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UNIVERSITY

Department of P.G. Studies & Research in English
Jnana Sahyadri, Shankaraghatta-577 451,
Shivamogga Dist., Karnataka, India.

**TRANSLATORS' CULTURE AND TRANSLATING
NON-EQUIVALENTS: A STUDY OF SELECT ARAB
SHORT STORIES**

*Thesis Submitted to Kuvempu University for the
Award of the Degree of
Doctor of Philosophy*

in

English

Submitted by

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Supervised by

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Declaration

I hereby declare that the thesis entitled *Translators' Culture and Translating Non-Equivalents: A Study of Select Arab Short Stories*, is my original study and it has not previously formed the basis for the award of any degree, diploma or other similar title or recognition. This thesis is submitted for the award of the degree of Doctor of Philosophy in English under the supervision of **Prof. Rachel Bari**, Department of P.G. Studies & Research in English, Kuvempu University, Jnana Sahyadri, Shankaraghatta-577451, Shivamogga Dist., Karnataka, India.

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Certificate

This is to certify that the thesis entitled *Translators' Culture and Translating Non-Equivalents: A Study of Select Arab Short Stories*, submitted to Kuvempu University, Jnana Sahyadri, Shankaraghatta for the award of Doctor of Philosophy in English (Translation), is a record of original research work carried out by **Mr. Hussein Ali Hasan AL-Aidaros**, under my supervision. This thesis has not formed the basis for any award of any degree, diploma or other titles.

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Certificate

This is to certify that the thesis entitled ***Translators' Culture and Translating Non-Equivalents: A Study of Select Arab Short Stories***, submitted to Kuvempu University, Jnana Sahyadri, Shankaraghatta for the award of Doctor of Philosophy in English, is a record of bonafide research carried out by **Mr. Hussein Ali Hasan AL-Aidaros**, under the supervision of Prof. Rachel Bari.

Date: 04.05.22
Place: Shankaraghatta


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In one of his sayings in the sacred guidance, our Prophet Muhammed (Peace Be Upon Him) says, “Whoever does not thank people (for their favours) has not thanked God (properly), The Almighty, The Exalted!” (Musnad Ahmad, Sunan At-Tirmidhī)

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Hussein Ali Hasan AL-Aidaros

Dedication

Heartfelt and deep hearted gratitude go to the soul of **my father, the Late and my mother** who left this world while going on my research journey, **my wife** who took over while being away, and for **all my family members** for their inspiring motivations. Warmest and profound thanks for my guide **Professor Rachel Bari** for her endless, undeniable and unforgettable cooperation.

The Transliteration Symbols Used in this Dissertation

Arabic alphabet symbols	Name	Transliteration Symbols
ء	Hamzah	'
ا	Alf	a
ب	Ba	b
ت	Ta	t
ث	Tha	<u>th</u>
ج	Jim	j
ح	ha	<u>h</u>
خ	Kha	<u>kh</u>
د	Dal	d
ذ	Dhal	<u>dh</u>
ر	R	r
ز	Zay	z
س	Sin	s
ش	Shin	<u>sh</u>
ص	Sad	<u>S</u>
ض	Dhad	<u>d</u>
ط	Ta	<u>t</u>
ظ	Za	<u>z</u>
ع	Ayn	ʿ

غ	Ghayn	gh
ف	Fa	f
ق	Qaf	q
ك	Kaf	k
ل	Lam	l
م	Mim	m
ن	Noon	n
هـ	Ha	h
و	Waw	w
ي	Ya	y

These transliteration symbols were set by the Orientalists Conference which was held in Stockholm in 1898. (extracted from Khalūṣi's book 'The Art of Translation'(2000, p.18).

As for the long vowels (almudūd), they are not symbolized by writing the letter two times, but they will be transliterated as follows:

Arabic long vowel symbols	Its pronunciation	transliteration symbol	Examples
آ	aa	ā	(māl) مَال
و	oo	ū	(mamdūd) مَمْدُود
ي	ee	ī	(khalīl) خَلِيل

The short vowels (harakāt) are symbolized as follows:

Symbol in Arabic	Name	Transliteration symbol	Examples
َ	fathah (فتحة)	a	(kataba) كَتَبَ
ُ	dammah (ضمة)	u	(yaktubu) يَكْتُبُ
ِ	Kasrah (كسرة)	i	(kutiba) كُتِبَ

Note: The five Arabic letters (ح, ص, ض, ط, ظ) were symbolized as (h, s, d, t, z) respectively which are set by Orientalists Conference by using dots instead of lines under them.

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Abstract

This study mainly aims to investigate the strategies of translating non-equivalent aspects from Arabic into English in addition to the cultural interference and how the translators' culture is reflected in their production. The study focused on thirty three non-equivalent elements selected from select Arab short stories. The targeted aspects of the study are from different areas in the Arab world and are translated by different translators whose cultural backgrounds might not be similar to that of the writers.

Being a problematic issue in the area of translation, the matter of non-equivalence and translating cultural specific elements need to be discussed thoroughly and the removal of disambiguation while dealing with them is a must. In this study thirty three non-equivalent and cultural elements are selected from different Arab short stories to find out to what extent they are translatable and how translators dealt with them. To conduct this study, the targeted elements have been divided into two sections: *non-equivalents at word level* (eleven elements) and *non-equivalents above word level*. Non-equivalents above word level have been classified into two types: *idioms and fixed expressions* (ten elements) and *collocations* (twelve elements).

The translations of the targeted elements have been discussed by referring to various monolingual and bilingual dictionaries in addition to a number of references which discussed these elements semantically. The study also manifested the contexts in which these elements occur and discussed their indications in the source and the target contexts and how the translators' culture interfered in producing appropriate or inappropriate translation.

The research concludes that a literary text is an area that is rich of items which represent a specific cultural reference among which a number of non-equivalents may occur. Having

analysed those elements in the current study, it has been found that some were misinterpreted and translators, in some cases, failed in conveying the full exact message of the source text. Some words and expressions in those literary texts that are selected from Arab short stories seemed to express more than one meaning. In this case, a translator may put forward a word with an understanding of one particular meaning. In such a case, he may not find a word exactly similar to the Arabic word. And the word may have multiple meanings.

According to the analysis of the translations of the targeted select texts in the current study, it is elicited that the best strategy that can be used in translating them is the one that can maintain, as far as possible, both meaning and effect. Literal translation is mostly blocked because of the availability of some linguistic, semantic and cultural constraints which may lead to an inevitable loss of meaning. In this case, some other translation strategies should be used. Using paraphrasing, loan words with explanation and sometimes literal translation with explanation that matches what different lexicons, mono-lingual and bilingual dictionaries included can be considered to be more appropriate in translating the examined non-equivalent aspects.

Translators have pursued different translation strategies when they translated non-equivalent elements. Translators whose culture is not the same as that of the source text writer have sometimes produced a target text that denotes different indication than that of the original text. Translation adequacy and appropriateness is resulted to be a product of the strategy used by the translator in addition to the translator's cultural background. The cultural gap between both, the original text writer and the translator, is a main factor in defining the type of translation and its precision.

Using dictionary equivalents in translating such non-equivalents without regarding the contextual hidden meaning of the source text leads to producing a target text that does not convey the exact message of the source text. In translating those non-equivalent included in the study, it is resulted that translators used five translation strategies: *translation by a more general word, translation by neutral or less expressive word, translation by cultural substitution, and literal translation.*

ملخص البحث

تهدف الدراسة الحالية للتحقق من منهجية ترجمة المفاهيم الثقافية من اللغة العربية الى اللغة الإنجليزية والتي تفتقد وجود مكافئ لها في اللغة المترجم لها. كما أنها تهدف إلى معرفة تأثير الخلفية الثقافية للمترجم على العمل المترجم. إحتوت الدراسة على إثنين وثلاثين مفهوما ثقافيا تم إختيارها من قصص عربية مختارة قام بترجمتها عدد من المترجمين الذين في غالبيتهم يمتلكون خلفية ثقافية مختلفة عن تلك التي يتميز بها كتاب القصص المختارة للدراسة.

نظرا لوجود الإشكالية عند ترجمة اللامكافئ بالإضافة إلى المفاهيم الثقافية من لغة إلى أخرى كان من المتوقع أن تتم مثل هذه الدراسة للتحقق من معرفة مدى قابلية تلك المفاهيم للترجمة بالإضافة إلى مدى تأثير ثقافة المترجم على النص المترجم. لذا فقد تضمنت الدراسة مناقشة تحليلية لتلك المفاهيم الثقافية وذلك من خلال الرجوع إلى المراجع والمعاجم العربية للتأكد من المعنى الذي تتضمنه تلك المفاهيم في السياق العربي المستهدف ومن ثم مقارنته بالنص المترجم لمعرفة مدى تطابق المعنى الذي يحمله النص الأصلي مع المعنى الذي يحويه النص المترجم. بالإضافة إلى ذلك وبالنظر إلى الخلفية الثقافية للمترجم وبعد الإشارة إلى معنى النصين وفقا للسياقين العربي والإنجليزي ، أوضحت الدراسة أن هناك تأثيرا ملحوظا لثقافة المترجم على الترجمة وما إذا كانت الترجمة مطابقة أو غير ذلك.

بناء على التحليل الشامل للمفاهيم الثقافية التي عنت بها الدراسة ، فقد تم التوصل إلى أن النصوص الأدبية تعتبر غنية بالمفاهيم الثقافية التي ليس لها مكافئ في اللغة المترجم لها وأن المترجم في كثير من الحالات لم ينقل الرسالة بنفس المعنى الذي يحمله النص الأصلي. فبعض هذه المفاهيم تحمل معان متعددة، ففي هذه الحالة قد يستخدم المترجم كلمة تحمل معنى مخالفاً لما تحمله الكلمة الأصل ، حينها ستختلف الترجمة في معناها عن النص الأصلي. كما أنه ومن خلال تحليل مفاهيم الدراسة فقد نتج بأن المنهجية

الأفضل لترجمة مثل هذه المفاهيم هو استخدام كلمة أو عبارة تحمل معنى يصل إلى القارئ مثلما يوصله النص الأصلي لقارئه.

كما توصلت الدراسة إلى أن الترجمة الحرفية لم تكن في الغالب مناسبة لترجمة مثل هذه المفاهيم لذا يفضل أن يلجأ المترجم إلى استخدام إستراتيجيات أخرى مثل استخدام الكلمات المستعارة أو إضافة بعض العبارات التوضيحية. كما إتضح من الدراسة بأن إختلاف ثقافة المترجم عن ثقافة الكاتب يؤدي في كثير من الأحيان إلى عدم مطابقة النص المترجم للنص الأصلي ، فالتباين الثقافي بين الإثنين يعتبر عاملا أساسيا في تحديد مدى دقة الترجمة.

إضافة إلى ذلك فقد أشارت الدراسة إلى أن استخدام المعاني المعجمية في نقل مفاهيم ثقافية من لغة إلى أخرى لن ينقل الرسالة التي يحملها النص الأصلي بمعناه الصحيح.

من خلال دراسة تلك المفاهيم الثقافية وترجمتها إتضح أن المترجمين استخدموا عددا من الإستراتيجيات في ترجماتهم مثل: استخدام مصطلح عام ، استخدام مصطلح محايد أو لا يعبر تماما عن النص الأصلي ، استخدام تعبير ثقافي من اللغة المترجم لها مطابق في معناه للعبارة الأصلية بالإضافة إلى استخدام الترجمة الحرفية.

Chapter One

Introduction

Chapter - I

INTRODUCTION

1.1. Introduction

The process of translating any piece of writing from one language to another poses deep challenges and controversy among the translation theorists who consider the point from various angles looking cautiously at the dimensions and consequences of that process. The attempt is to discuss the strategies used by translators in dealing with rendering those non-equivalent cultural aspects from Arabic into English. The study texts are selected from various Arab short stories. The authors of those short stories are embedded in different cultural contexts. Some of the select aspects (expressions, structures or words) are translated by translators whose native language is not the language of the translated source text writer. This point paves the way to discuss the cultural differences of both the source language text and the target language text in addition to the cultural interference of the translator in the process of translation.

Non-equivalence is also an issue which has taken a big space among translation theorists since finding equivalence for the various elements to be translated is considered the centrality of translation process. Appropriate rendering of a certain text from a language into another relies on finding equivalents of the aspects to be translated in both source and target language. In the Arab short story, the writer may invoke some cultural issues which can be shown by using some specific cultural terms or expressions that need to be understood deeply by the translator and not superficially present the real and the hidden meaning intended by the writer especially when the cultural grounds of the writer and the translator are not the same. These terms and expressions may be considered as a case of non-equivalence based on

Mona Bakers divisions of non-equivalence i.e. they may not have exact matching expressions in the target language to convey their exact intended meaning. Therefore, their translation needs not only to find their dictionary equivalents, but to find at least an approximate equivalence for them to give their message that the source text writer intends to convey.

Due to the controversy among translators, the matter of non-equivalence needs great attention and consideration. Armstrong (2005) states that equivalence can be referred to as finding solutions in the target language for those problems in the source language which are posed in the process of translation. Due to the existence of the linguistic and the cultural differences between the two languages being mediated, translators need to come to a solution in order to produce a translation that has an influence on the receptor of the target text which is as similar as that produced on the source text reader. (p. 44)

Translation theorists who discussed translation equivalence and who believed that it represents the centrality of the translation process, consider equivalence as a relationship between a source text (ST) and a target text (TT) that displays the target product as a translation of the original text. Equivalence relationships are also a tie between the elements of both texts. (Kenny, 2002, p. 77)

This study is mainly concerned with how different translators dealt with the problem of non-equivalence in the process of translating words, expressions and cultural aspects that seem to represent a case of non-equivalence. The focal point under study is intelligibly posed by the cultural differences of the two languages being mediated which leads to, semantically, lexically and syntactically, creating a big gap between the two languages. Culture as Ghazala (2008, p. 194) states is the most significant element of the language, that is, the most important part in translation. He

as well puts the question of cultural equivalence as the point of significance in the process of translation that is prior to the other issues. Newmark (1981) in his definition of culture has clearly depicted that language can have three distinct types: cultural, universal and personal. He considers common words like 'read, door, street moon, etc.' as universal, while expressing oneself in a personal way using his own dialect as personal. Cultural language, on the other hand, which is the most problematic issue in translation, mostly occurs in those cultural-specific texts. Dickens (2002) indicates that cultural differences between source and target texts can sometimes be bigger obstacles that may lead to unsuccessful translation than linguistic differences. (p. 77) In addition, the culture in which the translator is impeded can also cause misinterpretation of some terms that represent different indication than that known in the translator's culture. Alvarez as cited in Ghazala's Translation as problems and solutions (2008, p. 193) points out that translation is culture-bounded process. While translating, we transfer not words from one language to another, but definitely one culture to another, including the social, political and other conditions that surround the translators themselves in their own context, i.e. their own culture.

