.1.2 Pattern repetition:

Example 3 below illustrates this type of repetition. This pattern repetition embraces repeating the form of the word; they all are of (فاعل) pattern. Omitting the word (عائداً) in the translation affected the message and the meaning to convey, as each word Barghouti mentioned in example 3(a) represents the status of Palestinians resulted from occupation. Barghouti includes sensitive expressions, which should be delivered because they are seen as part of the (overall) message of the book. Consider the following extracts:

Example 3(a)  ST: ‏"زائراً؟ **عائداً؟** لاجئاً؟ مواطناً؟ ضيفاً؟ لا أدري!"‏ (p.16)

 TT: "A visitor? **…** A refugee? A citizen? A guest? I do not know" (p.11)

In example 3(a), Barghouti describes his perplexed emotional status. He is on his way back to Palestine after 30 years of exile, but he is so confused concerning whether he is coming back as a visitor, a refugee, a **returnee**, a citizen, or as a guest.

Soueif deleted an important word, which she considered unimportant, repetitive or redundant while she had to preserve it because it is a crucial description of some Palestinians suffering.

The status of being a "**returnee**" going back to Palestine -his homeland- after being in a long compulsory exile is important to translate because it is the case of thousands of Palestinians who were forced to leave their country, and then they could come back to live in Palestine after having a reunion permit. People all over the world should understand these cases, which resulted from the occupation of Palestine. Palestinians need permissions – that are hard to get- in order to go back to their own homes! The deleted word (returnee) in the TT in example 3(a) represents an image of the ugly colonization in Palestine, in which the case of being **returnee** is a direct consequence of the Zionist occupation.

If deletion is unavoidable here due to repetition, one of these two words (visitor, guest) is better to delete, for they describe almost the same

status of having a stranger-like feeling. They both implicate his emotions towards people and places, which resulted from his long exile with low communication means at that time.

On the other hand, the next extract is another example of pattern repetition, which occurred just after example 3(a), but without deleting any part of it, although they are less important than example 3(a).

Example 3(b) ST: " ؟أهي لحظة سياسية؟ أم عاطفية؟ أم اجتماعية؟ لحظة واقعية؟ سيريالية؟ لحظة جسدية؟ أم ذهنية؟" (p.16)

TT: "Is this a political moment? Or an emotional one? Or social? A practical moment? A surreal one? A moment of the body? Or of the mind?" (p.11)

Example 3(b) is ideal for applying deletion due to pattern repetition in order to avoid wordiness. However, Soueif chose to preserve all those words while she decided to delete the word (عائداً) in example 3(a). The point is that there is no certain pattern of deletion that is applied to avoid all redundant or pattern-repeated unimportant cases.

Another example of pattern repetition is example 4 below:

Example 4 ST: " استولت إسرائيل على الحرش كله وعلى مساحات كبيرة من الأراضي المحيطة به وبنت المساكن **والمرافق** وأحضرت المستوطنين وانتهى الأمر" (p.76)

TT: "Israel took over the wood and large tracts of the lands surrounding it. It built houses **...** and brought in settlers" (p.64)

We notice that the words "المساكن والمرافق" are translated into houses. Linguistically speaking, they are of the same pattern in Arabic, a plural-noun form of the same pattern, which is the broken Plural (جمع تكسير).

Deletion here is unjustified because it implicates the luxurious life granted for the Israeli settlers in the illegal settlements at the expense of Palestinians misery. The Occupation does not only build houses for the settlers there, but they also build facilities at a time they destroy Palestinians' houses and lives. It is vital – as a translator- to account for these implicated meanings and messages and deliver them for the target audience to experience the same feelings as experienced by the source audience. As a result, the translation should be (houses and facilities).

However, there are many instances of justified deletion of pattern repetition. An example of this justified deletion is:

Example 5 ST: "أحب القصيدة وهي تتخلق بين أصابعي **وتتشكل** صورة بعد صورة" (p.12)

TT: "I love the poem as it forms**…**under my fingers, image after image"(p.7)

Both (تتخلق) and (تتشكل) are of the same pattern; verb forms of the stem (تتفعّل). They have a similar meaning, which is conveyed by the word chosen from Soueif: (form). Thus, it will be a pointless repetition if translated word-for-word as follows: I love the poem as it forms and shapes under my fingers, image after image. We can notice that it became a wordy

low-quality translation. While Nida argues, cited in Sharma (2015), that "[t]here are cases where omission is required to avoid redundancy and awkwardness"(p.6), and example 5 is one of the cases that Nida argues about. Therefore, the translator's decision to delete (تتشكل) could be totally justified.

## 4.2.3.1.3 Suffix Repetition

Suffixes are "affixes which are attached at the end of words in Arabic" (Najjar, 2014, p. 20). Furthermore, suffixes are very useful in Arabic discourse, as they have many functions. For example, they "modify a word's number into singular, plural, or dual, its gender, male or female, the case, nominative, accusative, or genitive, the tense, future, past, or present" (Najjar, 2014, p. 20).

Moreover, Suffix repetition is functionally employed in texts. Dickens's argument, cited in Najjar (2014), is that "suffix and lexical items are tolerated or repeated to enable emphasis and text-building functions" (p.93). However, sometimes, deletion occurs in translating into English due to suffix repetition as the following example shows:

Example 6 ST: " عندما نتذمر من حرّها **ومن بردها** ومن رتابة البقاء فيها طويلاً، عندئذ نكون قد اقتربنا منها حقّاً" (p.30)

TT: "when we grumble about the heat **...** in Palestine and the dullness of staying there too long, then we will really have come close to it" (p.23)

The words (حرّها) and (بردها) are antonyms that share the same suffix, i.e. (ها). This affix denotes gender (feminine), singularity, and possessiveness in addition to being an attached pronoun representing Palestine.

The word (بردها) is deleted In TT of example 6 that is about Palestine, and the omitted word is employed to emphasize the idea of Palestinians feeling close to Palestine. This would happen only when they get rid of the occupation and have the time to think naturally about the heat, cold, and staying long in Palestine and complain about them. It is important for the target reader to understand that the occupation has deprived Palestinians of the simplest rights to the extent that they do not have the chance to criticize the weather. Besides, the word is employed to arouse feelings and communicative effect. Nonetheless, the word (بردها) is deleted to avoid redundancy and wordiness, but unfortunately, it was at the expense of the communicative effect. Consequently, the function of emphasis is lost in translation in addition to a part of the communicative effect and the message as well. Hence, deletion, in this case, is not justified.

## 4.2.3.2 Word-Level Lexical Repetition

Lexical repetition is employed as a cohesive device, in which "[t]he relationship between a repetition item and its antecedent is textual rather than structural" (He, 2014, p.46). This part is concerned with deleting a word due to lexical repetition, which has two types: lexical item repetition, and couplet repetition.

**4.2.3.2.1 Lexical Item Repetition**

This kind of repetition is simply repeating the same word, which is used so often in Arabic. Examine the following sentence:

Example 7 ST: " قصيدة: مريد البرغوثي ... وجدتها! و.. أخذت أقلبها بحثاً عن القصيدة.
اعتذار إلى جندي بعيد" (p.13)

TT:  "and riffled through the pages looking for my poem and – I found it. Mourid Al-Barghouti: **…** Apology to a Faraway Soldier" (p.8)

The word (قصيدة) poem is repeated twice in the ST of example 7, while it is omitted in the TT to avoid wordiness. It is a justified deletion because it is clear that the subject is the "poem" without the need to repeat. Repeating the word "poem" twice as in the original will make the translation redundant with unnecessary excessive use of the word (poem). Thus, by deleting it, no semantic or connotative loss occurred, and the TT sentence is understandable.

**4.2.3.2.2 Couplet repetition\ lexical doublet**

It is when two related-in-meaning words are regularly used together. In principle, it is similar to collocation in English, though it is not repetition. An important point to notice is that what is considered a couplet in a language is not necessarily a couplet in another language. Example 8 below includes a lexical doublet:

Example 8 ST: "هي زمن جرار الزيت القادم للتو **واللحظة**"  (p.105)

TT: "It is the time of the jar of olive oil that has arrived this minute…"(p.88)

للتو واللحظة is a kind of lexical-couplet repetition. They both have a similar meaning, but they do not come together in the English language; this is why Soueif deleted one of them and translated them as: "that has arrived this minute". It is a necessary deletion, which is obliged by the English linguistic system. Moreover, it will be unnatural if the two words were translated this way: that has arrived this minute just now. Therefore, deletion, in this case, is both justifiable and required.

## 4.2.3.3 Above-word level deletion 'paraphrase'

Perhaps it would be more tolerable if a word is deleted in translation than deleting a sentence or a paragraph, especially in an autobiographical literary text. It is by default that deletion should be the last option to go for in translation. However, in Soueif's translation, deletion above-word level occurred frequently. This analysis aims to reveal the reason behind deletion, as well as to judge whether it is justified or not.

As the sub-title suggests, it is the deletion of the same information, which is paraphrased in other words. Paraphrasing is a rhetorical strategy used for emphasis. It is considered a "slow style" (Johnstone, 1999, p.93) that is used for "emotional closeness" (ibid). Perelman quoting Vico stated that "[w]hile a rapid style is effective in reasoning, a slow style creates emotion, for "Love is formed by habit* ... which explains why those who

speak briefly and concisely enter only a little way into the heart and stir their hearers less" (ibid).