The study also investigates the strategies used by culturally different translators in translating a number of select non-equivalent words and expressions from select translated Arab short stories whose translators may represent a different culture than that of the writer. This issue can be discussed in the way that culture may affect the process of translation positively or negatively according to the coincidence of both the writer's and the translator's cultures. Considering the culture of the origin of the text being translated is vitally a significant issue in the process of translation. (Venuti, p. 23)

The concept of translation was of great importance among translation theorists whose attempts to draw an overall picture of the term came to more controversial point among others. Translation is an art through which one endeavours to find a message or a statement in a specific language to be replaced by the closest message and an appropriate expression in another language. (Newmark, 1981, p. 7)

Most translation theorists agree that translation is considered to be a process of transference from a foreign language to the mother tongue. Nowadays and in our modern world in which the borders that limit the area of science and knowledge are to be totally demolished, the process of translation became a must to decrease the great gap in different areas. Sharififar (2010, vol-2) points out that “In the modern world the vast geographical distances are extremely decreased through communication facilities and the need to exchange thoughts and opinions among different nations is strongly felt.” (p. 170) An understanding of lexical, grammatical structures, and culture of the source language text are some of the requirements that the translator needs in order to identify its indication; and then restructuring the same indication using the lexical and grammatical construction which is adequate in the target language and its cultural medium. Grasping the meaning of lexical items, to a large extent, implies comprehending what the whole text means. Shunnaq (1993) states that denotation and connotation are two main types of lexical meaning that is to say, meaning lexically either to imply denotative or connotative sense. He also figures out that there are three main types of lexical items involved in Arabic – English translation. One includes those elements of the source language that can match direct correspondence in the target language, the next one includes those items which partially convey the hidden meaning of those being translated, and the third includes items which lack equivalents in the target language. (Al-Attas, 2013, p. 3)

One of the procedures that are closely related to translation is equivalence. Concerning the matter of translation equivalence, Catford (1965) states that translation is a process of replacing a written message in one language by an equivalent message in other language. The process of translation involves the reproduction in the target language of a matching closer equivalence for the intended source language message, with deep consideration to both style and meaning. (Nida & Taber, 1982) Halverson (2006) clarifies that equivalence is the relationship that exists between two contexts which is described as the sameness in terms of any or a number of certain implicit and hidden qualities. (p. 3) Pym (2010, p. 37) has referred to its circularity: equivalence determines translation, and, on the other hand, translation determines equivalence. By getting an equivalence in the process of translation, translators can assure their tentative nature and let invite the receptors, as intelligent and smart individuals to decide which translation precisely transfers the ideas, aspects, words and concepts of the source text.

This study primarily attempts to investigate the various strategies and methods that translators usually use when dealing with the problems of translating cultural and non-equivalent aspects of a certain piece of work from Arabic into English. Though it is not an easy task to deal with the specific strategies of transferring non-equivalent from one language to another, the phenomenon under study can be obviously noticed in some fields of knowledge more than others. With regards to this, Baker (2006) observes that “It is virtually impossible to offer absolute guidelines for dealing with the various types of non-equivalence which exist among languages.” (p. 17) Literary and religious writings can be salient example and a fertile area to conduct a study on this topic since there are a lot of terms and expressions restricted to one culture and not to others. The above consideration of the availability of cultural and non-

equivalent aspects in the source text, that needs to be dealt appropriately by the translator or interpreter, led to setting the problem of the current study.

1.1.1. Statement of the Problem

Translating non-equivalent and cultural-specific elements is not actually an easy task because it is not mere finding their dictionary equivalents in the target language. There are many cultural problems which rise at the linguistic level. Among these, one essential issue is to find exact equivalents in English for those non-equivalent cultural aspects. This study is based upon dealing with the translation of a number of those non-equivalent aspects in addition to the influence of culture on the process of translation. The availability of cultural gap between the source and the target text or between the culture of the translator and the source language writer may pose linguistic and semantic gap that may lead to misinterpretation for the text being translated. The area under study here is related to the analysis of those elements under study in select Arab short stories.

1.1.2. Aim of the Study

The major aim of this study is to find out how the translators of Arab short stories dealt with the implied non-equivalent aspects and how the translator's culture was a point of influence that might have a negative or a positive effect on creating the proposition of the translated text. The selected English translations of the Arab short stories under study will be analysed and evaluated in terms of their linguistic and referential accuracy and in terms of their intelligibility by referring to various Arabic dictionaries and experts to decide if those aspects convey the exact denotation of the targeted translated elements or not. So, strategies which are used to translate the aspects under study and their appropriateness is the main aim of this study.

1.1.3. Objectives of the Study

- * To find out the translation methods that are adopted by the translators while dealing with the problem of non-equivalence and cultural aspects in select Arab short stories.
- * To investigate the appropriateness of the translations of the elements under study by conducting a thorough analysis of both the source and the target texts.
- * To come to the most effective and adequate methods of dealing with non-equivalent and cultural aspects in the select texts.

1.1.4. Significance of the Study

It is absolutely significant to state here that the aim of current study is not to criticise specific or particular translations, but to find out to what extent they succeed in producing solutions to the problematic issue of translating non-equivalent aspects and to link that outcome to the methods used in the process of translation.

It is a well-known fact that culture is a huge problem of translation, yet non-equivalent cultural terms and expressions can be translatable if appropriate strategies are used. This study will attempt to clarify some strategies and principles that will help in translating non-equivalent, hoping that it would help others who come later.

This study attempts to illustrate the different strategies that will lead to an appropriate translation of those aspects that lack equivalents in the target language. It is a well-established fact that dealing with the problem of non-equivalence is a perplexing matter for translators, so putting a classification for strategies to deal with these problems becomes important. It is also preferable to refer here to the culture of the translator and how it may create a misinterpretation to the source text. This issue needs to be considered while producing the target text.

1.1.5. Limitations of the Study

This study intends to deal with the strategies that the translators used while dealing with the problem of non-equivalence and the cultural interference in translating literary texts (Arab short stories) from Arabic into English. Being a mature area, the Arabic short stories that could be accessed are about ninety from seven Arab countries. To conduct this study, various aspects were selected including words, phrases and expressions. Some of the translators of those Arabic texts are inaccessible and it is, therefore, not possible to set feedback from them. Moreover, this study is qualitative, that is based on analysis and induction. In addition, the shortage of references in the area of the study is one of the reasons that restricted my analysis which, in turn, might lead to eliminating some points from the research.

1.1.6. Definitions of Terms

This theses will deal with a number of key words that will be the focal point to be discussed here. Here is a list of the key terms in this discussion:

Translator's culture:

Culture: Culture is a concept that implies the various practices of the social life either to be tangible or intangible. From sociology view, it is considered to a construction of the different beliefs and practices that are interchangeable among people. Culture is related to social context and economy and defines them and they in turn define culture.

Translation: Translation the process of transferring a text from a certain language to another. It mainly refers to written texts other than interpretation which deals with spoken language. Translation deals with a text meaning and producing an equivalent text for it. The text to be rendered is called the source text, and its equivalent in another language is called the target text. While performing the process of translation

some constraints should be considered such as grammatical rules, fixed expressions and conventions.

Equivalence and non-equivalence: If a certain linguistic element or aspect in one language implies the same indication that exist in another linguistic context, these two terms are equivalents. Equivalence is considered to be the essence of translation. Accordingly, translation and the issue of non-equivalence create difficulty while translating from a certain language to another.

1.1.7. Background of the Study

The concept of translation was of great importance among translation theorists whose attempts to depict an overall picture of the term came to more controversial point among others. Newmark (1981) points out that the process of translation is a kind of a craft that involves the attempt of substituting one written text or expression in one language by a text with the same meaning in another language. (p. 7) Most theorists have the same view concerning translation. This view implies that translation is to render a text from a different language to your mother tongue. Nowadays and in our modern world in which the borders that limit the area of science and knowledge have vanished because of modern technological influences, the process of translation became a must to decrease the great gap in different areas and to bring the different science fields closer to each other. Sharififar (2010, vol-2) points out that communication facilities which are easier to access nowadays have strongly decreased the gap between the vast geographical distances in the modern world. She also figures out that there is an obvious feeling of thought and opinion exchange. (p. 170) Deep understanding of lexical, grammatical structures, and cultural medium of the original text is some of the requirements that the translator needs to find out its denotation; and then producing the same indication by including appropriate grammatical

structure and lexical aspects in the target language and its cultural context. Grasping the meaning of lexical items, to a large extent, implies comprehending what the whole text means.

Shunnaq (1993) states two types of the lexical items meaning: denotative meaning and connotative meaning. He also points out that there are three types of lexical items pertaining to Arabic – English translation. The first includes items of the source language which have straightforward equivalents in the target language, the second includes items which have only partial equivalents, and the third includes items which do not have equivalents. (Al-Attas, 2013, p. 3)

In his discussion regarding translation equivalence, Catford (1965) figures out that translation is a process of substituting a text in one language (SL) by equivalent text in another language (TL). Translation is a reproduction of the source language content in the target language. That reproduction closely implies an equivalent for the source language content in terms of meaning and style (Nida & Taber, 1982). Halverson (1997) points out that the term equivalence refers to the similarity between two entities in terms of the related characteristics of both entities. Pym (2010, p. 37) refers that there is circularity the terms equivalence and translation by confirming that equivalence defines translation, and translation defines equivalence.

This study primarily attempts to investigate the various strategies and methods that translators usually use when dealing with the problems of translating cultural and non-equivalent aspects of a certain piece of work from Arabic into English. Though it is not an easy task to deal with the specific strategies of transferring non-equivalent from one language to another, the phenomenon under study can be obviously noticed in some fields of knowledge more than others. With regards to this, Baker observes that offering absolute strategies and guidelines to deal with the different types of non-

equivalence that, no doubt, exist in all languages is something virtually impossible. (Baker, 2006 p. 17) Literary writings is a salient example and a fertile area to conduct a study on this topic since there are a lot of literary terms restricted to one context and not to others. The above consideration of the availability of cultural non-equivalent aspects in the source text, that needs to be dealt appropriately by the translator or interpreter, led to setting the problem of the current study.

1.2. Review on Arabic Language

Arabic is one of the most common languages used globally. There are 28 characters that represent its writing system in addition to *hamzah*. Unlike most of the languages in the world, Arabic is written from the right side to the left side using the 28 known characters. Writing Arabic characters can be of various styles such as that used in Urdu which is known as Persian. The advent of Islam is the main factor in the spreading of Arabic and made it one of the most vital tools of expressing and describing life related ideas such as those concerned with religion, philosophy and science in addition to the great treasure of knowledge in the different areas which is currently used as main reference for scholars and researchers. (Khan, 2015, p. 7)

All over the world, there are about four hundred and twenty two million Arabic native speakers. It is one of the most common languages that are spoken in the world. The main parts in the world in which the Arabic language is mostly used are North Africa and Middle East. Around two hundred and fifty million use Arabic language today. In these parts, some other native languages are spoken such as Kurdish and Mahri. Native speakers of Arabic usually use regional languages which is also characterised by a writing system. These languages which are referred to as dialects' can also be used in media today. If there are two forms of the same language exist, this is called diglossia. This form of Arabic originated in the pre-Islamic period

which was characterised by the obvious evolution of literary works especially poetry. This language is commonly known as (Arabic Fusha) that matches Classical Arabic, Modern Standard Arabic, or Literary Arabic. This Arabic which is referred to as standard or classical is also considered to be the language of literature today in the various parts of the Arab World. Arabic language has a very special position among Arabs since all the Arabic writings which are considered to be of the most prominent sources in the various fields of knowledge has undeniable effect on the development of the different life areas. There are many prominent contributions to the areas of medicine, sociology, mathematics and astronomy, written in standard Arabic in the middle ages. Moreover, those Arab students who learn Arabic as a foreign language try to master the standard Arabic writing system before they learn a dialect. Dialects can be divided into four categories according to the regional division of the Arab World. These regional dialects are: North African Arabic, Iraqi and Gulf Arabic, Egyptian Arabic, and Levantine Arabic (that is spoken Lebanon, Syria, Jordan and Palestine).

Regarding the language typology, Arabic is one of the Semitic languages. Throughout the world, there are some members that belong to this language and which is spoken today in different areas in the world including Aramaic (in some areas in Iraq and Syria), Amharic (Ethiopian national language), Tigrinya (Eritrean language) and Hebrew. Over time, there have been some other dialects that belong to this language family that have disappeared such as Akkadian which is spoken in ancient Mesopotamia, Phoenician which is spoken in Lebanon, and Eblaite (in old Syria).

Elkateb (2016) points out that the Arabic form of language which is mainly used in media writing is the standard Arabic that is also referred to as the classical

Arabic. Regionally, various dialects emerge that visibly differ from one another and from the standard Arabic in grammar, pronunciation and vocabulary according to the geographical division such as Lebanese, Egyptian, Moroccan, Gulf and North African. (p. 243) Based on that, it can be referred that one language may have and cover different cultures and a single culture might be related to various languages. English, for example, which is considered to be the language of science and politics considerably enhances the European, African and Asian cultures. In the field of technology, a number of English terms are used in Arabic replacing those original Arabic terms. For example, words such as mobile, television and computer are almost standardised and used in Arabic writing and media neglecting their equivalents in Arabic language.

The Arabian Peninsula was the place that first embraced those Semitic languages which spread in the area through immigration. These languages first appeared in a writing system in the sixth century using the Arabic alphabet. Classical Arabic, on the other hand came next in the seventh century and was spread by those Arabs who conquered Asia and Africa. Trade and religion were also main factors in spreading this language other regions where it became the language of education, government and religion, and later became the most common spoken language in those areas.

1.2.1. Spread of Arabic Language

Arabic is known to have widely spread all over the old world from Italy to China as the language of medicine, science and commerce. This control of Arabic lasted until the 16th Century when the commercial ships of Arab traders were attacked and looted. (Khan, p. 8) During that period Arabic noticeably influenced a large

number of languages throughout the world through borrowing a large number of Arabic words into various languages such as French, English and Spanish.

Hetzron (1992) states that the central and the northern parts of the Arabian Peninsula are the native place of the speakers of Arabic. The lower part of the peninsula is populated by Arabs who speak Epigraphic South Arabian languages. (p.412)

The spread of Arabic has mainly resulted in the spread of the religion of Islam at the end of the sixth century specifically within the Arabian Peninsula which is known now as Yemen and Saudi Arabia. This rapid spread of Islam widened the new Islamic state which extended to Levant in the north, Iraq to the east, and North Africa to the west within around one hundred years. Over centuries, Islam stretched into various and vast areas in the world such as Spain, Indonesia. (Gibb, 1978. p. 10) The expansion of a religion has a great influence not only on religion but also on culture and language. Therefore, Arabic became the official language in all the countries of Middle East due to the wide spread of Islam in those areas. Accordingly, Arabic now is one of the languages that have a great contact with a number of other foreign languages. In Egypt, for example, and in the earlier centuries, it is noticed that Arabic spread widely due to the communication between the Coptic in Egypt and those Arabs who came to spread Islam in the area through translators and interpreters. In North Africa i.e. in spite of the resistance of Berber that tried to restrict the spread of Arabic in the rural areas, Arabic thrived. In some African countries such as Algeria and Morocco, Arabic is still, noticeably, influenced by the Berber which nowadays goes alongside Arabic. Similarly, in some areas in al-Hilal al-Khaseeb (Fertile Crescent) there is still persistence of Syriac dialects which has an influence on the Arabic dialects that are spoken in the neighbouring areas.

It can be stated that Arabic today encounters crucial and attitudes and challenging issues. The problem that tops the list of challenges of Arabic is the linguistic problem which is referred to as *diglossia*, that is the availability of two forms of the same language: formal and informal. The existence of such different forms may negatively affect Classical Arabic. Another problem lies on bilingualism as a result of colonialism which put the Classical Arabic in a difficult situation in the sense that Arabic loses some of its weight because of the overlap of other languages with Arabic. French and English, for example have respectively influenced Arabic in West and East Arabia. Benkharafa (2013) argues that Classical Arabic has a severe competition with regional dialects and those foreign languages that are trying to decrease its weight by displacing it. (p. 201)

1.2.2. Development of Arabic Language

Arabic currently is the official language and the native language of about twenty countries in the Arabian area. Those countries which stretch from Asia in the west to Africa in the east include Saudi Arabia, Yemen, United Arab Emirates, Oman, Jordan, Qatar, Bahrain, Palestine, Kuwait, Syria, Iraq, Lebanon, Morocco, Tunisia, Algeria, Egypt, Mauritania, Libya, Somalia, Sudan and Djibouti. The number of people who speak Arabic is around 200 million person. (Holes, 1995. p. 1) The source of Arabic language that is common today are those old dialects which were common in the Arabian Peninsula and central and North Arabia. Arab classical grammarians have divided these areas into three regions: Najd, Hijaz and the language of those tribes living in the neighboring areas. Kolgali in an interview by Salam Dyab confirms this point by stating that Arabic dialects which are used today all over the Arab World are not derived from the standard Arabic since each Arabic tribe has its own language that morphologically differs from other tribes' languages. Furthermore,

there is an overlap of some languages as a result of the emigration from one country to another. (2007, p. 2) Mustafa (2011) reveals that the languages used among Arabs are so numerous and various, but they have their origin in two main languages: the language of north and the language of south. These two languages have noticeable differences in various specific linguistic sides such as parsing, pronouns and the derivation and inflection processes. (p. 11) The difference of these languages can also be seen in pronouncing some utterances which were closer to the standard Arabic in some areas and the gap is wider in some other areas. Today, two forms of Arabic can be seen: the written form and the spoken one. The written form is to a large extent closer to the old Arabic language which was used ages ago, however, it can also be found among Arab speakers today. The spoken form, on the other hand, is a result of the historical transitions and noticeably used in the general casual practices.

1.2.3. The Influence of Western Languages on Arabic

Arabic language is seriously influenced by western languages specifically English, French and Italian being the languages of both colonizers and dominant civilisation.

1.2.4. Arabic Morphology

It is known that, almost, each word in Arabic implies a set of information and may indicate various indications due to its special derivative system. For example, the word *jawaz* which matches the word '*passport*' in English implies various hidden indications. This word is linguistically a derivation from the lexis '*ejtaza*' which equals '*to pass and overcome hindrances to come to what you want.*' Based on that and according Arabic language, the passport is something that enables you to get into other countries which is not easy to do without having a passport. Accordingly, Arabic words may have an inherited information due to their different derivative

process. Another example illustrating that Arabic denotes informative indications is the word '*sadeeq*' which means friend in English. This word is a derivation from the word '*sadaqa*' that refers to '*someone who said the truth.*' This example shows that a 'friend' is someone who is supposed to tell the truth which reveals the word '*sadeeq*' in Arabic has an interesting implied information. There are a lot of such examples that refer to the fact that Arabic words are considered to be a set of information that is a result from their strong derivative system. Ajami (2016) maintains that the process of producing a set of inherited information by Arabic words leads to providing deep and elaborated analysis and definitions to those Arabic concepts which is, in fact noticeable in Arabic language. (p. 122)

Arabic Morphology is considered to be one of the branches of Arabic grammar that is mainly concerned with the different patterns and forms. Ahmed (2017) Indicates that Arabic grammar deals with the various rules of word changes that may affect nouns and verbs. He also refers to the specific function of Arabic morphology which is focusing on word structure ... as a vital issue in understanding the circumstance, context and gender of a the word. (p. 7) Arabic morphology also deals with the construction of individual words especially verbs in their various forms.

Thabet points out that Arabic is a language that is grammatically distinguished from other languages and that its system is structurally based on a root and affixation. Therefore, it is considered to be a language that is based on a root. Morphologically, most Arabic words are made up of roots that are attached to different affixes to form a new derivation. Roots in Arabic mainly consist of three consonants which, when attached to various affixes, leads to producing some new derivational forms. The Arabic word كَتَبَ, for example can be various attachments to produce some new

derivational forms such as *مكتبة*, *كتبها*, *كتبت*, *تكتب*. This derivational process can be problematic for translators while transferring such derivational forms into other languages due to the absence of single words that match these derivations in the target language. In addition to the different derivations in Arabic, there are some other surface words that do not result in derivational process and that cannot be attached to affixes such as conjunctions, possessions, pronouns and prepositions. Smṛz (2007) maintains that morphology, contextually, refers to the study of word formation ... and that the symbols that represent the words of a language are considered to be a main part that constitutes a language. (p. 14)

1.2.5. Arabic Orthography

Arabic is one of the languages that has a completely different orthographic system than that of English in the sense that Arabic is characterized by a prevalence of orthographic variations. Short vowels in Arabic, for example, are represented through the use of diacritics which are called *fatha* (-), *dammah* (') and *kasrah* (_). Uttering some words in Arabic without paying attention to diacritics creates ambiguity specifically if words are read out of context. The word (بر) for instance gives different meanings according to the diacritic used on them. Therefore, the omission of diacritics in addition to superficial knowledge of Arabic morphology and grammar may lead to misreading. Abu-Rabia (2004) pointed out that errors while reading emerge as a result of the abundance of morphological structures in Arabic language ... and that relying on lexical orthographic knowledge is not enough to keep successful spelling. Accordingly, analysing a text from different angles (multivariate analysis) will undoubtedly reveal a higher degree of complexity due to the ambiguous writing system.

1.2.6. Modern Standard Arabic

Arabic is one of the languages that most commonly spoken around the world and officially used in the United Nations. Modern Standard Arabic is the language of magazines, newspapers, Arabic books and official documents. MSA is also called literary Arabic that millions of people speak in twenty two Arab countries. Mahdi and Grandin-Gillette (2012) stated that irrespective of the nationality and the native dialect, most of educated Arab speakers can use MSA as a lingua franca to communicate with each other. As cited in Mahmoud's *Modern Standard Arabic vs. Non-Standard Arabic*, Cowan (1968) indicates that Arab people's native speaking language is non-standard and not Modern standard Arabic. Therefore, learners who learn English or any other foreign language get confused on what variety to rely on while learning or using any other foreign language. (p. 129-130)

AL-Athwary (2003) brings up an issue concerning the factors that modernised the form of modern standard Arabic that can be summarized as: 1) a large number of foreign terms and expressions have been Arabicised indicating different kinds of modern inventions, names of machines and some scientific terminology in addition to various theories and social ideologies. Second, the process of transferring a lot of terms and expressions that are related to western culture into Arabic by using loan words or by including some archaic Arabic words resulted in producing a new form of standard Arabic. Finally, the styles and methods of other foreign languages which are used in the various scientific and literary writings in addition to the press have a great influence in producing this new form. (p. 8)

1.2.7. The Effect of Colloquialism on Standard Arabic

Colloquialism has negatively influenced the career of the standard Arabic in the different areas of the Arab world. Modern standard Arabic has noticed

retrogression due to the interference of colloquialism and various dialects in the various activities of life. This interference represents independent cultural side in the areas that are engaged in that change. Solayhah (2014) points out that man naturally acquires language by hearing what people say around him, that is to say, the child who grows with various utterances of colloquial speech will be, undoubtedly, hard for him to master standard language since his ears are used to hearing colloquial structures. This wide spread of colloquialism has nearly controlled the way of speech in many areas. In addition, the use of colloquialism in the different sides of life such as the social media can lead to weakening standard Arabic which may, later, lead to using it in the writing system. (p. 22-23)

1.3. Arabic Dialects

A dialect from the Arab scholars' and linguists' point of view refers to the linguistic characteristics which are used to communicate with others by a group of people in a specific geographical environment. Ibrahim (2002) confirms this point by stating that spoken Arabic is a dialect that is spoken in a particular area, so it is referred to as a regional dialect. This dialect is considered to be the native language of those speakers of Arabic in that region. Literary Arabic, on the other hand, is the language that is taught in schools together with reading and writing. (p. 322) The use of those linguistic characteristics covers all the different levels such as the phonetic, morphological, syntactic and semantic ones. Multi-dialect communities controlled by one main language creates complexity in setting dialectical bordering between them since each dialect is characterised by some common features that makes it distinguished from the one closer to it. The dialectical environment is considered to be a part of a broader and more comprehensive environment that consists of different dialects. Each of these dialects has its own characteristics, but connected together with

a number of linguistic phenomena that make it easier for people of those environments to communicate with each other and understand the conversations taking place around them. That broader environment which is made up of different dialects is referred to as a *language*. (Shafi-ul-Deen, 2007, p. 76) Bin Nafe'a (2016) referred that despite that all the dialects are originated in the Arabic language, the most common phenomenon is that the speakers of a specific area do not usually understand the speech of other areas speakers. Those who are from the East face difficulty in communicating with those from Western areas. There are various Arabic dialects used around the Arab world. Whereas many differences appear in these everyday Arabic dialects, most of the characteristics of the language skills such as reading, writing, grammar and spellings were from Modern Standard Arabic. If one is new to learning Arabic, tending to practice the Arabic of Egyptians in addition to the Modern Standard Arabic. Dialects are considered a good starting point in building up one's proficiency.

Modern standard Arabic and classical Arabic are the two main sources of all the Arabic dialects. This issue makes it greatly noticeable that they are similar to each other despite the availability of some differences that sometimes pose a problem in understanding each other. Here are the most common Arabic dialects that are mostly spoken among Arabs:

1.3.1. Egyptian Arabic

This type of Arabic dialect is commonly spoken among Arabs. It is not only used by Egyptians who are more than 90 million people today, but also in different parts of Africa and the Middle East. This widespread use of this dialect was due to its vast use in television shows, movies, books, media and music. This dialect does not differ greatly from the Modern Standard Arabic (MSA) since it uses much of the same

vocabulary found in it. Therefore, learning this dialect is significant to learn first for those who are interested in learning Arabic, learning this dialect is good to learn first. In addition, watching Arabic television programmes, movies or news can be vital in practicing and comprehending this Arabic dialect, in spite of the unique characteristics such as its writing system which has different structures and different grammatical rules in addition to the peculiarity in pronouncing certain words and letters.

1.3.2. Levantine Arabic

This kind of dialect is the second most common Arabic dialect that is widely spoken in the east part of the Middle East in countries such as Lebanon, Jordan, Syria and Palestine. This Arabic dialect is also commonly used in films, news broadcasts ... etc. It is lexically closer to the Egyptian Arabic in the sense that it noticeably has almost the same vocabulary of Modern Standard Arabic. This dialect, however, is distinguished with distinct phonological, lexical and grammatical features such as the use of personal pronouns like *I, he, and she*. Using greeting phrases and some other expressions in addition to verbs usage also characterises this dialect. Based on geographical and urban/ rural division, personal pronouns in this dialect are of various forms that can come up to twelve pronouns.