Consequently, being concise and straight to the point is to convey information in informative texts, while in literary texts, emotions are of great importance; this is why repetition and paraphrasing are employed frequently. Next is an example of paraphrase, which is deleted in the English version:

Example 9 ST: ‏"لا! قلتها تمتمةً. **قلتها إلى الداخل. لنفسي.** لم يكد يسمعها أحد" (p.23)

TT: "I said it in a whisper**…** . Nobody heard it" (p.17)

We notice that the sentence in Arabic is paraphrased three times to emphasize the crucial feelings encapsulated in them, but two paraphrases were deleted, which are ‏(قلتها إلى الداخل. لنفسي). However, we should refer to the context before delving into explanations. Example 9 is preceded by a paragraph with a flashback of Barghouti standing on the grave of Naji al-'Ali, a close friend of his who was assassinated. However, in example 9, although Barghouti said "No" in a whisper, he was screaming inside. Feeling oppressed, incapable of doing anything, and overwhelmed with pain and sorrow. The scream became even stronger, exploded, and turned into an outer scream. Repetition in the ST of example 9 is very important, reflecting the painful inner struggle and the emotions he has. The importance of those feelings is manifested in repeating the sentence four times, but two of them were deleted in the TT of the same example. Thus,

Gossen's argument, cited in Johnstone (1991), is that "the greater the repetition, the more crucial the information" (p.93). Deletion, in this case, has deprived the target reader of having an effect similar to the one experienced by the source reader. Besides, it underestimated the implicated feelings because it is not emphasized at the same degree as the original. As a result, preserving the paraphrase is a must while deletion, in this case, is unjustified.

On the other hand, there are other cases of deletion that are justified. Consider the following example:

Example 10 ST "أو كشخص لا قيمة له **ولا يستأهل الإهتمام على الإطلاق**" (p.52)

TT:  "Or as someone of absolutely no value **...**" (p.42)

Both sentences in the ST of example 10 are of similar meaning, in which the second sentence is paraphrasing the first one. The context of example 10 is how the political parties and groupings act; they come closer to you when they want you to join them because they find you deserving and because the two of you need each other. Nevertheless, they start ignoring you and treat you as if you are of no value when you express your desire of not joining any party. Although paraphrasing the sentence is for emphasis, the context, information, and feelings are not that important, because Barghouti mentions those parties as an example that he does not fit in with any groupings. Thus, it is not a major contributor to the overall message and the development of the text, nor the Palestinian cause.

Consequently, deletion is justified, and the translation in example 10 conveys the desired meaning.

## 4.2.4 Deleting descriptions and details

In narratives, descriptions and details are vital to the understanding of the overall story, and for the reader to be engaged with the story. Descriptions and details could be about events, characters, time, and emotions that contribute to the "development of the plot throughout the story" (Al-Daragi, 2016, p.220). However, Soueif deleted certain descriptions and details that affect the meaning of the extract and provide crucial information. Thus, it is important to point to the fact that this part does not contain a word-level deletion; all instances are above word level. Consider the following extract:

Example 11(a) ST: "كان أبو حازم يسكن في عمارة اللفتاوي التي سكنّاها أيضاً ولكنه انتقل الى **بيت جديدبعد ذلك** ورغم والوصف المعتنى به الذي كان شرحه لي ولمنيف من قبلي **لعنوان البيت** الا أنني بسبب تشتت الذهن والتوتر لم أستطع استعادة الوصف، **وزاد من صعوبة الأمرأنني** دخلت رام الله بعد حلول الظلام" (40)

TT: "Abu Hazim used to live -like us- in the Liftawi Building, but he had moved. And in spite of the careful directions he had given me-and before me Mounif- I was so distracted and tense that I could not remember what he had said. And **...** I had arrived in Ramallah after dark" (p.32).

Putting the ST in example 11(a) under examination, there are more than an instance of deletion- in bold, but the concentration is on the last one. We notice that deleting "وزاد من صعوبة الأمر أنني" (it made it more difficult for me) changed the meaning of the last sentence, in which there is no indication, in the TT of example 11(a), that it is a reason for making it hard for Barghouti to remember the directions and recognize the house. After deletion, the last sentence in the TT of example 11(a) just means that he had arrived late, though the reason for mentioning it in the first place is to explain the factors that made it hard for him to identify the house and remember the directions. Next is Soueif's translation, in example 11(b), followed by the suggested translation of the researcher to clarify the difference between both of them:

Example 11(b) TT : "And I had arrived in Ramallah after dark" (Soueif's translation)

Suggested translation: And it made it more difficult for me that I had arrived in Ramallah after dark. (author's translation)

The difference between the two translations is clear, in which Soueif's translation in example 11(b) sacrificed informativity at the expense of accuracy. Her translation is too brief that did not convey the intended meaning. The deleted details implicate the hardship that Barghouti encountered in identifying his country. Moreover, it arouses a crucial obstacle that a Palestinian confronts, on a daily basis, when coming back to Palestine. This obstacle is manifested in the long time that it takes to cross

the borders between Jordan and Palestine, although the distance is not long at all. Those details are worthy of being delivered, as they change the meaning, taking into consideration that *I Saw Ramallah* is full of obstacles all over it, be they major or minor. Therefore, deletion here is unjustified, and the deleted words should be translated, as they contribute to the development of the story.

Another instance of deleted details is manifested in the following extract:

Example 12 ST: " كنا نتصل هاتفياً بتميم كل يوم تقريباً ودخل في حالة انتظار لعودة أبيه الى البيت والاستقرار فيه. **ركبنا الطائرة العائدة الى مصر بعد انتهاء المؤتمر.** أنا لا أعود مع رضوى. أعود معها" (p.86)

TT: "We telephoned Tamim every day and he started waiting for his father's return home to settle. I do not return to Radwa. **...** I return with her" (p.71)

The deleted sentence in the ST of example 12, in bold, represents a crucial event that Barghouti and Redwa (his wife) have waited for years. Barghouti was finally allowed to go back to Cairo and live with his family without restrictions, after being on the prohibited list. Besides, it connects the previous content with the latter, in which deletion created a gap. In the TT of example 12, there is no indication that they were going back to Cairo, in which the sentence following it is dependent upon this event and describes it as well. Barghouti describes going back to Egypt with Redwa

as returning to her rather with her, which urges the need for the event to exist in the TT for the reader to understand properly. The deleted event implicates the family's eventual reunion after suffering, which is a vital theme of the story.

Moving to another example, consider the following extract:

Example 13 ST: " **جنباني كثيراً من الحرج الناجم** ، بلباقتهما وإدراكهما للموقف، أنيس وحسام

نسيت اسمه انني لمسوا من كل الفور على لي قدما . **عن نسياني بعض الوجوه والأسماء** " (p.95)

TT: "Anis and Husam, with their customary sensitive courtesy, … introduced people whose names they felt I may have forgotten" (p.80)

Suggested translation: Anis and Husam, with their customary sensitive courtesy, **saved me the embarrassment of forgetting some faces and names** and introduced people whose names they felt I may have forgotten. (author' translation)

The context of the extract is when Barghouti was shaking the hands of the audience that he was going to read poems for. The audience was the people of Deir Ghassaneh, his relatives and acquaintances. The part in bold in the ST of example 13 is the deleted one, in which it is a description of the overwhelming emotions of embarrassment upon forgetting his relatives' and acquaintances' names and faces in his own village. However, deleting this part in the TT of example 13 emptied the translation from feelings and ignored the communicative message as well. The TT of example 13 implicates that forgetting faces and names is of minor

importance to the author and did not affect him, though, in fact, it embarrassed him. Emotions are one of the pillars of autobiographical texts that are "essential to the readers' actions, reactions, and interpretations" (Ghazala, 2015, p.130). Thus, the translator's role is to deliver the meaning "in the way that the author intended the text" (Newmark, 1988, p.5), but by deletion and neglecting the emotional side, Soueif failed to deliver the meaning as Barghouti intended.

Deleting descriptions of events and emotions is a recurrent phenomenon in the English version of *I Saw Ramallah*. All deletions lead to communicative-effect loss, which deprived the reader of the joy of experiencing the intended effect, and detached the aesthetics of such descriptions that engage the reader in the story. Next are deleted instances of the same field 'descriptions and details', taking into consideration that there are various cases, with the same loss to some extent with slight differences:

Example 14: "فوجئت بالمشهد الذي لا يُنسى" (p.24)

Example 15: "مرّت الأيام إلى أن جاء ذلك اليوم الرهيب، الإثنين 5 حزيران 1967" (p.12)

Example 16: " هل قلت هذا قبل الآن في مكان آخر وزمان آخر؟ أذكر أنني كتبت ذلك أو قلته سابقاً. لماذا أستعيده الآن؟ لا أدري" (p.51)

Example 17: "لقد قررت التفرغ للإنتباه إلى وجودي في بيتها كانت تلك طريقتها الصامتة للاحتفاء بي" (p.55)

Example 18: "في موضعها المحفور في ذاكرتي رأيت الفراغ يشغل الفراغ" (p.67)

All these extracts, are other examples of unjustified deletion of descriptions and events; they all are encapsulated with emotions. They are vital for the reader to be acquainted with the way the author felt in the story, in order to receive it as intended by the author. Those details, injected with emotions, are the flavor of any literary text. They are the source of amusement; otherwise, the text would be soulless, in which emotions are one of the main characteristics that distinguish literary and non-literary texts. Thus, in terms of the expressive function, "the translator should try, at his best, to transfer these specific values into the target language" (Hariyanto, n.d, para. 2).