1.3.3. Sudanese Arabic

This dialect is used by Sudanese people in all parts of Sudan. There are many tribes in Sudan and they speak differently from each other. These dialects of the Sudanese Arabic greatly differ in pronunciation and vocabulary from MSA used in some other Arabic dialects.

1.3.4. Mesopotamian Arabic

People in different parts of Turkey, Iran, Iraq and Syria use this dialect that has many vocabulary and some linguistic terms which are taken from some other languages like Farsi and Turkish. This is due to the cultural differences of the area.

1.3.5. Peninsular or Gulf Arabic

Gulf Arabic States is also a multicultural area. Due to that, it has various forms and sub-dialects. This type of Arabic dialect is considered absolutely closer to MSA since it does not have as much loan words as they are available in other dialects. The Arab countries that commonly use this dialect include Yemen, Qatar, Bahrain, Kuwait, Oman, United Arab Emirates and Saudi Arabia.

1.3.6. North African Maghrebi Arabic

This kind of Arabic is commonly spoken in some African countries such as Tunisia, Libya, Morocco and Algeria. The European colonisation of the area has a great effect on the dialects of these parts. A lot of vocabulary in addition to some word pronunciation have been borrowed from other languages such as French and Spanish. The Arabic letter *jeem* in the word *dajaj*, for example, is pronounced the same like *j* in *bonjour* instead of *j* in *jay*. North African dialect also borrow some terms from the Berber language. In those Africa countries, people speak this dialect which needs careful attention to understand.

1.4. Review on the Short Story

The short story is considered to be a kind of a prose narrative which depends mainly on visible situations rather than intellect or feeling. The short story writer is required to depict and show events rather than telling what happens and just give hints rather than giving a detailed explanations for the reader since the aim is to produce a complete impression. (El-Said, 2011. p. 6) Abu Taleb (2013) states that the short story

is a narrative art that is characterised by a sensitive developmental nature, brevity and free from any redundancy that may cause a kind of boredom to the reader. (p. 21)

The short story is mainly related to a single effect that is displayed in few significant series or views. The form reveals that the setting is economic and the narration is concise in addition to the absence of a complicated plot; characters also shown in action and dramatic events but are rarely developed. In spite of the relatively limited scope of the short story, it is often estimated and featured by being able to provide “complete” or satisfactory discussion and treatment of its topic and characters.

Short stories were not considered to be of the distinct literary forms before. But by having a back deep view on the field of fiction, one comes to the point that the short story is as old as the language itself. Throughout the history of narration there were different types of brief narrations which emerged such as anecdotes, jests, short myths and some historical legends. These literary types may not have the constituents that characterise today’s short story, however, they are considered to be a source of the occurrence of the short story of today. This emergence of the short story began before the era of literary writings. They only began by storytelling and through memorizing some tales. They only relied on fixed phrases, rhymes, and rhythms. As consequence, those ancient narrations are almost in verse. “*The War of the Gods*,” “*The Story of Adapa*”, “*The Heavenly Bow*,” and “*The King Who Forgot*” all represent those tales in that era.

Being the focus of the study, short stories will be given a wide space for discussion and light would be shed on as one of the literary forms that carries most of the characteristics of the other fictional writings. The short story is considered to be one of the distinct literary writings in the nineteenth century although various types of

narrations throughout the history of the humankind used to be a source of joy for those generations.

According to its subject and genre, the short story can be divided into different types including social, historical, economic and political short stories. That is to say, short story writers are embedded in their everyday practices which made them express their situational views in the form of writing either to criticise certain unacceptable activities, give solution or show their point of view of the situation they live in. Literary fictional writings, among which is the short story, are constituted and framed by some elements that distinguish them from any other non-literary piece of writing.

The short story is a familiar terrain in the history of Arabic conflicts. Through history, there is a large number of Arab short stories translated into English which made them vastly spread around the world. Among those famous short stories that are translated *Kalila wa Dimna* and *Alf Laila wa Laila* were of the most famous. Many of the versions of the second one were crystallised from “Sanskrit and Persian models in the tenth century.” It is through translation that the Arabic literature became a point of interest for those who are interested in the area. A lot of Arab short stories were translated into English by translators who sometimes might not be of the members of the Arab culture. Generally speaking, the Arab short stories genre became clear to the none-Arab reader though there might be a kind of loss of some aspects of the translated text. This is the point that will be discussed here.

1.4.1. Translation and Arabic Short Story

One of the main factors that led to developing the Arabic short story is translating Western literature. The progress of the stages of the short story was emphasised in those Western writings. Due to the prominent position of the short story in the Arabic literature and because of its influencing force, the attention and the

space given to it does not appear excessive. Translation from Arabic to other languages first began at the time of Muhammed Ali who reigned Egypt from 1805 to 1848 who is known as the founder of modern Egypt. He also made some educational updates and gave orders for translating European books. In the period of Mameluke no visible works or even attempts. Translation became one of the most cultural and significant activities at the time of Muhammed Ali who exerted an effort in making translation spread fast by setting some measures such as:

1. Translating books with different sections, each section is given to a translator so that they can be translated in a limited period of time.
2. He gave those translators all what they needed such as needs related to their job in addition to encouraging rewards to do their best and produce a translation of good quality. He also encouraged them by having their works printed and distributed in the various educational institutions.
3. Students who come from France to study in the various areas had to stay until they perform translation assignments in their area of study, then printing and distributing them.
4. He worked hard to get some books of specific areas. Translations which were carried out at that time dealt with two languages, Turkish and Arabic. Books related to warfare were translated into Turkish since students and most of the men who work in military were Turkish. Books of other areas were translated into Arabic. Concerning literary books, there are not many works carried out at that time, however some few books were translated such as *The Divine Comedy* of Dante, some books of Voltaire and Jan Jack Russo, and a collection of French stories. This was because Muhammad Ali was mainly a military man and hence paid more attention to the translation of books related to his area of interest.

Although the movement of translation at the beginning did not focus on literature, translation heritage caught the attention of those who were interested in education. This is one of the factors that made them start translating the newspaper called *Waqai'* وقائع which means *events*. In this respect, Ismail and al-Tahir established three movements: a party who imitated only their Arab predecessors, a group who emulated only the Western scholars, and a third class of writers-cum-translators who mixed the Islamic-Arabic culture and European arts. At that time, the movement of translating a large number of stories and publishing a number of magazines and newspaper was clearly noticeable. In addition to that, books of different areas were translated. That movement of translation aimed at manifesting the Arab works. There are also some collections of short stories produced as translated books such as those written by Mustafa al-Manfaluti which are called *al-Abarat*. Other famous collections were written by Mahmud Taimur "*Ma Tarahu al-Uyun*" and Tahir Lashin's *Fi Sakhariyya al-Nas*.

Arabic short story is considered a new type of literary writings. To go through the stages of the development of this literary type, it is important to refer to its origin to give a right perspective for its development. The focal point of that kind of literature was the political situations that represent the main topic of those writings. To have a review on the past situation and its people, it is important to refer to Mustafa al-Manfaluti's works and his main contribution. In other words, new literary writings in addition to the contributions of writers are related to the history of Egypt. These situations led to establishing the new forms of literature and in emerging some writers like al-Manfaluti. As consequence, modernism and traditionalism in modern Arabic literature became parallel to each other instead of getting into conflicts and clashes.

1.4.2. The Yemeni Short Story

The Yemeni short story appeared first in the Yemeni journalism which was the most known source through which the Yemeni short story has been revealed and it was not known outside this field. Abu Taleb (2013) states that the beginning of the short story in Yemen was in 1941 when the first short story "I am happy" by Ahmed al-Barraq appeared in Alhekmah Magazine which was issued in Sana'a. The late emergence of the short story in Yemen comes as a result of the cultural, political and isolation in addition to the control of the traditional culture that is possible to change its principles there (p.24). Al-Hamadani (2008) points out that the history of the Yemeni short story can trace two main stages. The first stage is before the seventies and it goes on to the beginnings of the seventies. This stage has witnessed the establishment and the production of stories in Yemeni literature movement. The second stage is the period after the seventies that extends to the present. In this distinctive stage, a variety of the art writing in all directions has appeared in the present Arabic and international field of short story. (p. 10)

In the earlier periods, the short story depended on the old structure of the regular writings (beginning, middle and end) and the events are directly reported or preached. It narrated actions in a straightforward manner and the use of dialogues is rare. The theme mostly comes from daily events and everyday life. The second stage, on the other hand, has broken the old fabrication and the traditional structure. The story now relied on the indirect and internal events away from the direct reporting of events and actions.

The Yemeni story writers are strongly related to the Yemeni folklore, the tales and the legends that the Yemeni man lived in the villages and cities in addition to the valleys and mountains. The Yemeni writes have also been affected by the style used

in the Arab stories such as The Arab Nights, Kalila and Demna, Resalat-al-Guffran ... etc. Here is a list of the Yemeni Short story writers whose writings spread widely and reflected the theme of the Yemeni literature in particular: Ahmed al-Barraq, Ahmed Al-Gurmuzi, Ahmed Mahfood Omer and many others. It is deserved to be mentioned here that the Yemeni short story has won the interest of the Yemeni authors and that it has come to a very important position in the current Yemeni literature.

1.4.3. Stages of Yemeni Short Story

The Yemeni short story was a point of focus from a lot of the Yemeni writers who are interested in various literary writings. The nature of the short story in Yemen and the periods it has went through was studied by those writers. They set different chronological divisions for the development of the Yemeni short story. Ahmed Mahfood, for example, has divided the period of the development of the short story into three stages: 1. From the forties to the fifties; 2. From the second half of the fifties into the sixties; 3. From the late sixties until today. This division as stated by Abu Taleb is mainly based on the Ahmed's own experience as a short story narrator not on scientific accurate researches. (p. 37)

In his study related to the Yemeni short story development, Abu Taleb divided the stages according to the history, culture and the chronological events that reflect an important social transition. Therefore, he divided the period of the development into four stages: *a. the Stage of Establishment* which extends from 1940 to 1957. Al-Maqaleh, Al-Barraq and Zaid Enan are among the most famous writers of this stage. ; *b. the traditional stage* that covers the period between 1957 and 1970. In this period a lot of story writers have appeared such as Saleh Adahhan who wrote the first group of stories in this stage entitled "You are Communist", Ahmed Mahfoodh and Abdullah Bawazeer and others *c. the renewal stage* that goes between 1970 and 1990. A lot of

writings have filled this stage by various writers such as Saeed Awlaqi, Zaid Mutee'a, Muhammed Muthanna and others.; d. the experimental stage which covers the period after 1990. In this period the short story in Yemen could win a distinct place among the other writings by some writers such as Huda Al-Attas, Wagdi Al-Ahdal and others.

Al Hamadani in the forward of a book entitled 'Translated Yemeni Short Stories' highlights that two main stages can be traced concerning the Yemeni short story: the first stage is the period before seventies which extends from the beginning till the early seventies and it is this period that constitutes the establishment of the genre and the period in which the short story gained appreciation and became rival of poetry. The second stage is the post seventies period that extends to the present time. This period is distinguished due to the variety of this art. Al Hamadani also points out that dividing the stages of the Yemeni short story into generations indicates that division is periodic and therefore the genre will not be revealed in the coming generations. Thus, the division of the historical development of the story can be seen in two phases: the pre-seventies period and the post seventies period. The writers of each of these periods were characterised with different features in the sense that each one has his own beliefs, ideologies and trends. Therefore one can realise that the development can be in the structure and in the composition of the story in this stage of its development.

Yemeni short story today is considered to be one of the topics that represents a revival movement of ideology and literature. If we go back to the origins of the Yemeni short story, it can be noticed that the Arabic heritage and the Yemeni folklore have an impact on the Yemeni short story. People who are interested in the movement

of the short story can recognise the publishing movement that was seen first in newspapers and magazines from the beginning till now.

Chapter Two

Literature Review

Chapter - II

Review of Literature

2.1. Introduction

This study is mainly concerned with how translators dealt with cultural terms and expressions that seem to represent a case of non-equivalence with the purpose of identifying the best method that produces intelligible translation and conveys the best meaning of the concerned non-equivalent terms. The study investigates the strategies used by different translators in translating these words in select Arab short stories and analyses the contexts where each aspect occurs with a view to evaluating these translations. Katan (1999) indicates that the way of behaving is totally different from culture to another and that translators and interpreters need to deeply capture the customs, habits and traditions of the two cultures they are mediating between.

2.2. Definitions and Types of Translation

Translation is a process that needs rules to restrict its scope. Therefore, the translator requires to master and be familiar with the most fundamental basic rules related to translation before setting off translating any kind of sensitive or important texts so as to reveal the exact message of the original text. It is also a vital matter to care about the strategies and the problems that will help in producing appropriate work. Translation is a complicated process that is not only concerned with replacing or substituting linguistic elements with each other, but as Nida (1982) outlines that the task of the translator is primarily concerned with reconstructing the message of the source text otherwise all what is done by the translator is essentially wrong. This process of reproducing the message involves carrying out the required lexical and grammatical adjustments. (p. 12) The English idiom, for example, '*we are all in the same boat*' cannot be literally translated into Arabic if one wanted to really convey

the original meaning. Accordingly, translators are required to be aware of the principles of translation, e.g. principles of restructuring, principles of analysis and principles of transferring.

The term 'translation' has been greatly discussed and taken into account by the various translation theorists and scholars. That controversy has not been resolved. This section discusses the various theorists' opinions concerning the definition of translation and its different types. Emara (2013) claims that translation is not only dealing with rendering the meaning of words in a certain language from the ST to the TT. Yet, the major aspect of translation that must be taken into account is to find the accurate and best lexical equivalent which is considered to be the vital aspect in the translation process. Moreover, many translation problems might occur as a result of inappropriate transference of lexical items. Lihua (2014) reveals two conditions to produce successful translation: readability and accuracy. He indicates that accuracy in translation can be reflected in conveying the exact message of the original text. However, any case of deletion or addition would result in a discrepancy in the criteria of accuracy. A readable translation, on the other hand, is the one that gives impression to the receptor as that of the original text. (p. 40)

Munday (2001) figures out that the translator in the process of translation mainly deals with two written languages which entails a change in the original written text in the source verbal language into another written text in another verbal language.