Examining examples 14-18 in brief, each one of them provokes a different kind of emotions depending on the context in which they occur. However, deleting them in translation leads to a loss on the overall level, which reduced the communicative and aesthetic effect, and limited the information conveyed about a certain incident, that would enroll the reader more in interaction with the events of the story, and would make the text more amusing.

**4.2.5 Deleted/Omitted Content with Traces of Colonialism.**

Translation is "a damaging instrument of the colonizers who imposed their language and used translation to construct a distorted image of the suppressed people"(Hatim and Munday, 2004, p.110). Moreover, translation is a powerful weapon – if used properly, to reveal the real truth and defend the oppressed. This leads us to resistant translation, in which there are various strategies that would be applied "to undermine the colonizer and empower the colonized, and that sweeping dismissal of domesticating or assimilationist strategies is therefore historically naïve" (Baker and Saldanha, 2009, p.202). Thus, the translator of any Palestinian literature should not turn a blind eye on the fact that it is affected by colonization, and therefore, aspects of resistance and colonialism should be conveyed in the translation.

There are some important contents, which bear traces of colonialism or resistance, that has been deleted or omitted in the English version. However, preserving and delivering them to the target language is of great importance as they encapsulate vital messages, which contribute to spreading the Palestinian cause. This section deals with deletion and omission that occurred on two levels: word and above-word level.

Starting with word-level deletion and omission, consider this extract:

Example 19 ST: "جلست في غرفة الإرتباط" (p.27)

TT: "I sit in the ... room" (p.21)

The word (الإرتباط), i.e. liaison, was deleted in the TT. The speaker is Barghouti; he is at al-Karama crossing on his way to Palestine after 30 years of exile. He sat in the liaison office, which exists there as a result of the occupation. According to the Zionist Ministry of foreign affairs, the responsibilities of the liaison office is "to provide for coordination and cooperation in civil affairs between the Council and [the so called] Israel" (mfa.gov.il). It is evident, then, that this office exists due to the occupation, which means that the rest of the unoccupied world will not know –most probably- what it means. This is why the translator deleted the word. However, considerable connotations are lost due to this deletion. It is not a regular room; it is a liaison office, a stamp of the occupation, a proof of their existence, of their superiority in taking control over the bridge, and thus, Palestine. It is the bad unavoidable reality, in which dealing with the enemy peacefully, who took over your home, is inevitable. It is where you feel humiliation at the Bridge of Dignity. It is where conflicting feelings overwhelm you; you feel happy going back home, but only because your enemy allowed you to enter it after being forbidden for 30 years. You feel miserable, at the same time, knowing, that your home, which you are returning to, is occupied. The liaison office is an evident representation of occupation; it is the manifestation of colonialism. However, all those implications are lost in the TT, by translating liaison office into just a room!

We cannot turn a blind eye on such a crucial term. It cannot be neglected; Soueif can add a brief explanation of the liaison office in the

glossary enclosed at the end of the book. Deleting the term is unjustified, and it should be translated.

By the same token, multiple Palestinian-cause-specific terms were translated using different strategies, including omission. The terms are very peculiar to the occupied State of Palestine, and thus they are manifestations of colonialism.

Let's begin with  the following extracts:

Example 20 ST:"1948 وأبناء المدن الضائعة منذ **النكبة** في " (p.177)

TT: "and the sons of the cities that have been lost **…** in 1948" (p.148)

Example 21 ST**:** "في **نكبة** 1948" (p.32)

TT: In the **disaster** of 1948" (p.26)

Example 22 ST**:** "كم موهبة انكسرت منذ **النكبة** في هذه البلاد؟" (p.175)

TT: "How many talents have been broken since**'48** in these lands?"(p.147)

The above extracts show how Soueif dealt with the term (نكبة); she deleted it in example 20, while she omitted it by semantically translating it in example 21, and finally, it was replaced in example 22.

Nakba is a very crucial word, which has great connotations as it represents the turning point in the lives of Palestinians and history as well.

It is a well-known, sensitive expression, which is widely used. Besides, the term exists in many foreign dictionaries. The following definitions are extracted from the same online dictionary (www.thefreedictionary.com):

Nakba: The dispossession and expulsion of hundreds of thousands of Palestinians in 1948 from land that became Israel upon its establishment as an independent state

Disaster:

1.    a. An occurrence causing widespread destruction and distress; a catastrophe.

     b. A grave misfortune.

2.    Informal A total failure: The dinner party was a disaster.

3.    Obsolete An evil influence of a star or planet.

In example 21, Soueif omitted the term Nakba by generalizing it into 'disaster'. The above definitions show the great difference in meaning between Nakba and disaster, in which disaster is the literal-general meaning of Nakba that does not deliver the whole message nor its implications and causes a great loss in connotation. It also shows how general and multi-meaning the word "disaster" is. Nakba is the evident beginning of colonialism in Palestine, followed by more events to occupy all Palestine. Thus, opting for a literal-general translation in example 21 caused a big loss in meaning and connotation. Moreover, Nakba represents

the whole event of the war with its after-effects and outcomes. In an English interview about *I Saw Ramallah* with Barghouti, the term Nakba was used as Barghouti said: "[t]he Palestinian Nakba [catastrophe] started with the early Jewish settlers, decades before the holocaust" (electronicintifada.net). Nakba should become familiar to all cultures and nations, being a real personification of colonialism; it is evidence that the Israeli Occupation is an intruder that does not have the least right in Palestine to which it does not belong.

Likewise, in example 20, Soueif deleted Nakba most probably because she thought that it was enough to deliver the year in which Nakba occurred. Unfortunately, it was at the cost of all the connotations injected in the word Nakba as well as the meaning and message that should have been conveyed. Mentioning the year 1948 alone, as in example 20, would be intelligible to the Arab audience, but most of the target audience (the western people ) are unfamiliar with the historical events of Palestine. Moreover, in example 22, Soueif replaced Nakba with '48, while she could have just transliterated it. The historical term 'Nakba', became a milestone in the lives of Palestinians, who refer to events before and after it. It is worthy to note that there is another case in which Soueif replaced Nakba with 1948 (Soueif, 2000, p.140)! Thus, the translator should value such a term and deliver it, as it contributes to the overall message of the book, and serves the Palestinian Cause. It means that deletion and omission are unjustified, and the term should be transliterated and added to the glossary as well.

Similarly, Soueif dealt with other Palestinian-cause-specific terms by translating each term using more than a strategy. Consider the following extracts:

Example 23 ST: ‘‘**نازحين**"! يسمّينا العالم "وصار (p.7)

TT: "They called us **naziheen**, the displaced ones" (p.3)

Example 24ST:"**والنازحين** اللاجئين سجلات من سأخرجه "وهل (p.19)

TT:"Shall I have him taken off the register of the Refugees and the **Displaced**?" (p.13)

It is notable that two strategies were applied to the same term (نازحين) in the same book; the first one is transliteration, and the second is generalisation. Both strategies are considered a kind of omission, in which semantic loss occurred. Starting with example 23, Soueif's translation is accurate and meaningful in which she transliterated the word (نازحين) and enclosed a brief explanation in a try to compensate the loss that would occur if the term was translated with only generalisation or transliteration. It was the first time the term appears in the book, which makes it perfect to use a one-time explanation. By doing so, the reader would be familiar with the word when it shows up again in the book, and elsewhere. Moreover, it would be useful to include 'naziheen' in the glossary enclosed, with a small description of its allusions. However, when the term showed up again, in example 24, Soueif strangely used generalisation and neglected her first translation, i.e. the transliterated form 'naziheen', although it was expected,

and preferred as well, to use the transliterated form every time the word shows. In example 24, a considerable loss of connotation and message occurred upon Soueif's generalisation of Naziheen in translating it into refugees.

Naziheen, i.e., displaced, is a political term that has emerged at the beginning of the last few decades to divide the right of return of Palestinians displaced from their homeland. There is no consensus on a specific definition of the term Naziheen, but in general, it refers to the Palestinian refugees in 1967 to distinguish them from the refugees of the Nakba of 1948. However, some of these Naziheen are dual refugees, i.e., refugees and Naziheen at the same time. That is among the 1967 refugees; 1948 refugees lived in the West Bank and Gaza Strip on the eve of the 1967 war and were forced to emigrate for the second time (www.wafainfo.ps). The emergence of Naziheen is a direct consequence of colonialism, which scattered Palestinians all over the world to begin, then, their journey of suffering in living in the lands of others far from their land and beloved ones. In addition to being forced to cope with the foreign cultures and norms of the country in which they sought refuge.

The term Naziheen is very critical and peculiar to the Palestinian cause. Thus, sticking to the transliterated form of the word serves the Palestinian cause in rooting the word and spreading it as well, which leads to spreading the real story of Palestine. Therefore, omission by generalisation is unjustified.