Munday's view regarding clarifying of the term translation strongly consolidates Jakobson's interlingual translation. He classified translation into: intersemiotic translation, intralingual translation, interlingual translation. Interlingual translation is revealing the indication of verbal signs in a certain language and giving what matches them in some other language. Brislin (1976) illustrates that translation

is a comprehensive term that refers to the process of rendering ideas and thoughts from one language to another irrespective of the form of the transferred language. Ideas and thoughts can be expressed orally, in a written form in orthographical form or as a sign language as that used by deaf people.

Al-zarqani (1998) maintains that translation is a process that involves rendering a text with all its indications, meanings and objectives from one language to another. The adequacy of this definition lies on including the transference of all meanings which possible covers all the linguistic, semantic, grammatical and cultural indications i.e. denotative and connotative contents.

As cited in Ninsiana, (2016) Nababan refers to the importance of capturing the meaning of figurative language in the process of translation. He points out that translation is a process of rendering a text content from one language to another which involves comprehending the meaning of the figurative language (p.84). Based on that, it can be noted that the process of translation is a matter of finding an equivalent in the target language for the various utterances in the source language. (p. 1)

In defining the term of translation, Newmark (1988) focuses on the source text writer and what he attempts to convey to the target receptor. He defines translation as transferring the content of a certain message from one language to another, paying a deep attention and regard to the way that the author meant concerning the text. He suggested eight types of translation which he calls methods of translation:

2.2.1. Word-for-Word Translation

This type, as pointed by Newmark, is pursued to build up a text as a pre-translation and to be supported by other translation methods to give an appropriate rendering for the original text.

2.2.2 Literal Translation

In this type the structural forms of the source text are to be preserved, that is, they are transmitted to their closest target language grammatical structures, however, the lexical words are again transferred singly, out of context, as a pre-translation procedure.

2.2.3. Faithful Translation

Newmark points out that this type renders what the source text writer faithfully intends i.e. the target text should convey the cultural elements, preserving the lexical features and the grammatical structures.

2.2.4. Semantic Translation

In this type, the translator mainly focuses on the aesthetic side of the source language “that is, the beautiful and natural sounds of the SL text.” Newmark (1981) also indicates that this type attempts to transfer the semantic and the syntactic structures aiming to convey the original intended denotation in the way that the target language allows. (p. 139) He also states that this method “may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents.” (p. 40)

2.2.5. Adaptation

This type is mainly used in literary works where themes, characters, and plots are usually preserved, the SL culture is transmitted to the TL culture and then the text is reconstructed.

2.2.6. Free Translation

This type of translation reproduces the content without, deeply, considering the form since the translator in this case can make some additions, deletion, and any

cancellation of any point if he finds it important in producing appropriate target message.

2.2.7. Idiomatic Translation

Translators can resort to this kind of translation while dealing with idioms and dialects. This type “reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.”

2.2.8. Communicative Translation

Communicative translation aims at transferring the exact meaning of the source text as contextualized and as a readily understandable and acceptable to the target language receptor.

Newmark (1995) notes that the above eight types can be classified into two categories. The first is about SL emphasis whereas the second is about TL emphasis. The first one includes the first four types above whereas the second includes the final four types.

In his definition of translation Nida (1982) focused on the message of the source language that is by reproducing it in the receptor language. As cited in Ran's, Nida stated that “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.” (p. 44) He also maintains that priority must be given to the meaning since it represents the content of the message. In his classification he used the term ‘equivalence’ since he based his classification on his well-known theory of Equivalent Effect. He suggests two sorts of equivalence, formal and dynamic. Formal equivalence is based on carefully considering the source text by preserving and being faithful to its linguistic and cultural features through transferring the same

form and content of the original text. That is to say, it is concerned with correspondence of form i.e. poetry to poetry, sentence to sentence ... etc., whereas dynamic equivalence, is based on keeping the same message of the source language as well as focusing on the response of the receptor and how it affects him. Concerning this point, Nida also refers to the aim of dynamic equivalence as the one that achieves full naturalness of an element and attempts to make a link between the target reader with the behavioural style that is relevant to his own cultural context. Bell (1991) also supports the idea of Nida concerning using the term equivalence. He states that translation is “the replacement of a representation of a text in one language by a representation of an equivalent text in a second language.”

In Oxford dictionary translation is defined as an alteration of a message from one language to another either to be written or spoken. In this sense, Larson (1984) reveals that translation entails the study of lexicon, structure, context of communication, and cultural background of an original language text, so as to define its meaning, analyse it, and then reformulate and construct the same meaning and content using the lexical and grammatical structure that suit that of the target language. (p. 3)

Venuty (1995) reveals that translation is “a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation.” Then he clarifies the purpose of translation as something that involves dealing with culture and that it is inevitable in the process of translation. All written texts are related to a specific cultural situation which manifests that translation is not only a matter of transferring linguistic elements, but cultural contexts should be carefully taken into consideration as well. Salehi (2012) assures this point by stating that the texts shown in a specific cultural situation, and each one has its specific

function and an audience of its own. In his article *Accommodation in Translation*, Shi (2004) maintains that the communicative translation requires adaptation which involves making some changes that are needed for the target text in order to match the spirit of the source text. He calls this adaptation as accommodation. Swanson and Heisig (2005) suggested three levels that translators should pay more attention to while dealing with the process of translation. In their article *Reflections on Translating Philosophical and Religious Texts* they included that there are three various levels that must be considered if one intends to work with languages and translation: (1) specific aspects; (2) implication of those more general ideas and terms together with their development; and (3) the intended receptor of both the source text and the target one. Irving in his introduction to a noble reading points out that the translator should not only master the main components and their connotations of the languages he is dealing with, but should also feel them. In this sense he states that a translation from a language to another entails the translator of having the “feel” of the two mediated languages he is working with. Abdul-Raof (2005) suggested five criteria for producing effective translation for any type of texts sensitive or non-sensitive:

1. Fidelity to the source text meaning in order to preserve source text intentionality, text goal and communicative function.
2. Intelligibility in order to achieve acceptability of the target text by the target language readers.
3. Naturalness of the target text, i.e. to rid the target text of any smell of foreignness.
4. Conformity to target language grammatical norms to achieve cohesion and structural harmony.
5. Conformity to source text type to preserve source language genre.

As a result of the great differences between English and Arabic, a perfect translation seems almost impossible. In Arabic there are so many words whose connotative significances do not have closest equivalent words in English. Therefore, it is the verbal content in which words appear that clarifies their meaning and value.

In fact, translators encounter a large number of difficulties while transferring a text from one language to another which leads to the emergence of number of problems in the translation process.

2.3. Problems of Translation

In fact, translators encounter a large number of difficulties while transferring a text from one language to another which leads to the emergence of number of problems in the translation process.

Dweik (2017) argues that the widespread tendency to the process of translation can sometimes lead to error emergence. These errors can be clearly noticed specifically in syntax and semantics in the writing system and in the written translation. Most of the errors that emerge in translations result in the interference of the mother tongue whose effect naturally occurs and that may not be recognized by the translator. (p. 65) Ghazala (2008) indicates that a translation problem can be posed by grammar, words, style and sound. Thus, he classified problems as grammatical, lexical, stylistic and phonological. Moreover, Aryana (2018, p. 178) notifies that the translator has to be able to master translation principles to create the best result of translation.

2.3.1. Grammatical Problems

As it is known Arabic and English are of two different language families: West Germanic and Semitic. Some grammatical features of English create variable problems of translation into Arabic. (ibid, p. 28) These problems usually come as a

result of: a. *complicated source language grammar*. b. *different target language grammar*. c. *different target language word order*.

2.3.2. Lexical Problems

Lexical problems usually emerge as a result of some ambiguous expressions which are not understood clearly, misunderstood, not known or not found in standard dictionaries (ibid). Then he classified the main lexical problems into ten types: *synonymy, polysemy monosemy, collocations, idioms, proverbs, metaphors, Arabization, proper names, translation and culture*.

2.3.3. Stylistic Problems

Ghazala here asserts that the style of the source language text may create a problem for the translator. These problems can be, to a large extent, relevant to meaning and may sometimes affect it strongly.

2.3.4. Phonological Problems

Ghazala states that the style of any piece of writing has an effect on meaning in different ways and to different degrees that is a change in style means a change in meaning. He also assures the importance of sounds in the translation process. This point is not given a great attention in translation practice and studies. When he referred to the importance of sounds in the area of translation, he pointed out that “they can have ... an important role to play in meaning or reading the text in the first place.” (p. 294)

Baker (1992, p. 21- 42) assures that translating culture-specific elements poses inevitable and unavoidable problems of dealing with non-equivalence. She has identified more than ten types of non-equivalence and put eight types of translation strategies that translators commonly adopt. Here is a list of these strategies (1) paraphrasing by using unrelated words; (2) using a more neutral or less expressive

word; (3) cultural replacement; (4) loan word or loan word with explanation; (5) paraphrasing using related words; (6) using a more general word; (7) omission; and (8) illustration.

2.4. Literary Translation

Literary translation usually deals translating a type of texts that is distinctive from other texts such as fiction, poetry, drama and short stories. It is the translation of texts that need and require a creative method. It is different from other categories because it is mainly concerned with an aesthetic function that needs to be conveyed to the reader. Therefore, this type of translation should consider the specific characteristics of the text to be translated.

Hassan (2011) shows that literary translation is totally distinguished from translation in general. He considers the function of literary translation as a reflection of the writer's imagination, intellectuality and intuition. (p. 2) Achieving the main aim of the translation and building an image to the reader is challenging and not an easy task, so the translator needs to modify and sometimes deviate from the common translation rules. In this type of translation, the translator does not produce literal transference for the original text.

Concerning this sense Kazakova (2015) maintains that literary translation is a distinguished and special kind of mediation between two different texts which involves deep processing including comparative natural language processing in addition to knowledge processing. (p. 28-43)

Oubiri (2019) reveals the problematic issues in literary translation and he states that the main reasons of complexity of literary translation is the processed text itself which is full of polysemy that can have different possible interpretations. In addition, literary text are always rich of cultural elements that need to be deeply

comprehended by the translator to be able to give the matching transference for the source text. (p. 378) Therefore, language cannot be separated from the cultural context in which it appeared. Accordingly, it can be noted here that selecting the translation method depends on the text type itself.

2.4.1. Translation of Literary Texts

The translation of literary text has become an outstanding phenomenon and increasingly became a noticeable movement among a large number of translators. This might turn to the fact that translation is considered to be one of the most important sources of communicating our thoughts with others. The use of some special or unique words is what makes literary texts distinctive from other types of texts. Literary vocabulary which are used in literary texts can be connotative words or expressions in the sense that they do not directly convey the intended meaning of that in the text. In addition, denotative vocabulary, that is the dictionary meaning of words, can also be used. For example, when the word *innocent* is used in a certain text, the immediate interpretation that will hit the reader's mind is its dictionary meaning referring to *someone who is innocent of a crime* or may refer to *someone who is not intended to harm or upset anyone*. However, if the reader thinks more of the implications of this word, he will come to some hidden meanings such as *someone who is silly or immature*. Grasping the meaning of lexical items, to a large extent, involves comprehending what the whole text means.

Shunnaq (1993) states that, "meaning of lexical items is usually divided into denotative meaning and connotative meaning". He also explores three types of lexical elements that has relation with Arabic-English translation. The first type are those items available in the source language text and have a direct equivalents in the target

language, the second includes items with only partial equivalents, and the third one are the items that lack equivalents. (Al-attas, 2013, p.3)

Hussain (2017) argues that the translator is the main factor in reducing the gap between various cultures. He notices that the process of translating any text is considered to be an act parallel to creation in the sense that the translator represents a bridge that connects different cultures with each other. Therefore, the creative and skilful translator is the one whose abilities in the language skills enables him to appropriately render style, meaning and feeling to the target content without disturbingly touching the original text content. Translators, then, are believed to possess a vital contribution concerning better comprehending of various cultures. (p.75)

One of the most important characteristics that create a uniqueness for literary texts is the way the writer expresses his thoughts, ideas and emotions which can be referred to here as the style. This feature characterizes literary texts in the sense that the writer uses various figures of speech to express his theme such as metaphorical expressions, symbolism, irony ... etc. In addition, including some collocational phrases and some special syntactical structures is also considered to be part of the style that the writer uses to produce a piece of writing with a taste of aesthetics.

Crystal (2010) states that any piece of literature either to be spoken or written is distinguished with one distinctive characteristic. The language of the literary writings is mostly and more effective than the language used in the other types of writings. Literary writers noticeably tend to use powerful, beautiful, dramatic and figurative language so as to shift the reader's attention from one event to another. It is also one of the most important features in the literary writing is the ability of creating an inner feeling that, spontaneously, drags the reader to a chain of events that

unconsciously makes the reader engaged in the sequence of the events of any piece of literature. (p. 222)

Generally speaking, the process of translation is a hard task since it is concerned with revealing what the writer intends to say not only giving the direct and dictionary meanings of the source text. Literary translation, in particular needs more consideration and deeper knowledge not only of the direct meaning of the statements of the structures included in the literary text, but of the various figures of speech and what their hidden meanings are. This involves a greater awareness from the translator in choosing the appropriate words in addition to be, carefully, aware of the cultural and linguistic differences of the two concerned languages. Therefore, literary translators are more concerned with producing the style of the writer which is, inevitably, and is deemed to be inaccurately conveyed. Consequently, literary translation may be considered to be one of the most difficult kind of translation. In this sense, the process of transferring a literary text from one language to another involves an utmost consideration to the target audience.

Lefevere as cited in Akosy's discusses this point by stating that rewriting refers to adapting literary work to a different audience intending to affect the way by which that audience reads the work. Akosy (2001) maintains that translation is a process that does not take place in isolation, but thoroughly coincides with reference to the context and the history of the text being mediated. Based on that, it can be noticed that translators should be more concerned with the text's culture rather than only involved in the text's words or ideas which confirms the idea that 'translators are carriers or couriers of culture' as stated in *Times* magazine. (Landers 200, p. 72) He also shed light on the role of the translation of literary texts by stating that translators should master and control a number of competences that include: flexibility, ear for sonority,

tone, humanity, style and inventiveness. Lefevere (1992) confirms that the process of translating literary texts or literature in general is supposed to take place in with consideration to the context of all the concerned traditions of both literatures being mediated (p.6).

Jaber (2005) illustrates that interacting with the words in a text is a vital translator's job to recognize and capture their main functions either to be cultural or semantic through understanding their exact meanings in the context and finds out which element needs to be transferred. (p. 23) While translating literary texts, translators usually come across such situations that may have more than one possible interpretation and indicate more than one meaning. These interpretations might be different according to different perspectives. It can be referred here that literary translation studies are mainly concerned with the relationship between the creativity of the writer and the translator being conveyers of the same message. Concerning this point, Holman and Beier (1998) observed that the translator is, actually, less creative than the original text writer due to the restrictions that face the translator which do not face the writer. Those restrictions lead to a limitation in the translator's job in rewriting the original text in another language. (p. 1) On the other hand, creativity can be noticeably seen in writing a new and original text whose ideas reflect the writer's opinions and due to the fact that the original text writer is free and not restricted to any constraints in expressing his ideas and feelings as he wishes. Therefore, Holman and Beier point out that these restrictions are considered to be one source that may lead to creativity. (p. 6)

Lefevere, on the other hand, demonstrates that the period of time in which the translator lives in may create constraints in the sense that literary traditions and the features of the language reconcile, that is to say, in the course translation process,

translators are required to consider the acceptability of linguistic, cultural, social and moral sense in the target language to be comprehended by the target language reader. Based on that, translators can create solutions to their problems by resorting to their creativity and deviances and rely on their own estimation as per the different levels of perceptions concerning the source and target languages. In case of coming to a dead end, translators should try to get rid of those restrictions that limit their job by resorting to their creativity and, thus, coming to a new way in producing a suitable criteria.

Translating a literary text is an issue that created argumentations among those earlier scholars who agreed on the complexity and difficulty of translating such literary texts such as poems, novels and short stories. Bassnett (2002) highlights that translating novels is not the same level as translating other literary texts due to the simplicity of their structures. (p.110-111) Regarding this point, she also pays attention to the fact that translation students often translate with having only a superficial view on the text to be translated which leads to producing a translation that is not perfectly related to the text structure as a whole.

It is pointed out that capturing the meaning of the literary text in addition to grasping the feeling and the emotion is a significant step towards producing an approximately accurate translation though losing the soul of the original text is something inevitable. Here are seven mistakes that can be made by the literary translators while translating a literary text:

2.4.2. Literal Translation

It is certain that this type of translation will lead to producing a different meaning in translation than that produced by the original text writer. It can only be pursued as a pre-translation method.

2.4.3. Exaggeration

Extra emphasis on some of the original text words may change the intended meaning which will result in producing an ineffective translation.

2.4.4. Machine Translation

The feelings, emotions and tones of the text to be translated cannot be recognized by any software program. Therefore, this type of translation cannot always determine the contextual meaning.

2.4.5. Context Misunderstanding

A word can refer to different indications according to the context it appears in, so misunderstanding of the context of a word by the translator can alter the source text meaning.

2.4.6. Inaccurate Tone Transference

It might be impossible to get the tone of the source text which will lead to an inaccurate tone transference.

2.4.7. Cultural Differences

Considering the cultural differences of the two languages being mediated is a must specifically while translating literary pieces, otherwise the translation can result in a different meaning.

2.4.8. Overconfidence

Being a skilful or professional translator does not mean that making mistakes in the process of translation is not possible. So proofreading the translated text is significantly fundamental after coming to the end of the translation process.

Bassnet (2002, p. 83) refers that failing to understand a literary piece of writing is mainly made up of complex dialectical systems which are related to other systems

outside the text boundaries has often led the translators to consider only specific aspects of the text at the expense of others.

Zou (2016) confirms that while performing literary translation, the translator should consider the hidden meaning of the content of the original text in addition to considering the style representation rather than focusing on the form. In this sense he points out that poetry as a type of literary text is completely distinctive from other pieces of writing. In this type the translator is supposed to preserve the essence and reproduces the taste of the text to be translated. Since the current study is concerned with the analysis of the English translations of select Arab short stories, one of its goals is to find out if the translators succeeded in conveying the connotative meaning of those expressions used in them.

2.5. Untranslatability in Translation

One of the most argumentative issues in the process of translation is the concept of untranslatability. Indah (2008) states that cultural untranslatability refers to those cultural elements that are difficult to render from one language to another without loss of some points from the source message and adding something to the target text. (p. 5) In such cases, the translator needs to adopt other procedures to make compensation for the missing equivalence. Appropriate and accurate rendering of a text from one language to another involves deep understanding of both languages to be mediated. It is sometimes critical to capture the exact hidden indication of the source text since the inclusion of cultural elements in the text. Untranslatability can be classified into two types: linguistic and cultural. Though the problem of untranslatability mainly arises because of the cultural differences, different languages also do not have the same linguistic expressions which can be seen clearly in

translating greetings, jokes or metaphors. Cultural untranslatability usually occurs when there is no cultural understanding shared between languages.

The issue of untranslatability has been one of the main controversial points especially among those who deal with religious or culture-specific terms. Catford (1965) clarifies two types of untranslatability: *linguistic* and *cultural untranslatability*. The case of finding no equivalence in the form of the source language in the target language is called linguistic untranslatability whereas the cultural untranslatability which is more complicated and not easy to transfer the essence of its implication, in addition it needs great effort from the translator to manage with since the lack of equivalent expressions for those situations in the target language because of the differences in social and cultural values. It is the role of the translator to bridge the gap and solve those cultural problems by producing appropriate terms while translating.

Mohammadi and Keshavarzi refer that untranslatability is a characteristic that emerges while coming up with an utterance, in the process of translation, that does not have an equivalent utterance in another language. The differences between the source language and the target language originate untranslatability linguistically. (p. 140) They also indicate that culture untranslatability is a noticeable feature while practicing the process of translation. This feature exists because the target language lacks suitable and appropriate situational properties.

Translation theorists' discussions concerning cultural untranslatability have covered a wider space in their writings. Cui (2012) clarifies that there are two sources that can lead to cultural untranslatability: untranslatability that results in cultural gap that includes traditional culture, material culture and religious culture, and untranslatability that arises as a result of the culture conflict. This illustration confirms

the point that this kind of untranslatability emerges when there is no equivalent in the target language for that cultural element in the source text.

Translatability is defined as “the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change” (Pym & Turk, 2001, p. 273) which makes it not possible for a translator, interpreter or commentator to translate it completely into any other language. Irving assures that the richness of the Arabic language can be one of the reasons that may lead to the untranslatability of the Quran. In this sense, it can be inferred that Arabic literary texts need to be completely modified so as to produce an approximate appropriate rendering to the original text. (p. 34) Nastasi in the edited version of Croitoru, Popescu and Stan (2010) points out that translating culture-specific aspects involves the use of some special strategies to deal with in order to come to the appropriate message of the source text. In his article, he clarified that “On the one hand, the theory of translation suggests preserving the word from the ST ... and explaining its meaning, namely providing some explanatory footnotes. On the other hand, an explanatory periphrasis may be used in translating the word in the TL even in spite of some semantic losses or gains.” As stated in Sesanti (2013), Abdul-Rauf confirms that the translators should consider the link of the expressions that are denotatively similar but are connotatively distinguished from one culture to another. (p. 32)

Concerning untranslatability, Kashgary came to the following points that assure the problematic nature of some religious and literary texts:

1. Untranslatability is one of the problematic issues in translation.
2. Untranslatability is a problem that is related to man’s understanding of the nature of language, meaning and translation in addition to the nature of language itself.

3. Cultural constraints and linguistic barriers mainly pose the issue of untranslatability of some words or expressions.
4. Translators have exerted great efforts to find solutions to manage this problem which, therefore, made them find strategies to deal with this issue.
5. The real problematic words are those which create carefulness of a certain culture or convey an emotion or judgment (register).

2.6. The Relation between Translation and Culture

Culture and Language are two interrelated concepts. It is culture that reflexes language and language is the main screen that displays culture. Translation theorists and social scientists have broadly discussed this issue and concluded that culture is a part of language and language is a part of culture. Some scientists and theorists consider language as the corner stone of culture that is without language there would be no culture since language is considered the symbolic system that represents culture including people's interactions in addition to their cultural and historical backgrounds as well as their way of thinking and living. Nida (2001) notes that all the practices of the society with the various beliefs are considered to be one of the most distinguished characteristics that constitute a language. (p. 139) Toury (2012) indicates that "when a translation is looked at from the point of view of the culture which hosts it, it can be assumed that it was designed to fulfil certain needs of that culture." (p. 197)

Solihatulmillah and Hamidiyah (2019) confirm that connection between meaning and culture is inevitable in the process of translation while dealing with translation. They point out that both meaning and culture must be considered in the process of translation. (p. 320)

Mohammadi and Keshavarzi (2016) maintain that transferring a message from a source text into a target text involves overcoming those linguistic and cultural

barriers since they form a big gap in the process of translation and that cultural elements are mainly connected with history, religion, customs, beliefs and literature. In addition, knowledge that is transferred in Interlingua communications, as in translation, must enable the target readers to comprehend the meanings and messages of the source text. (p. 138)

Lihua (2014) refers that mastering and understanding the process of translation lies on being knowledgeable in the relation between language and culture since they are two inseparable elements. This issue leads to the point that what defines the connection between culture and translation is the close link between language and culture. (p. 40) Accordingly, it can be noted here that translation and culture are closely tied and that a translator's production will be more appropriate if he achieves a deep understanding of both language and the related culture.

Comprehending the cultural situation while performing the translation process is extremely essential especially in translating the different literary texts and concepts which involves a great effort from the translator to preserve the cultural information that exist in the source text in the target text.

According to (Toury in Venuti's edited book, 2000), Translation is considered to be a type of practical activity which indispensably entails two languages and two cultural traditions. This is an indication that translators regularly encounter the problem of dealing with cultural aspects implied in a source text (ST) and to find the most precise technique that can successfully convey these elements in the target language. (TL)

Brown (1980) maintains that words, thoughts and cultural performances are reflected through language and that these aspects of life are complementary to each other. In this sense, he confirms that culture is really a main factor and a vital part of

the interaction between language and thought. Cultural traditions, everyday practices are all reflected through the use of language. Filep (2009) refers that translation performance is undoubtedly a geographical matter, as clearly reflected when geographical names of certain areas and places imply language or cultural specific denotations and messages. Puyu (2013) assures that the phenomena of linguistics and socio-cultural context are two interrelated terms in the process of translation. He also states that cultural gap and differences are two inevitable features that cannot be left out in the process of translation because it is not only a linguistic matter, but absolutely related to a socio-cultural phenomenon, which exposes the interaction between and cultural factors and speech. Accordingly, the rendering of meaning and the exact intended content of the text is the principal aim that the translator is trying to achieve.

Bandia (1993) states that grasping the system of the cultural value is complicated to access since they are deeply engaged with the native language text. Therefore, translator must be carefully aware and willing to reveal the hidden full cultural message of the language in addition to narrowing the gap between the two languages being mediated. (p. 56)

Khalaf (2014) points out that the differences in in various life concepts such as moralities, time and religion create the cultural gap between languages. This problem of cultural differences mainly faces the translator whose role involves comprehending and producing the message that creates that problem and how cultural message should be presented from and into other cultures to ensure mutual understanding for two different societies. (p. 1) Therefore, the problematic issue here is those cultural items that do not only involve the meaning of the element. He also indicates that cultural systems do not have a total equivalence. The translator, therefore, may not come to

the meaning of a certain expression in the culture itself. In this case the translator is required to know about the hidden indication of the cultural meaning and produces a solution to the problem of comprehending the language which is related to literary styles, local customs and changing identities since the translator's role is to reconstruct the values of a term in addition to finding its cultural meaning. (p. 3)

Christopher and Maheswari highlight that in addition to bringing the tradition and culture of one language to another, the translator also transfers the indication of a certain text from one language to another. They also confirm that the translator's job involves a visible endeavour of reducing the space between the author and the receptor which reflects and emphasizes the translator's creativity in the process of translation. (p. 6)

Wu (2008) argues that the emergence of differences in culture can be seen in these four areas: non-equivalence, cultural background, derivation and extension and intention.

Kerr (2011) confirms that cultural understanding is a vital pivot in the process of translation. He states that the translator will be a real bridge in conveying the message of the original text if he is engaged deeply in its cultural background which, in turn, indicates his independence in elaborating his own view concerning the cultural background of the original text. Moreover, the potential danger in the process of mediating in translation lies on the cultural transfer that should be recognized. (p. 17)

2.6.1. Non-equivalence

There has been deep discussion concerning the issue of finding absolutely complete equivalence in the target language for a term in the source language. It has been found that it is not possible to find a total equivalence since languages are not

similar form and each language has its own system of codes in addition to the differences of the rules that construct the grammatical structures of the language.

2.6.2. Cultural Background

It is undoubtedly easier to communicate with someone who is from your own culture since it is easier to exchange and share ideas with him and to let him know about your experiences. However, communicating with people whose culture is different from your own will create some trouble in the ongoing communication. It is very important to be aware of intercultural issues since the main role of language is to express cultural reality. Lack or less background of cultural knowledge may have a negative impact on our understanding of a certain context. When a child, for example, grows up in an American culture, he will have the idea that the word 'dog' indicates 'the best friend of man' while a child who grows in Arabic or Chinese culture will recognize that it is dangerous and dirty animal. Religious background may have different views towards various animals which in turn is reflected in the behaviour of individual towards animals. It is important that the translator is aware of this.