In the same way, Soueif translated an important term, that embraces traces of colonialism, by using more than one strategy including omission. Consider the following example:

Example 25 ST: "و ان دم المنتفضين **والفدائيين** واقعيّ" (p.47)

TT: "and that the blood of the **freedom fighters** and the young people of Intifada is also real" (p.37)

Example 26 ST: "عندما زارت لطيفة الزيات قواعد **الفدائيين** في الأردن" (p.189)

TT: "When Latifa al-Zayyat visited the **Fedayeen** bases in Jordan" (p.158)

Example 27 ST: "كانت الصورة قبل منظمة التحرير هي صورة **الفدائي**. صورة البطل/ الضحية التي تستحق التعاطف والتمجيد. الآن ها هو **الفدائي** ذاته (مكبّلاً باشتراطات أعدائه) يمارس سلطته المباشرة على المواطن العادي." (p.150)

TT: "The image before the return of the PLO was the image of the **freedom fighter**, the image of hero\victim who deserves sympathy and admiration. Now here is the same **freedom fighter** (chained with the conditions of his enemies), exercising his direct authority on the ordinary citizen" (p.125)

It is clear that Soueif applied two different strategies on the same term (الفدائيين), firstly by using generalisation and secondly by using transliteration, in which both strategies are embraced under omission. The term (الفدائي ) is defined in, Al-Ghani Arabic thesaurus as:

جمع : ـون ، ـات . [ ف د ي ] -: فِدَائِيٌّ فِلِسْطِينِيٌّ :- : الْفِلِسْطِينِيُّ الْمُجَاهِدُ فِي سَبِيلِ تَحْرِيرِ بِلَادِهِ مِنَ الِاحْتِلَالِ وَالَّذِي يَتَقَدَّمُ لِلْقِيَامِ بِأَخْطَرِ الْعَمَلِيَّاتِ الْحَرْبِيَّةِ . :- جُنْدِيٌّ فِدَائِيٌّ

(Palestinian fighter struggling for the liberation of his country from occupation, carrying out the most dangerous military operations).

However, the term exists in the transliterated form in more than an online dictionary. For instance, dictionary.com defines 'fedayee' as "a member of

an Arab commando group operating especially against Israel". We can note that both dictionaries denote the term to the Palestinian resistance. However, Soueif translated the term with freedom fighters in examples 25 and 27, although the transliterated form is available and used as well. While she translated the term in example 26 into'Fedayeen', the plural for of 'fedayee', to refer to the fighters' bases in Jordan at that time. We can infer from the examples 25-27 that there is a misunderstanding of the term, for the translator is Egyptian, and the term is peculiar to Palestine.

In example 25, the term 'Fedayeen' is used to refer to the Palestinian resistance in general, especially armed ones, without any reference to their groupings. While in examples 26 & 27, the same term 'Fedayeen' denotes the Palestinian resistance who belong to the PLO. To illustrate more, the term 'Fedayeen' in example 26 refers to the Palestinian fighters who belong to the PLO that had their bases in Jordan at that time. Example 27 explains the changes that occurred on the same Fedayeen of PLO and their image before and after their coming back to take charge of Palestine due to

the Oslo Agreement. However, the term 'Fedayeen' refers to all Palestinian fighters regardless of their backgrounds or groupings. Soueif could have evaded this trap by transliterating the term in all instances and adding it to the glossary.

On the other hand, the emergence of Fedayeen is a result of the occupation. Thus, Fedayeen is resisting colonialism that is imposed on them by the Zionists. Fedayeen are the symbol of resistance in Palestine; they are the heroic image of fighting against the enemy. They represent carriage in a way that is unique in this world. They are the invincible heroes sacrificing themselves for the sake of their country. The word is encapsulated with great connotations that should be delivered as much as possible, not to mention the different communicative effects of the terms Fedayeen and freedom fighters. They are freedom fighters, but their peculiarity and belonging to the Palestinian cause should be reflected as well.

A certain loss of connotations is inevitable in translating Palestinian-cause-specific terms, but the translator should opt for the strategy with the least possible loss in meaning, impact (communicative effect), connotation, and message. Soueif should have taken advantage of the chance of translating such a book to introduce the terms to the target reader because they are key terms in the Palestinian cause. However, she applied omission to give a more natural translation, but she sacrificed the crucial connotations by using domestication.

Yet applying foreignization by transliterating the terms Nakba, Naziheen, and Fedayeen, and enclosing them in the glossary, would be a better choice with a less meaning and connotation loss. Besides, using the transliterated form of such important words in all translation works from Arabic into English will urge the need to add them into the foreign dictionaries (for the terms that have not been added yet). Schleiermacher approves this point of view as he says that the translator "must valorize the foreign and transfer that into the TL" (Munday, 2007, p.29). The terms and all their implications should be globalized for the world to know the hidden ugliness of the Zionists, who try to appear the innocent and the victim who have the right in Palestine. They should be delivered to stick to the Zionists as a scar exposing their unoriginality and crimes. Thus, by doing so, the translation would be a resistant translation, in which we "can employ a wide range of STRATEGIES to undermine the colonizer and empower the colonized" (Tymoczko's 1999 as cited in Baker and Saldanha, 2009, p.202). Translators are not obliged to follow certain rules, like applying domestication in translating to a so-called dominant language. This trend should be disregarded, especially in dealing with sensitive terms, in which rendering them, with all their implications, is more important than turning a blind eye to them by domestication. Besides, thick translation is to be considered and adopted in such a text in which it "seeks to locate a text in a rich cultural and linguistic context in order to promote, in the target language culture, a fuller understanding and a deeper respect of the culture of the 'Other'" (ibid). Consequently, transliterating the Palestinian-culture-

specific terms is a priority, as it serves the overall message of the book and the Palestinian cause as well.

Moving to the above-word level, let us begin with the following extract, which was all deleted in the TT:

Example 28 ST: `` انه شمعون بيريز الذي صَوَّرَهُ الإعلام العربي لِرِجالِنا وكأنه صلاح الدين الأيوبي، ولِنسائِنا كأنه عُمَر الشريف ولجامعةِ الدول العربية كأنه مِن بَني قَحْطانْ! '' (p.37)

Example 28, which was all deleted, involves serious critical information, which describes the Arab media at that time and now as well. It points to the supportive role of the Arab media in favor of the so-called "Israel" – especially the Labor party, which contributed, to name but a few, to spreading the settlements. The deleted content could be compensated to deliver the intended message regardless of the mere content. Example 28 implicates the false information broadcasted by the none-transparent Arab media to spread the numbness through the audience, in order to forget about the Palestinian issue. This is something they have achieved to some extent, and proof of that is the growing number of pro-Israel Arab Muslims, who are affected by this kind of media and do not know the real situation or the history of the Palestinian Issue.

On the other hand, the importance of the content in example 28 emanates from the existence of traces of colonialism as well as orientalism, in which the Arab media is not free to express the real situation in Palestine nor to criticize the Zionist state. "This postcolonial complicity may have its

cause in this overpowering ideological set up that makes criticising Israel a taboo due to Zionist influence on (and sometimes control of) many media outlets, international organisations, multinational corporations and educational institutions" (Hamdi, 2017, p.10). It also exposes the turn played by the media in falsifying the truth, and in directing people to sympathize with occupation, as the media's power according to John Downing, cited in Mesthrie et al. (2009), "lies . . . in their capacity to shape public feeling while appearing only to express it" (p.319).

Deleting the whole content in example 28 led to a huge loss in meaning, message, and connotation. However, Soueif may have deleted this paragraph due to the cultural clash between the source and target cultures. Salah Ad-Din (Saladin) Al-Ayobbi is not that familiar to the western people; they do not have the same conception that he is a hero as we do, thus, if translated literally, it may not arouse the same connotations as they aroused in the ST, and it may not be understandable. Omar Sharif, on the other hand, is more familiar to the west as an actor, but he is not an ideal of handsomeness as he is in our culture. As for Bani Qahtan, it is peculiar to our culture in symbolizing Arabism. Consequently, those allusions should be delivered because they represent a crucial message. A suggested translation would be the following:

"That is Shimon Peres, whom the Arab media introduced to men as a hero, to women as a handsome man, and to The League of Arab States as an original Arabian" (author's translation).

This way, the intended message would be delivered, and the translation would save the effort for the reader to try to understand the cultural icons and the allusions behind them. It is a simplification of content worthy of being rendered to the TT, for it serves the overall message of the book.

Another example of an important content being unjustifiably deleted is example 29 (a):

Example 29 (a) ST: '' أن يتحدث المتحدثون عن المستوطنات شيء، وأن تراها بعينيك شيءٌ آخر'' (p.36)

These sentences implicate deep feelings and vital messages at the same time. They describe the different overwhelming feelings of Barghouti's seeing the settlements on the ground for the first time, in spite of hearing about them all the time via different kinds of media or people. The first time of everything is of great importance, in which emotions are the strongest and sincerest that will not be repeated. It is like going back home after a long absence and finding that a stranger is living in your house, which is – in his rules- not even yours anymore. Thus, seeing the settlements on TVs and hearing about them will not make people feel the same as seeing them on the ground.

Besides, example 29 (a), which is all deleted, is the linkage between the previous paragraph and the paragraph next to it, as well as an introduction to the paragraph following it, which explains the content in details and affirms the point. The paragraph next to it is the following:

Example 29(b) ST: " الندوات والخُطَب والإقتراحات كل الإحصائيات سخيفة بلا معنى.
والإستنكارات والذرائع وخرائط التفاوض وحجج المفاوضين، وكل ما سمعناه وقرأناه عن
المستوطنات، لا يساوي شيئا أمام مشاهدتها بعينيك" (p.36)

TT: "Statistics are meaningless. Discussions and speeches and proposals and condemnations and reasons and maps for negotiation and the excuses of negotiators and all we have heard and read about the settlements, all this is worth nothing. You have to see them for yourself" (p.29).