2.6.3. Derivation

It is a matter of fact that people bear in mind a lot of things. These collection of items are referred as culture. When people make a link between those things attached to their memories with certain objects in their life, some emotions, reactions and feelings will emerge. Based on that, it can be stated that preserving the cultural side of one's life is an effective way that can support the characteristics of the original style. This matter is related to translating idioms, classical novels ...etc. This can be particularly noticed if the context of that story or expression is special or have some particular circumstances.

2.6.4. Extension and Intension

Extension and intension are two features that characterize each language. If two people with different languages define any kind of object, it will be recognized that there is difference in extension and intension (connotation) which also confirms the cultural gap.

Bassnett (2002) confirms that other than the narrow linguistic view, translation is inevitably concerned with transferring the content that a certain language symbols express into another language symbols by referring to various dictionaries in addition to the competent use of appropriate grammatical structures which also requires a complete linguistic criteria. The different cultural features of two languages semantically causes a gap which refers to the absence of those cultural indications in the target language for those cultural indications of the source language. Basil Hatim (2005) states that in translation studies, culture, as an area of argumentation, has had mixed incidents over the years. The emergence of that cultural model was a result of some past conceptions of translation that are mainly set to establish the idea of 'equivalence' grammatically and lexically since they represent the linguistic system. In that period of time translators and linguists thought that experiences, traditions are included language meanings and indications. Hatim also assures that as a result of that, the argument ran, "one does not translate languages, one translates cultures." Glodjović (2010) states that the implications of culture can emerge in various forms such as lexical or syntactical contexts or implied in ways of life in a specific cultural situation. The translator has to think thoroughly and determine the aspects related to a certain culture and decide if it is significant and necessary to transfer them into the target language. In Venuty's edited book (2000), Nida gave a description for the main problems that encounter translators. She maintained that they mainly result in the

linguistic and cultural gap between the source and the target languages. Venuti (1995) assures that looking for cultural and linguistic similarities are of a vital issue in the process of translation, this only because translation is constantly encounters dissimilarities but “It can never and should never aim to remove these dissimilarities entirely.” (p. 306) He also insists that the field of translation studies requires to be enlarged so as to include the socio cultural side and how it affects the process of translation. Venuti focused on the term ‘invisibility’ to reveal the translator’s job stating that this invisibility results due to:

1. The way that translators follow to achieve fluent translation or construct a good and understandable and transparent target text.
2. The way of reading that target text in a target culture.

Salehi (2012) confirms that separating language and culture while performing the process of translation is impossible, and more than that culture is an element which is embedded in language. The function of language is that it expresses the cultural reality in addition to shaping it. It also gives an interpretation to the meanings of the linguistic elements whether they are lexis, expressions or textual statements, and it can only be comprehended when taken into account together with the cultural context in which these linguistic items are used.

Hatim and Mason (1990) discuss the job of the translator as a mediator between various cultures since he mainly tries to make it easier to transfer the meaning of a text from one language to another. This requires deep understanding of the cultures of both texts being mediated. (p. 223 -224)

According to Snell-Hornby (1988, p. 43 - 44), the most modern procedures to translation are a) the tendency and orientation towards cultural transference rather than the linguistic one; b) considering translation as a process of coding and decoding

rather than only a matter of communicating; c) a view regarding the target text aim and function rather than prescribing the source text; and deal with the text as a main part of the world rather than a separate element of a language. She also states that the text deals with a specific situation, which is constrained by its cultural background. This indicates that the independence of translation function as a text is mainly on the target text culture, preserving the function of the original text (ST) in its culture or altering the function to create adaptation to the specified needs of the target culture (ibid).

Zou (2016, 10-27) indicates that culture and language are to a great degree related which creates a close connection between translation and culture. The process of translation involves the existence of two languages to be mediated. This basic kind of requirement that the translator needs makes it possible to transfer a text from one language to another. The culture of the two languages being mediated must also be involved in the process. Lack of understanding the source language culture leads to misinterpreting the message intended by the writer which might be posed by considering only the denotative meaning rather than the connotative one. For example, the phrase “rest room” in American airports and big stores mainly refers to ‘a room for rest’, but not ‘a toilet’, whether in some other areas in the Middle East it gives a totally different indication which is “toilet.”

Language obviously reflects culture and subject to cultural constraints. Therefore, it is not as easy as a lot of people think. Sometimes it is noticeable that the same words bear different meanings according to the culture they are used in. For example, in Arabic communities the idiomatic expression “it warms my heart” indicates that someone made me very happy and joyful by the extreme coldness that he brought to my heart though the expression literally shows that warmth is what

refers to someone's happiness if touched by a source of happiness. In Arabic this expression is translated to "It is something that brought coldness to my heart". This gap comes due to the difference in the weather conditions. In most Arab world the weather is sunny, dry and hot which if changed cold for a period of time, they feel happy.

Achieving the translation equivalence is not only determined by the human factor that includes the cognitive background of the translator in addition to being embedded in a certain context, but also by the following four factors: a. the type of the original text. b. the importance of cultural colour in the original text. c. the purpose of translation. d. what type is the reader of the target text. As cited in Zou (2016) a linguist Bielefeld states that there are three functions for language: Ideographic, informative and vocative. In case the importance of the cultural side is more significant in addition to the clarity of the author's colour in the original text and the original text is authorized, therefore, retaining the colour of the original culture becomes necessary in the translation as much as possible. If a cultural situation is to be indicated and this cultural colour plays a vital role in the original text, that colour of the culture has to be preserved as much as possible to transfer that cultural situation. In this case, clarification through footnotes, annotation, or interpretation can be used when needed. So, the methods of foreignizing or domesticating can sometimes produce a solution to the problem in addition to the purpose of translation.

2.7. Translators' Culture and Translation

Byrne (2006) illustrates the role of translators and to what extent it is distinct from other jobs in its complexity. He states that the translator's role is, understandably, complicated when compared with any other participant in the process of writing. He also indicates that the main job of the translator is to transfer and

communicate messages by means of a text which supersedes the intention of only rendering a source text into a target text. (p. 15) In this sense, the translator should refer to a variety of references and not only the source text so as to produce an effective target text that fulfils the required communicative function. Zhang and Xiangxin (2016) point out that translators in the process of cross-cultural communication of translations, would reveal the link of their various personal practices of life such as personal experience, ways of thinking, models to acknowledge, aesthetic nature and interest in addition to the cultural and historical backgrounds into the process of translation.

To display an elaborated picture of the process of translation, it would be inevitably significant to come across the point of culture and its impact on translation since the focus would be on how translation interacts with culture rather than on the language itself. Therefore, the process tends to move from translation as a linguistic or textual material to translation as cultural concern. Alkateb (2016) assures this point by stating that translation theory must go beyond the linguistic limits to some other aspects that may create difficulty for the translator's which in turn affects his performance in the process of translation. (p. 229)

Zhang and Xiangxin (2016) display the importance of mastering the cultural elements of the two languages to be mediated by the translator. They state that words are considered to be the vital unit of a language that can give an image of the characteristics of culture and that may lead to a change in social life and in the way of thinking. Therefore, to produce appropriate translation, it is more significant for the translator to be familiar with two cultures since it is more important than being knowledgeable in the two languages because words can only give meaning that

matches the cultural background. They also maintain that translators are required to have bilingual abilities, bi-cultural and multicultural knowledge. (p. 1723)

Addulaimi (2012) has come to the point that in case of lacking equivalence for source language cultural aspects, the process of translation can be blocked in the sense that the translator should accompany his translation with some methods to disambiguate the obscurity that may exist in the translated text. (p. 12)

Madkour (2018) highlights the point of interrelating culture with the process of translation by stating that cultural anthropology is considered to be one of the main sources that support the area of Translation Studies. This statement indicates that the translator is not only meant to deal with linguistic materials, but an anthropological mediator of cultures. Dealing with the complicated cultural issues such as feminism, orientalism ... etc. creates a clear picture of the relationship between social anthropology and translation. The above mentioned areas are deeply connected with the process of translation which makes intelligible that the issue of untranslatability does not result only from linguistic boundaries, but also from cultural barriers. These areas have a close relation with the area of Translation Studies, and working with these matters shows that the untranslatability of certain texts is not a result of language constraints, but also from cultural differences. (p. 97)

Regarding this point, Akbari (2013) focusses on the necessity for the translator to be embedded in both source and target language cultures. He should have been dealing with all the related cultural sides such as the various customs and the different social practices of the source and target language speakers. Understanding the style of speaking is also significant in improving the quality of translation to a large extent (p.13). Hence, producing a convincing translation that bears the real soul of the source text may definitely rely on the translator's culture.

Christopher and Uma concluded that the word translator does not actually refer to the person whose job is only transferring a certain text from one language to another but the one who mainly aims at preserving the SL culture to pass it to the TL. This indicates that he works as a mentor, mentor and preserver. (p. 6)

Al-Masri (2009) highlights that the process of translation in general and translating literary texts in particular requires the translator to exert a great effort to be deeply knowledgeable in the cultural part of both the source and the target texts. The cultural part mostly emerges in the use of figurative language of the language of the texts being mediated (p.8). Thus, coming to the appropriate rendering of the source text is undoubtedly dependent on the acquaintance of the related culture by the translator.

2.8. Definitions and Categories of Culture

Katan (1999) asserts the importance of defining the term ‘culture’ since this will decrease the ambiguity of the term and will make it very probable to perceive and know about it. Regarding the close relation between language and translation, Newmark (1988) clarifies culture as “the usual human treatment or the general way of life in addition to its manifestations that are peculiar to a community in which a particular language is used as its means of expression.” (p. 94) He also adds that a translation problem is mainly posed by focusing on the cultural side. This intricacy appears due to the cultural barriers between the source and target languages.

Nida (1994) states that culture can be defined as the whole beliefs that a certain society practices. He also believes that it is the cultural context that determines the meaning of words that constitute it. One of the roles of language is that it manifests the practices and beliefs of the society, but not define culture (p. 157) These concepts closely related to translating idioms and culturally specific pieces of

language. As cited in Yang (2010) Edward Burnett Tylor points out that culture can be embodied in a complicated structured whole that includes all those elements related to knowledge, customs, art, belief, morals, laws, and any other traditions and habits that a person requires as a member of a society (p. 169) Samovar and Porter as cited in Martínez-Sierra (2010) suggests a comprehensive definition for the term culture, they defined it as beliefs, experiences, meanings, religions, values, hierarchies, attitudes, spatial relations, concepts of the universe, notions of time, roles, and material objects and possessions in addition to the whole knowledge that is acquired by a group of people through the lifetime that certain individuals or groups they spent which they later practiced as their way of life. (p. 116) All these definitions of culture imply the sense that man is mainly affected by the cultural situational medium he lives in which in turn may lead him to a different way of thinking than others. Therefore, a translator from a different culture than that of the original text writer might be touched by the interference of his culture while transferring a text from one language to another.

Theorists and scholars classified culture in different ways. Newmark (1988) states that cultural element come from five sources: (1) ecology, (2) material culture, (3) social culture, (4) organizations, customs, ideas, and (5) gestures and habits. Eugene Nida (1964, p. 91) points out that translation problems may emerge as a result of some cultural categories as listed below: (1) ecological phenomena such as deserts, seasons, mountains and rivers; (2) cultural materials material such as tools and objects, etc.; (3) social culture including social control, social organizations, social implications of actions, social practices and; (4) religious culture that covers religious routine and beliefs; (5) linguistic culture which refers to the specific features of the respective

language and may be best implied under phonological, syntactical, morphological, and lexical factors.

2.9. Strategies of Translation

It is a well-known fact among those who deal with the process of translation that only mastering the language to be translated without having a deep knowledge of the two languages embedded in translation may not lead to an accurate transference of the translated text. Translation theorists exerted a great effort to come to an appropriate way in achieving good rendering of a specific text from one language to another. Loescher (1991, p. 8) states that translation strategy is a procedure that a translator uses to give a solution to the problems that encounter translators while dealing with the process of translation. Baker (1992) classified the translation strategies as follows:

2.9.1. Translation by a Superordinate

This procedure is concerned with dealing with translating non- equivalence in different languages, due to facing the problem of not finding a specific term in the target language that matches the specific term in the source language. Therefore, a general term (superordinate) can be used instead.

2.9.2. Translation by More Neutral and Less Expressive Word

Expressive meanings of certain terms or expressions may differ in both TL and SL. Due to this problem, translators tend to use the strategy of pursuing more neutral or less expressive word for that to be translated in the source text. That is to say, translators may use near equivalent for words in the source text that do not have direct equivalent in the target language.

2.9.3. Translation by Cultural Substitution

Target languages may lack exact equivalents for cultural expressions or items in the source languages. Translators, therefore, tend to replace that expression or item with another one that do not exactly have the same meaning, but has that same effect on the target reader.

2.9.4. Translation by Using Loan Words

This strategy can do well while translating culture-specific items, technical modern terms and buzzwords. Using loan words in the process of translation will be a source of obscurity to the target receptor if they are not followed by more clarification.

2.9.5. Translation by Paraphrase Using Related Words

This technique will be more useful when both, the source and the target languages, have equivalents for a specific expression, but with different forms. This can be more noticeable in fixed or idiomatic expressions.

2.9.6. Translation by Paraphrase Using Unrelated Words

In the process of translation, translators may come across some concepts that do not have lexical matches in the target language. In this case, paraphrasing can do well in removing the ambiguity of the source language term.

2.9.7. Translation by Omission

This strategy is used when some particular words have no equivalents in the TL. In addition their omission will not change the meaning of the text. (Baker, 1992, p. 28-36)

Moreover, other translation theorists have also suggested a number of strategies to be dealt with while translating cultural elements that are considered one of the main issues that mediators must take into account while dealing with the process of

translation. There are some strategies and techniques that Graedler refers to and which will help in overcoming the obscurity while translating cultural elements. He listed those techniques as follows: 1. producing a new word, 2. Clarifying the indication of the source language expression, 3. to keep the source language term intact, and 4. replacing that term by using any other term from the target language that is relevant to it. (Guerra, 2012, p. 6) This indicates that dealing with cultural aspects that mostly appear in literary writings which is the focal point of this study, need specific strategies to render their meaning from one language to another.