Example 29(b) explains the deleted content in example 29(a) in details, which urges the need for the deleted sentences in example 29(a) to be preserved. It explains what is typically heard about the settlements, which is what people know about them.

Example 29(a) clarifies how critical the situation is in Palestine, and that it is more dangerous than it seems on TVs. We can notice that the last sentence, in bold, in example 29(b) above is a paraphrase of the deleted content in example 29(a), which is paraphrased for emphasis.

The translator has to be faithful to the content of example 29(a), which was unjustifiably ignored even though it is very crucial. Thus, it should be translated and delivered to the target audience to be informed about the real Palestinian situation, and to render the implicated message and feelings.

Another instance of unjustified deletion is example 30:

Example 30 (a) ST: "ملامح الوجه وحدها لا تكفي للتمييز بيننا وبينهم" (p.26)

All the content in example 30(a) was deleted. This instance occurred when Barghouti met a civilian when he arrived in Palestine, but he could not tell for sure whether he is a Palestinian or a Zionist. He heard him saying some Arabic words, but still, he could not distinguish him. The content in example 30(a) is very critical; it is encapsulated with aspects of colonialism. It clarifies and asserts the situation in Palestine, in which Zionists try to look like Palestinians to the extent that their facial features are not enough to differentiate between Zionists and Palestinians. They have learned the Arabic language -Palestinian dialect in particular- and Palestinian culture and traditions as well. They use what they have learned as a weapon against Palestinians. For example, they have a special unit, which is called Arabists who blend in between Palestinians to spy on them and arrest them – amongst other aims. Zionists also steal the Palestinian traditions trying to prove to the world – especially who do not know anything about Palestine- that they are native people with traditions.

Colonialism usually comprises imposing the colonizer's culture, identity, and language on the colonized people. Spivak (2013) argues that:

> The domineering by change in language and dominate over "other's" thoughts through its imposed language, accelerate the process of identity disappearing and speed their modern identity giving up and through metamorphose in lingual identity and through it cultural identity using created lingual

sovereignty, the rule of political and social sovereignty is slowly and conventionally".

(Spivak, 2013, as cited in Shakib, 2011, p.121).

However, in our case, the contrary is happening. Instead of imposing their culture and tradition, they steal ours, because Zionists do not have an original tradition and culture, or a specific identity in the first place. That is vital for the world to know, because it is a proof that they do not belong here, and they do not have a right in Palestine. Consequently, every word that serves this idea is important and should be rendered.

On the other hand, example 30(a) is located at the end of the following paragraph:

Example 30(b) ST: " سائقٌ طويل القامة،أبيض الوجه، يرتدي قميصاً مفتوح العُرى، بدا لي أنه قال شيئاً ما باللغة العربية. لم يتحدث كثيراً. وإلا لتأكدتُ إن كان عربياً أو يهودياً. ابتدأت الأمور تختلط. كنا نقرأ عن العمال العرب في إسرائيل. هل هو "عاملٌ عربي في إسرائيل؟" هل هو يهودي **يعرف العربية؟ ملامح الوجه وحدها لا تكفي للتمييز بيننا وبينهم** (p.26)

TT: "A tall driver, fair-skinned, he wears a shirt with the buttons undone. It seemed to me he said something in Arabic. He did not speak much, otherwise I would have found out if he was an Arab or an Israeli. Things are getting confused. We used to read about the Arab workers in Israel. Is he an 'Arab worker in Israel'? Is he an Israeli who knows Arabic? **.....** " (p.20).

Some Palestinians had to learn Hebrew- especially who have to deal with the Zionists, like those who work inside the green line in the occupied territories of Palestine. That is an additional reason for Barghouti's – the Palestinian who suffered the exile for 30 years- confusion and inability to identify the driver- whether he is Palestinian like him or a Zionist.

The deleted content in example 30(a) represents the conclusion of the paragraph in example 30(b), as well as an emphasis on the resemblance between the colonizer and the colonized, and all its implications, which resulted from colonialism. Therefore, it is unjustified to neglect it by deletion, and it is vital to be translated.

Another example of a deleted content that contains colonialism traces is in the following paragraph:

Example 31 (a) ST: " أتـذكر الآن الفـيلم التسـجيلي الـذي أخرجـه الصـديق أنـيس البرغـوثي (مـن قريـة كـوبر) عـن فلاحـة رائعـة مـن بطـلات الانتفاضـة مـن بلدهم اسمها فرحة.

يبـدي لهـا الجنـدي الإسـرائيلي دهشـته مـن أمـر يتكـرر بالفعـل علـى امتـداد سـنوات الانتفاضـة وهـو انـه عنـدما تـرى النسـاء شـاباً مقبوضـا عليـه مـن قبـل جنـود إسـرائيل يهاجمن الجندي وتصيح أكثر من واحدة منهن:

"إبني إبني اتركو ابني!" (p.142)

TT:" I remember now the documentary that was produced by Anis al-Barghouti (from the village of Aboud) about Farha, a ... peasant woman

**...** from their village: **...** throughout the years of Intifada, when women saw a young man captured by Israeli soldier, they would attack the soldiers, all of them crying and screaming: "My son, my son – leave my son alone" (p.119)

Replacing the name of the village 'Kobar' with 'Aboud' is a confusing issue that caught my attention. There is no justification for such a replacement that conveys false information. 'Kobar' and 'Aboud' are two different villages in Ramallah, and the translator does not have the right to change this information. On the other hand, The ST in example 31(a) has more than an instance of deletion (in bold). Starting with the phrase " رائعة من بطلات الانتفاضة", i.e. a great heroine of Intifada. The content in the TT in example 31(a) depicted the heroine Farha as an ordinary peasant woman that is not distinguished from any other woman. It is important to mention that she is a heroine, as she represents the Palestinian woman, who, under occupation, proved to be very strong standing, unarmed, fearless in the face of Israeli armed soldiers, and in front of their bulldozers. That is not a usual thing for a woman to do, but this is the case of most of the Palestinian women. Resisting the occupation, as the Palestinian women do, is a heroic deed itself that should not be underestimated. However, by deletion, the heroic stand of the Palestinian women is underestimated.

Moreover, another content of the ST in example 31(a) was deleted, which is "يبدي لها الجندي الإسرائيلي دهشته من أمر يتكرر بالفعل", i.e. 'the Israeli soldier is astonished of what has been repeated'. It is a piece of crucial

information that reveals how the Israeli soldiers feel about Palestinian women every time they try to arrest a Palestinian, in addition to emphasizing that it is not an ordinary behavior. However, there you can note the difference between Soueif's translation and the following suggested translation:

Example 31(b): I remember now the documentary that was produced by Anis al-Barghouti (from the village of Kobar) about Farha, a great peasant woman and a heroine from their village: The Israeli soldier is astonished of what has been repeated throughout the years of the intifada, when women saw a young man captured by Israeli soldier, they would attack the soldiers, all of them crying and screaming: "My son, my son – leave my son alone. (author's translation)

Example 31(b) is a suggested translation that delivers the intended meaning, message, and effect without underestimating the text. It reflects the real image that is recurrent in the lives of Palestinians. It is essential for the translator to be faithful to such an extract that bears crucial information.

The overall case of Palestine, including the Palestinians' resistance, is not an ordinary case at all. This is manifested in describing the woman as a heroine, in addition to the soldier's astonishment of what the Palestinian women do. The solidarity of Palestinians is not familiar to the Zionists; the motherhood of every woman to all Palestinian youth is something unique and deserves to be astonished of. The astonishment of the soldier, as well as the heroic state of the Palestinian woman,  are vital to be delivered to the

TT. There is no strong justification for such deletions; they are not unavailing information. Therefore, deletion is to be reconsidered, and the content must be preserved and delivered.

Next is an unjustifiably deleted paragraph, which seems as if it talks about a specific person, i.e. Barghouti's uncle, while it actually describes the general state of Palestinians

Example 32 ST: " لم أعرف شخصاً عنيداً ومتشدداً كخالي. معنى الحياة بالنسبة له أن يأمر فيطاع. شؤون بيته يجب أن تدار على طريقته وحده. احترام زوجته وبناته وأولاده له، يختلط بالخوف منه والخشية من عقابه. عصبي سريع الانفعال، رغم أنه في أعماقه مخلوق عاطفي وحنون. عندما رأيته في ذلك اليوم العجيب، اختفت كل جوانب القسوة في شخصيته، لم يبق منه سوى الهشاشة، الإنكسار، الذهول، والرغبة في الصراخ." (p.14)

Example 32 talks about Barghouti's uncle, a soldier returning from the 67 war –Naksa Day- after being defeated. It represents the traditional image of the symbol of toughness, i.e., the Palestinian man. The husband and the father who is obeyed in his house, who is running the house in his own way, respected and feared of but passionate at the same time. This symbol of toughness has changed after he is being defeated in war. It is the status of every Palestinian after defeat. The paragraph represents colonialism's effects manifested in the loss, defeat, and weakness of this soldier – and Palestinians as well- after having been strong, stubborn, and strict. These words include an essential message, representing Palestinians after colonization. They carry deep feelings, suffering, and a crucial message, which should not be ignored, and therefore should not be deleted.

The importance of the paragraph is that it reflects the real image of Palestinians portrayed by the media as feelingless invincible people. It is true that they are invincible inshallah, but the other side of the image should be completed as well. Moreover, the content in example 32 manifests the colonial impact on the Palestinians after Naksa, which is a crucial part of the Palestinian cause. The effects of colonialism in Palestine are beyond the physical and material side; they are apparent in all their lifestyles, feelings, personalities, etc.. Consequently, deleting this paragraph should be reconsidered, and every aspect of it must be rendered.

Another important case of deletion to be discussed lies in the following extract:

Example 33 ST: ‟وأن الهواء المحيط بالفلسطيني هواء مهدّد!‟ (p.201)

Suggested translation: And that the surrounding air of the Palestinian is threatened. (author's translation)

The context of this sentence is about Palestinians who died in exile as a result of colonialism. It is about Luay, a Palestinian living in exile, who was killed at night by his American wife! In the previous pages, Barghouti talks about the assassination of Naji al-Ali, and the ambiguous death of his brother, Mounif. Then he talks about the death of Mounif's father-in-law, and he talks further about the death of Naji al-Ali; all those figures were assassinated in exile. The Palestinian-in-exile is surrounded by death, to the extent that 'the surrounding air of the Palestinian is always

threatened', which is the same sentence that exists in the suggested translation. Example 33 describes the state of most Palestinians thrown in exile due to colonization. Zionist colonizers go after Palestinians even in exile to terminate them, especially if they try to unveil the real situation in Palestine and the barbaric practices they make there.

The ST in example 33 – that was all deleted - implicates deep meaning and crucial connotations, which describe the dangerous status of Palestinians in exile. Deleting such a content led to a huge loss in meaning and connotations. Therefore, deletion is unjustified.

Next, are two sentences containing two types of repetition: lexical repetition, and morphological root repetition. One sentence was deleted to avoid redundancy, although it bears traces of colonialism.

Example 34(a) ST: " موته ليس هو الذي **منعه من العودة**، بل منعه من العودة هو الذي أماته فيما بعد" (p.44).

TT: "**...** Being forbidden to return killed him" (p.35).

The lexical repetition is manifested in repeating the word (العودة) in the second sentence in the ST of example 34(a). Root repetition, on the other hand, occurred twice in the same instance. The first one in repeating the root (منع) in the word (مَنَعَهُ), which is a verb that means (prevented him) in the first sentence, and the word (مَنْعُهُ) in the second sentence, which is a noun that means (being forbidden). Another case of root repetition with a slight change, in the same example, is repeating the root (موت) in the word

(موته) in the first sentence, which means his death, and the word (أماته) that means killed him in the second sentence with an added suffix.

However, example 34(a) talks about Barghouti's brother (Mounif), who left Palestine when he was 18 but could not go back to it. Mounif kept trying and made desperate efforts to return to Palestine, but he was forbidden to enter it due to the Israeli occupation. Mounif died, and Barghouti explained that his death was as a result of preventing him from returning to Palestine as he was so attached to his country, which is an attribute of Palestinians. This death is not necessarily limited to physical death; it could be spiritual as well.

The deleted content in the ST of example 34(a), in bold, implicates resistance through the continuing effort in trying to go back to Palestine despite the occupation's eternal prevention. The other part of the same example that is preserved via translation implicates the effect of colonialism on Palestinians in exile. Thus, the two parts are interconnected complementing each other, in which they represent the two faces of colonialism, namely colonization and resistance.

Accordingly, deletion is unjustified, and the aesthetic effect of repetition in the ST in example 34(a) should be delivered somehow, which is achieved by preserving both sentences. Thus, a suggested translation, which accounts for the whole content, would be the following:

Example 34(b): His death did not forbid him to return, but being forbidden to return killed him. (author's translation)

Compared to example 34(a), the loss in Example 34(b) is minor on all levels, and the aesthetics of repetition is delivered.

### 4.2.6 Omission/Deletion of cultural content

Newmark (1998) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (p.94). Thus, in terms of translation, culture represents a main challenge.

Moreover, in the "act of cross-cultural communication, the two fundamental components of translation are culture and language" (Faiq, 2008, p.35). Both concepts are interrelated and cannot be separated, especially in the process of translation. Therefore, both concepts are to have due consideration while translating. Determining how to deal with cultural aspects encountered in a text, and which strategy to opt for, may lead us to domestication and foreignization. The strategy the translator chooses determines his\her orientation, whether it is towards the source text and culture (foreignization), or towards the target text and culture (domestication). According to Schleiermacher – as figure 4.3 shows - you either take the reader towards the writer (foreignization) or move the writer towards the reader (domestication) (Munday, 2007, p.29). That means that domestication "entails translating in a transparent, fluent, 'invisible' style in

order to minimize the foreignness of the TT" (Munday, 2007, p.144), and make it feel like the original. While foreignization "is a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST"(Munday, 2007, p.145), which grants the reader access to the original text.
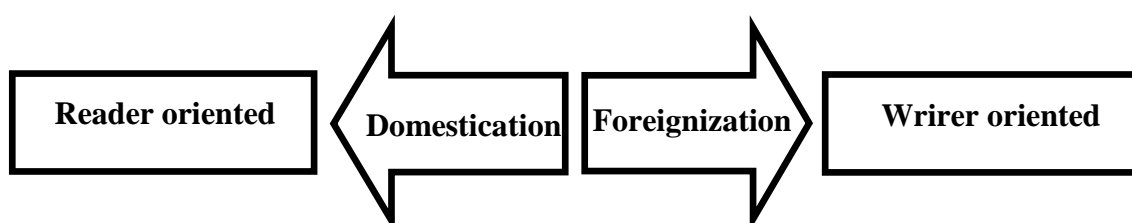


**Figure (4.2): Domestication v.s Foreignisation.**

However, the translator is not obliged to follow one absolute path in translating all cultural issues in the same text. S\he can apply both domestication and foreignization depending on the case they encounter, as both of them are complementary strategies of the same importance, and it would be beneficial to apply both of them on the same text. The resulted text, in which both domestication and foreignization are applied, would be a hybrid text, which is "where the translation is a product of a compromise between two or more cultures" (Ginter, 2002, p.28). That is precisely the case of the English version, in which Soueif applied domestication sometimes, and foreignization other times.

The fact that *I Saw Ramallah* is an autobiographical book, narrating a real story of a Palestinian author, which most of its events took place in Palestine, grants the book a distinctive flavor enriched with Palestinian cultural aspects. Thus, cultural clash is inevitable, which urges the

translator to opt for creative techniques to deal with them. Due consideration should be in mind for the sensitive situation of the context of the Palestinian story, in addition to the Zionists attempts to erase the Palestinian identity and attributing the Palestinian culture and tradition to them – as explained earlier.

An additional effort of the target reader is necessary and unavoidable if a cultural content is to be delivered. However, Granqvist argument, cited in Shands (2008:31) is that

> Translation as a form of interactive communication deals thus with issues that should not be narrowed down to the linguistic or verbal, but, instead, be assessed for what it tells us about the larger pictures involving politics, economy, cultural identity, difference, and similarity.

Consequently, each case, along with its implications, connotations, and the expected loss should be studied carefully, in order to decide whether to deliver or neglect it.

Next, are cases of omitted and deleted contents that contain cultural aspects. The main reason for omission is the cultural clash between the eastern and western cultures. Starting with word-level deletion and omission, consider the following example:

Example 35 ST: "لم آت الى هنا لاستعادة **"فاي السباط"** **ولا** "جمل الأبرش" (p.83)

TT: "I did not come here to reclaim **…** al-Abrash's camel" (p.69-70)

Let's begin with the context of example 35. Barghouti is talking about the occupation's crime in obstructing the development of Palestine in general, and Deir Ghassanah in particular. By doing so, the occupation deprived Palestinians of "the mystery of what would [they] invent tomorrow" (Soueif, 2002, p.69). He describes the town as if it had frozen in the past. Thus, Barghouti does not want to regain the past, but he wants Deir Ghassanah to move forward and develop. By saying that, he "did not come here to reclaim al-Abrash's camel" (Soueif, 2002, p.69-70); he means that he does not want to see the same Deir Ghassanah in the past and his memories. The researcher made an extensive search on the Internet about "Fay al-Sbaat", and "al-Abrash's camel", but it was useless. It was hard for the researcher – even that she is Palestinian- and her colleagues to understand what they stand for until she asked a citizen from Deir Ghassanah about them. He explained that those terms are very peculiar to Deir Ghassanah. Starting with "Fay al-Sbaat", it refers to an old yard in Deir Ghassanah in a place called al-Sbaat. It has an arched ceiling, which makes it cold in summer. "Fay" is a Palestinian colloquial word, which means shade or shadow. It is a very popular place in Deir Ghassanah, in which people gather there in summer. They even have a saying about it: (القِلّة وفاي السباط), which means that they prefer getting hungry than leaving the yard. Moving to "al-Abrash's camel", in Deir Ghassanah, there is a well-known figure who is called Ibrahim al-Abrash. He is known for his strength to the extent that he became a symbol of power. It is evident how peculiar and hard it is to understand those items and the tremendous

inevitable loss that will occur when they are translated into English. The translator, in this case, has two options: either to transliterate them with an explanation or to simply delete them because the surrounding context conveys their intended message. Barghouti says: "I used to long for the past in Deir Ghassanah as a child longs for precious, lost things. But when I saw the past was still there, ….. I wanted to hold of it, to kick it forward, to its coming days, to a better future, to tell it: 'Run'" (Soueif, 2002, p.70). These words summarize the feelings and state of Barghouti at that moment, which is why omitting (فاي السباط) is justified, and deleting (al- Abrash's camel) would also be justified. Those two terms are culture-specific that belong to Deir Ghassaneh only, which means that they are not a vital aspect of the Palestinian culture as a whole. Thus, translating them into English would compel the reader to exert an unnecessary and even fruitless effort. However, Soueif chose to delete (Fay al-Sbaat) and deliver (al- Abrash's camel) without any explanation, while she could have saved the effort of trying to understand the term by simply deleting it.

Next is an example that contains both omission and deletion at word and above-word level that were deleted due to cultural clash:

Example 36 ST: " ولم تر واعظ القرية بحطته وعقاله وورعه الأزهري، يقلد امرئ القيس، في الاختباء في كهف جانبي ليتلصص على صبايا القرية ونسائها" (p.74)

TT: "Never saw the village preacher in his **headdress** and Azhari piety **...** hiding in a cave to spy on the girls and women of the village" (p.62)

Discussion of example 36 is of two pivots as there is a case of omission as well as a case of deletion. The first one is the necessary, justified deletion manifested in deleting "يقلد امرئ القيس" (imitating Imru al-Qais). Imru al-Qais is a well-known figure in the Arab culture, whom Barghouti mentioned as an example of spying on girls that the preacher of the village imitates. Deleting Imru al-Qais was the right decision to make, because first of all, the intended meaning is conveyed in the words following it when Barghouti said describing the preacher "hiding in a cave to spy on the girls and women of the village". A second reason is the fact that Imru al-Qais is not that familiar to the western readers, and translating it would not fulfill the intended purpose. It would even oblige the target reader to exert an extra effort to understand it. Chesterman (1997) states that in translation "at each decision-point, the costs and benefits of each option can be weighed up and the best decision was taken according to the Minimax Principle: minimum effort, maximum effect" (p.41).

On the other hand, two important words were omitted in the ST of example 36, which are "حطته وعقاله". Soueif translated (بحطته وعقاله), i.e. (his hattah & agal) into headdress in the TT of example 36. She applied generalisation by translating them into a general term (headdress). Thus, according to Al-Daragi, by generalisation, Soueif used omission. The term (عقال), i.e. (agal) is defined as "a cord usually of goat's hair that Arabs (as the Bedouins) wind around their heads to hold down the kerchief like headdress" (www.merriam-webster.com). Hattah is "A headscarf, a keffiyeh". It is important to note that although hattah and agal are part of

the traditional Palestinian dress, they are not peculiar to the Palestinian culture only; they represent the Arab culture as a whole, as it is worn in the middle east – including Palestine. Thus, it is not simply a "headdress" as translated by Soueif. Connotations and allusions are lost when translated into a general term.

Likewise, Soueif applied omission in translating the following example:

Example 37 ST: "يرتدون قبّعات الكاوبوي فوق **قمباز العروبة**" (p.17)

TT: "Wear cowboy hats over their **Arab skull-caps**" (p.12)

The word (قنابيز) is the plural form of (قمباز), which is the traditional dress in Palestine. Qumbaz is defined as a coat, "which had long sleeves and long side slits" (www.raqs.co.nz). But the case is different from the words (hattah & agal) in example 36 in that qumbaz is peculiar to the Palestinian culture as it is the Palestinian traditional dress for men, while (hattah & agal) are part of the Arab traditional clothes in general and the Palestinian as well. Soueif translated qumbaz as 'skull-caps', which means "a small close-fitting cap" (www.collinsdictionary.com). Soueif paid more attention to the metaphorical use of (قمباز العروبة) in the Arabic version and delivered a similar image. The original image is "they wear cowboy hats over the Arabism qumbaz", in which the image portrays Palestinians wearing their traditional dress (which represents Arabism) while wearing a western cowboy hat. Barghouti uses this image to stand for the Palestinian

literary critics adopting western theories that do not fit them. Soueif's image portrays Palestinians wearing cowboy hats over a close-fitting cap, which is usually worn under Hattah and agal. In terms of semantics, Soueif delivered a similar meaning, while she sacrificed the connotations and impact as well by omitting (قمباز العروبة), in which the ST image is stronger with a greater impact on the readership.

Moreover, Soueif omitted the word (قنابيز) in her translation and offered a more general term 'clothes' in the following example:

Example 38 ST: ''نهضوا بقاماتهم **وقنابيزهم وحطّاتهم** البيضاء ووجوههم، على الفور'' (p.82)

TT: "They stood up in front of me in their bodies, their **clothes**, their white **headdresses**, their faces" (p.68)

To begin with, the context of this extract is essential. It is the first time Barghouti enters the square of his village after 30 years of exile, in which all the memories of the place alongside with some dead characters are embodied in front of his eyes as if they were not dead. The appearance of those characters is important as it is encapsulated with Palestinian cultural heritage. The names of the characters are included after in the context following the above extract due to their importance and their significant effect on the author. Those characters were wearing the traditional Palestinian dress when they appeared in his memories. The old men are representatives of history, traditions, and culture. Soueif translated

two cultural representatives with two general words; She translated (قنابيز) into clothes, and (حطاتهم) into 'headdress'. The loss in connotation and pragmatic meaning is enormous as the images are flattened. The translation implies that the characters had simply shown up in Mourid's memory wearing clothes and some headdress. Thus, the image is not delivered accurately while it could be better translated by transliteration, in which the reader would share the author a similar picture and have an effect close to the one experienced by the ST reader.

By the same token, Newmark (1998) embraces clothes as a cultural item in his classification under the category named "Material culture (artefacts)" (p.95). He explains that "national costumes when distinctive are not translated, e.g., sari, yukala, ….. kaftan, jubbah" (ibid, p.95). Suggesting that the right way to translate them is transliteration. He adds further, "if the particular is of no interest, the generic word can simply replace it" (ibid). However, in examples 39 and 38 Soueif deleted the word (عقال) and translated (حطة، قنابيز) by a generic term although they are of great importance as they are part of the traditional dress of the Palestinian men. Thus, transliterating them "offers a local colour and atmosphere" (Newmark, 1998, p.96) and it "enables the readership… to identify the referent .. in other texts without difficulty" (ibid). The terms (hattah and agal) represent the traditional dress of Arabs in general and the Palestinian tradition is part of it; the term (qumbaz) represents the Palestinian traditional dress and identity, which urges the need of transferring it in the TT.

Preserving those terms via transliteration is a priority, especially because the Palestinian traditions and culture are threatened to be stolen and attributed to the Zionists as explained earlier. Besides, it is an integral part of the Palestinian culture as a whole; it is not specific to a particular village as the case of (Fay al-Sbaat). Soueif has enclosed a glossary at the end of her book with transliterated cultural words such as dabka, kunafa, qatayef, …. etc.; the readers may use the glossary to understand the meaning of these words.

However, some Palestinian specific words were not transliterated nor listed in the glossary, consider the following examples:

Example 39 ST: "المسخَّن البلدي" (p.79)

      TT: "**food**" (p.66)

Example 40 ST: "الطابون"

      TT: "**our ovens**" (p.66)

      TT:"**mill**" (p.147)

      TT: **hot bread**" (p.88)

*I Saw Ramallah* includes some food-related terms, which Newmark (1998) embrace them also under the material culture category (p.95). He states that "[f]ood is for many the most sensitive and important expression of national culture" (p.97). He adds, "food terms have normally been transferred" (ibid). However, in example 39, a Palestinian-specific food

term (Msakhan) was omitted, and a general term (food) was offered as a translation. Msakhan is a traditional Palestinian dish that is used on the Internet, with pictures, recipes, and some Palestinian brief historical information about it. For example, (familyoven.com) website describes Msakhan as "one of Palestine's most cultural foods. This dish has been passed down by generations". Taboun, on the other hand, is already stolen and attributed to the Zionists! There is an "Israeli" restaurant that is called Taboun Grill, which claims on its website that it is an "original Israeli grill"! (www.taboungrill.com) The term 'taboun' in example 40 is translated into three different translations, in which the loss of connotations and pragmatic levels has occurred. However, what is more important than the loss occurred is that in a time we do not deliver our culture to the world; the Israeli Zionists have stolen our heritage, transliterate and attribute it to them! Consequently, the need for transliterating the Palestinian-culture-specific words is urgent, especially those representing the overall Palestinian cultural heritage that distinguishes it from other cultures.

On the other hand, at the above-word level, there are cases of justified deleted paragraphs like the following example:

Example 41 ST: '' الذي يتحدث أو يتحرك ببطء يسمّونه "سلبد". قصير القامة يسمونه الجرن". الطويل القامة يسمونه "أبو مْغيط". الأكول يسمونه "أبو الثرايد". الهامل يسمونه "طزّو" وهكذا'' (p.114)

Obviously, three factors led to deleting the paragraph: Unnecessary information that does not contribute to the development of the text, culture clash, and the absence of equivalence in the target language. The context of the paragraph is the author talking about the tendency in his country to stick titles to people according to their features and status, and calling them by those invented titles. It has a humorous effect on the source text readership; it also reflects the joy Barghouti felt being home with his acquaintances. However, there is no need to deliver such information to the target audience as it will confuse them, and they will not understand it because it contains cultural words with no equivalence in the target language. We cannot deny that the target reader is deprived of experiencing such an effect, but deletion, in this case, is unavoidable.

By the same token, the same page was mostly deleted due to the same reasons with the same context and the same topic. An example is the following paragraph, which was entirely deleted in the translation:

Example 42 ST: '' عن لصق عشرات، وحده، فهو مسؤول (ابن خالي أبو فخري) أما فخري الألقاب بأهل البلد. ومن ألقابه المأثورة "الدونم" للضخم الجثة و"الدبعي" للشديد السمنة و"مسيلمة" للشخص المعروف بكثرة الكذب و"المستطيل" وهي واضحة المعنى. كان فخري بدلاً من أن يقول لك إن فلاناً شديد اللؤم، يكتفي بالقول إنه "حليب"! ''(p.114)

It would be hard even for Palestinians outside Deir Ghassaneh to understand some of those titles, as they are peculiar to the people inside the village. Thus, it is not necessary to translate the content in examples 41 and 42, because it is not that vital for the overall message of the book.

Consequently, both examples were justifiably deleted as deletion is opted for "when the advantages of producing a smooth, readable translation clearly overweigh the value of rendering a particular meaning accurately in a given context" Baker (1992, p.42).

However, Soueif remarkably translated a paragraph with cultural content via transliteration, consider the following extract:

Example 43 ST: " كنا قد أتينا في تلك الليلة على جَبَدُه وقَهَدُه ورَزَعُه ولاحُه وشفّه وهفّه وسَنَدُه ولفُّه ولطّه ورَنّه وسَفَقُه ونَدَفُه وزاحُه وهَبَدُه ورَقَعُه ولَخّه وفَقَعُه ولَهَفُه وطَجُّه ومَزَعُه وشَمَطُه وناوله الخ" (p.128)

TT: "That night we got through *jabaduh, qahaduh, raza'uh, lahuh, shaffuh, haffu, sanaduh, laffuh, lattuh, rannuh, safaquh, nadafuh, zahuh, habaduh, raqa'uh, lakhkhuh, faqa'uh, lahafuh, tajjuh, maza'uh, shamatuh, nawaluh*" (p.107)

All the words in italics in the TT of example 43 are synonyms of 'slap', which is mentioned in other contexts in the book. The humorous effect is partly delivered, though it would be hard for the TT reader to manage to appreciate the meaning of these words, and the reader would have to exert a great effort to read the words. Deletion in this case is advisable and convenient as well.

# Chapter Five

# Conclusions and Recommendations

## 5.1 Conclusions

Adopting Al-Daragi's approach in differentiating between omission and deletion, this study investigated the strategies of omission and deletion that were used in the translation of Barghouti's *I Saw Ramallah* into English at two levels: word and above-word level. The data were classified into four main categories in which omission and deletion cases were analyzed, namely deletion due to repetition, deleting descriptions and details, deleted content with traces of colonialism, and omission of cultural content.

The analysis started with the deletion of content due to its repetition, in which two main types of repetition and their subtypes were examined, namely morphological and lexical repetition.

This study analyzed the omitted and deleted cases in light of the peculiarity of the book's context. Due consideration was given to the colonial context, which seems to be the motive for Barghouti's book in the first place. The current ongoing colonialism has affected and is still affecting the Palestinian writings. The Palestinian cause was the primary reference for judging the justification of most of deletions and omissions that occurred in the English version of *I Saw Ramallah*.

The study also shed light on the Palestinian-cause-specific terms and examines their citation in foreign dictionaries. It shows that there is a certain confusion in dealing with those terms, which is manifested in opting for more than one strategy in translating a single term in the English version.

This study highlighted the cultural context of *I Saw Ramallah*, which sensitized the text and imposed its challenges and restrictions for translation. It also showed the Israeli Zionists' attempts to steal the Palestinian cultural heritage and identity, which is a good reason to preserve the Palestinian cultural elements and deliver them to the TT.

All things considered, this study reveals the following conclusions:

1- In terms of repetition, the Arabic language redundant nature lexically and morphologically, contrary to the English language's nature, necessitates opting for deletion to avoid the disfavored wordiness in translating into English. In the English version of *I Saw Ramallah*, Soueif opted for deletion to avoid redundancy and unnaturalness, in which most of the examined deletions, six out of ten, were justified. However, she should have weighed up the importance of some important unjustifiably deleted words as they contribute to the overall message of the book, and they are vital to the understanding of the text.

2- Deleting repetition, which is used for emphasizing an important content, or for an aesthetic, rhetorical effect, is unjustified. Both

concepts represent vital elements of literary texts, and the translation should account for the content, message, and form of the ST.

3-   Soueif unjustifiably and frequently deleted descriptions and details that are vital to the understanding of the story and intended to arouse the readers' emotions.

4-   Most translation scholars argue against deletion and omission and maintain that these translation strategies should be the last option and require strong justifications as they contradict the principle of fidelity in translation. Moreover, in autobiographies, a real nonfictional narrated story, fidelity is more demanding than in other genres of literary texts. Barghouti's book is an important narration that tells the story of most Palestinians and includes historical events, identity, traditions, and colonial and resistance traces. However, in the English version, Soueif used deletion unjustifiably on a large-scale though she did not run out of options, and she could have translated most of the parts she deleted.

5-   The Palestinian literature is a weapon that exposes the Zionists' unoriginality and barbarism, and therefore any content that bears colonialism or resistance should be delivered to TT. Nevertheless, in the English version of *I Saw Ramallah* there is a considerable unjustified deletion of content that embodies resistance and colonialism in Palestine, and translating that content should be a priority.

6-      One of the available options to translate Palestinian-cause-specific terms is to transliterate and gloss them. This is a good strategy that makes up for the loss of connotations and meaning and helps to spread the awareness of the real issue of Palestine.

7-      Similarly, transliteration and glossing are helpful in translating cultural items that are peculiar to Palestine. This is to document the Palestinian cultural heritage and to defy the Zionists' attempts to steal it.

8-      The cultural content of minor importance could be justifiably deleted, especially if this content does not contribute to the overall message nor the proper understanding of the text.

9-      The large-scale omission and deletion in the translation have affected the overall message of the book manifested in illustrating the real situation in Palestine and serving the Palestinian cause by all means which  Barghouti intended to deliver to the readership.

## 5.2 Recommendations

The researcher recommends the following:

1.      Since studies on the Palestinian literature and autobiographical writings in light of colonialism are limited, universities should offer courses on colonialism and resistance aspects. Students should learn how to exploit such a study for the Palestinian cause via resistant

translation, in addition, it would enable them to deal with sensitive terms that are Peculiar to the Palestinian context.

2.  The trend to domesticate when translating into English should be changed. No one should impose on translators the way a particular text to be translated. A balanced cultural exchange would be advantageous and interesting, in which the western readership would change the misconceptions and stereotypes they hold about the Orient. Thus, foreignization is vital and beneficial, in which it respects and values the source text and culture.

3.  Further research that tackles colonialism in Palestinian literature should be conducted because the Palestinian literary texts are excluded from post-colonial studies.

4.  More focus should be on the practical side of translation, in order to balance between theory and practice in translation, and prepare qualified translators ready for the global market.

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جامعة النجاح الوطنية

كلية الدراسات العليا

# استراتيجية الحذف ودلالاتها في
# ترجمة رواية "رأيت رام الله" لمريد البرغوثي

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# الملخص

تعنى هذه الدراسة بتسليط الضوء على الاستراتيجيات الجدلية، التي تم توظيفها في ترجمة رواية "رأيت رام الله" إلى اللغة الإنجليزية، وتتمثّل هذه الاستراتيجيات في الحذف، سواء أكان مباشراً (لغوياً) أو غير مباشر (دلالياً)، حيث تم تطبيقها على نطاق واسع وبشكل متكرر في ترجمة الرواية إلى الإنجليزية دون اتباع نمط معين.

وتم جمع البيانات من كتاب السيرة الذاتية باللغة العربية "رأيت رام الله" للكاتب مريد البرغوثي (2011)، إلى جانب النسخة المترجمة من قِبل أهداف سويف (2000) بتقديم من إدوارد سعيد.

واتبعت هذه الدراسة ثلاثة مناهج هي: التحليلي والوصفي والمقارن، حيث تقوم بالمقارنة بين الكتابين، ووصف استراتيجيات الحذف وتحليلها.

كما تحلل الدراسة المحتوى المحذوف في النسخة المترجمة وتدرجه تحت فئاتٍ أربع: حذف التكرار (الصرفي واللغوي)، وحذف الوصف والتفاصيل، وحذف المحتوى المشحون بآثار الاستعمار، وأخيرا حذف المحتوى الثقافي. كما تفسر السياق الاستعماري لرواية "رأيت رام الله" وتأثيره على ترجمة الكتاب من حيث النص المحذوف.

وخلصت الدراسة إلى أنه ينبغي إيلاء مفهوم الإخلاص كثيراً من الاهتمام في ترجمة رواية "رأيت رام الله"، وينبغي إعادة النظر في الكثير من حالات الحذف، مع الأخذ بعين الاعتبار أن الرواية هي نص سيرة ذاتية حقيقي يسرد القصة الحقيقية للفلسطينيين، كما أنها غنية بآثار

الاستعمار والمقاومة، لكن، للأسف، تم تجاهل جزء كبير من آثار الاستعمار هذه من خلال الحذف غير المبرر.

أخيرًا، تؤكد الدراسة أن المصطلحات الخاصة بفلسطين، سواء أكانت مرتبطة بالقضية الفلسطينية أو بالتراث الثقافي الفلسطيني، يجب أن تتم ترجمتها ونقلها حرفياً (نقحرة) وإضافتها إلى الملحق.