Gouadec (2007, p. 8) determined specific points that translators take into account to produce an appropriate and acceptable translation:

- a) The cultural side in the context to be transferred within which the message will be interpreted and received.
- b) The most suitable and effective way of discussing points, presenting information, organizing contents in accordance with the purpose to be fulfilled.
- c) Paying attention to using suitable and commonly accepted rhetorical and stylistic conventions in the target culture
- d) Using the appropriate terminology and phraseology can be of a great importance and considered to be a hallmark of technical competence.

Davies (2004) defines seven procedures to transfer those cultural terms from one language to another: (1) addition, (2) localization, (3) omission, (4) preservation, (5) transformation, (6) globalization and (7) creation (cited in Akbari, 2013. 34). In addition to these strategies, some other strategies suggested by Vázquez Ayora (1977) that worth to be mentioned here. Concerning rendering cultural elements to the TL, he referred to two distinct procedures: (i) oblique translation procedures (adaptation, compensation, equivalence, explicitation, modulation, omission and transposition)

and (ii) direct strategies such as (calque, loan and literal translation (cited in Fernández Guerra, 2012:6).

One of the necessary issues that should be referred to here is what Hurtado (1999) pointed out concerning itemizing some of the strategies that may help in giving an approximate translation to those cultural terms. He categorized these methods as: (1) extension, (2) amplification, (3) compression, (4) discursive, (5) creation, (6) description, (7) generalization, (8) particularization, (9) reduction, (10) paralinguistic or linguistics substitution and (11) variation. In relation to this issue, Harvey (2000) figures out that there are four methods that can be used to translate cultural items: (1) functional equivalence which involves using an item with the same function, (2) formal equivalence, (3) word by word translation, transcription or (4) borrowing, that may be supported by explanation, or paraphrasing (cited in Ordudari, 2007).

2.9.8. Adaptation

This procedure shows that there are some situations, expressions or terms that exist in the source language but unknown in the target language. In this case ‘adaptation’ can be used in rendering a situation from one language to another. To minimize this problematic issue, Vinay and Darbelnet (1995) refer that the translator consider this point by building up a situation that can be described as equivalent to the one indicated by the (SL) message (p. 52-53). They discussed this matter deeply by giving an example in which the translator needs to use adaptation procedure. When an English man kisses his daughter on the mouth, as a way of greeting that comes from a loving father after a long journey. However, translating *he kissed his daughter on mouth*; literally would probably sound awkward to French audience, since in that culture it may have a different connotation. Here are some other examples of

translating from English: ‘walls have ears’ which is translated into Arabic as ‘ لكل ساقطة لا قطة’ That literally means ‘whatever drops is picked up’. Another example which is “A fox is not taken twice in the same snare” is translated into Arabic as (لا يلدغ المؤمن) (من جحر مرتين) which literally means ‘a believer is not attacked at the same time by the same person’. Actually, using this strategy seems less or more necessary in translating particular situations such as slogans, advertisements, literary works titles and geographical names. (Guerra, 2012, p. 7)

2.9.9. Borrowing

The term ‘borrowing’ refers to the process of extracting a word or expression from one language to another directly without translation. This normally happens with those terms that do not exist in the TL, or when the translator attempts to change the style. Baker (1992, p. 35) assures that loan words seem to be more noticeable in Polish and English while in Arabic and French they do not have the same commonness. Borrowing words from a specific language is more salient in some areas than others. Religious words or expressions are an obvious example which the strategy of borrowing is commonly used with. In some other fields such as literary writings this strategy is also common while dealing with some specific cultural element in particular. Shirin (2008) adopted this strategy while transferring some terms into English such as *Imam*, *Sheikh*, *souk* and others. These terms refer to words that specifically belong to Arabic culture. Hervey and Higgins (2006) have also dealt with some other terms such as *zakat*, *wudhu* and *waqf* with the same strategy. In addition, some names of Arabic musical instruments and some literary pieces are borrowed into English especially those which are not used in the European musical performance such as (*oud*, *qanun*, *nay*, and *Muwashahat*). In the process of translation, such borrowed religious and cultural elements are preferable to be

clarified to the target reader by adding a glossary at the end of the work or by using footnotes. Guerra (2012) refers to two types of borrowing:

a. Pure: this means that the term is taken from one language to another without making any clarifying changes. This can be done when these words are commonly used in the target language as a result of the rapid technological development. These terms may include (*mobile, ice cream, laptop, computer, hamburger, etc.*) which are now common among Arab people. (Alabbasi 2012, p. 41)

b. Naturalization: This is one of the types of borrowing which is clarified by Newmark as using the pronunciation of the source language related to the morphological form of the target language. (1988, p. 82) Ghazalla (1995) also explains that the strategy of naturalization is based on the modification of English terms to Arabic pronunciation, grammar and alphabets. (p. 159) Here are some examples that confirm the above argument related to the issue of naturalization as part of the procedure 'borrowing', The words '*television, bus, democracy, magnet, etc.*' all represent words that are borrowed into English from Arabic. These words are commonly used in Arabic approximately in their English pronunciation. They respectively refer to the Arabic words تلفزيون باص، ديمقراطية، ماكنت . In addition to the above mentioned procedures, Gazalla (1995) suggests the '*Arabization*' which fulfils the same purpose of the borrowing method that is commonly used in translating those technical words from English to Arabic.

According to Gazalla (1995), Arabization is taking and borrowing foreign words from other languages and introducing them into Arabic which are then dealt with as original Arabic words. (p. 156) He also confirms that while rendering technical words, the Arabization method is indispensable and it should be involved in

translating such terms so as to be understood by the students who are interested in this area. (p. 166)

2.9.10. Literal Translation

It is indicated previously that literal translation is one of the translation types which are listed by Newmark. In this part literal translation will be taken into account and considered as a technique that is used as a preliminary step while doing the process of translation. Literal translation adopts transferring a text from one language to another without considering the target language syntax. It is pointed out by Vinay and Dalbernet (1977) that literal translation can do well only with languages of the same family and culture since culturally formed terms cannot be translated literally (Mundy, 2009, p. 182). They referred that this dismissal of this method is due to these facts: a. gives a dissimilar meaning; b. with no meaning; c. impossibility because of structural reasons; d. does not have a matching expression within the linguistic experience of the TL. e. matches something at a various level of language. In this sense, Mundy (2007:57) emphasizes that this procedure can obtain good translation.

2.9.11. Calque

Calque as stated by Vinay and Darbenlet (1977), is considered to be a type of literal translation in which lexical items and structure of foreign elements are mostly preserved. In this strategy the translator transfers those borrowed expressions and structures literally. Though the two strategies of borrowing and calque are similar, they differ in the sense that borrowing involves preserving the morphology, phonetics and signification of the foreign word or phrase. Calque, on the other hand, tends to have correspondence only in the morphology and signification of the element but not its pronunciation. It is referred by various translation theorists that calque can be classified as a method of translation which results in an appropriate translation.

Santoyo (1994) figures out that this method can help in building a new construction with a new signification in addition to being an excellent translation method.

2.9.12. Compensation

This strategy is commonly used by the translators while translating those terms which cannot be translated directly. When using this strategy, the translator replaces source language elements with items that are native in the target language. Using the compensation strategy needs a translator who has deeper knowledge in both the source and the target languages. It can be stated here that this technique is used when we deal with phrases or expressions that are specific to a culture so as to be familiar or appropriate to another culture's language. Compensation is a strategy that translators tend to use where there are phrases or elements in the source text that are not able to be conveyed in the target text. Therefore, it is the translator's responsibility to carefully balance compromise and compensation in a target text. Hervey and Higgins (1992) refer to four types of compensation:

a. compensation in kind which involves inserting a particular textual effect into the target text when the source text effect cannot be specifically produced. For example, in English, there is no reference to the use of gender definite articles as it is available in some other languages such as Spanish. In this case the translator needs to compensate in kind by referring somewhere so as to make this point clear.

b. Compensation in place: this is the process of changing the place of a given textual effect from its exact place in the source text to a different place in the target text.

c. Compensation by merging: it is to condense an extensive chunk of a source text into a relatively shorter one in the target text. It is noticeable that some language express some ideas in fewer words than other languages, such as commonly happens between Arabic and English.

d. Compensation by splitting: This type results in the previous one. It is clearly the opposite of compensation by merging. This type involves rendering one word in the source language into a number of words in the target language. (Nasser & Agha, 2018, p. 2) Here is an example in which the strategy of compensation can be seen clearly. The expression "زاد الطين لة" that bears the connotative meaning "it made the matter worse" and can be literally translated as "it increased the moisture of the clay". In this case, the connotative meaning is what conveys the effect of the source text by conveying the hidden meaning intended by the source text writer in order to reduce the loss. This might be well considered as a case of compensation.

2.9.13. Expansion and Reduction

Manafi Anari (2009) states that expansion and reduction are two secondary techniques that can be used to semantic adjustment. In translating a text, the translator sometimes needs to add or contract which is known as expansion and reduction. Nida and Taber (2003) confirm that the expansion technique takes place when a semantic element is clarified by a number of words in the target language, that is to say transferring one word in the source text by a number of words in the target language. According to Nida and Taber (2003:166), expansion can be divided into two types: syntactic (related to form) and lexical (semantic). They also argue that the lexical expansion can be categorized into three types: a. classifiers, b. descriptive equivalence, and c. semantic restructuring. (p. 167)

Concerning the reduction procedure, the translator sometimes needs to use fewer words in the target language than those exist in the source language to create a more adaptable equivalence. (Mnafi Anari, 2009). Nida and Taber (2003, p. 168) classified reduction into seven types: a. simplification doublets, b. reduction of repetition, c. Omission of specification of participants, d. loss of conjunction, e.

reduction of formula, e.g. using “to” instead of “to the extent of”, f. using more extensive ellipsis than the common ones, g. simplification of repetitious style.

It can be elicited here that expansion and reduction involve lexical or syntactic changes which might lead to producing a poor written text. In the example below which is extracted from Nageeb Mahfoodh’s short story “The Theif and the Dog”, the translator tended to expansion and reduction in some positions in the target text. In the Arabic text *ولا شفة تفر عن ابتسامه* which is transferred as “no one smiled and seemed happy”, the translator added the phrase “and seemed happy” that does not appear in the original text aiming to give more clarification to the target receptor. On the other hand, the Arabic text “باب السجن الأصم” is translated as “the prison gate” in which the reduction technique is clearly noticeable in deleting the word “أصم” from the translation. Therefore, the two terms, expansion and reduction, differ from the other techniques in the sense that they may lead to producing a text that does not exactly bear the full content of the original one.

The translator may pursue such techniques due to the fact that the cultural concepts in the (SL) may not perform a relevant function in the (TL) or may even mislead the target reader. These techniques are not common in the process of translation, however, they can be used to avoid repetition, misleading information or lacking of naturalness (Guera, 2012, p. 9)

2.9.14. Paraphrasing

Paraphrase in the process of translation should be taken into account that it is relatively interchangeable with explanation. It is used as a procedure that translators resort to when they find it difficult to clarify or illustrate an obscure or unclear cultural element in translation (Ghazala (2008, p. 206) E.g. *ham* and *steak* that can be respectively translated as *شرايح فخذ الخنزير* , *شريحة لحم البقر* . These two terms cannot be

transferred into Arabic by using only one equivalent word because they will be misunderstood, therefore, they are paraphrased so that Arab readers can understand them. Thus, to produce an acceptable translation for those cultural terms, paraphrase is the best resort.

2.9.15. Explicitation

Explicitation is the technique in which the translator makes those elements that are obscure or implicit in the source text more explicit in the target language. This technique is related to the methods of addition and omission in the process of translation since the latter two are used to achieve explicitation in translation. Vinay and Darbelnet (1958, p. 8) defined explicitation as the process of including and introducing in the target language some information that is only implicitly available in the source language, but it can be known from the situation or context. Klaudy (2005, p. 83) discussed four types of explicitation:

a. obligatory explicitations which mostly results in the semantic and syntactic differences in different languages. Therefore, these two can be categorized as obligatory explicitation because the absence of semantic and syntactic correspondence may create ungrammatical target language.

b. Optional explicitation is the one that can be adopted in case of different strategies in building texts. These can be optional since grammatically correct structures can be constructed in the target language. For example, the addition of emphasizing elements to clarify a sentence perspective or the use of relative clauses instead of constructing long nominal sentences are clear examples of this type of explicitation.

c. Pragmatic explicitation which is concerned with the implied cultural elements in the text. Cultural differences between languages and communities may pose a problem for translators in the sense that the target language may lack some cultural

aspects that are considered to represent vital knowledge in the source language. In this case, translators need to add explanation in translation. These differences may include names of rivers, villages or items of food and drinks that are available in the source language, but mean nothing in the target language.

d. Translation-inherent explicitation which is related to the nature of translation itself. It involves formulating the ideas in the target language that are obscure in the source language.

As cited in Guera, (2012, p. 10), Ayora shows that explicitation indicates that the translator reveals in the TL something that is contextualized but implicitly in the source language. This means that translator gives details that do not exist in the SL, such as adding more information, notes or explicative paraphrasing. In the case of expansion, amplification, the translator uses more words than those exist in the SL to express a clearer idea clearly to the target receptor.

2.9.16. Generalization and Particularization

Generalization and particularization are two techniques used immensely in the process of translating a text from one language to another. Generalization occurs when a term, phrase or a word in the source text is translated into a more general phrase or term in the target language. Particularization, on the other hand, means translating a word or phrase in the source text into a more specific term in the target language. The terms generalization and particularization are synonyms to the terms superordinate and hyponymy respectively. These two later terms have been broadly discussed by Mona Baker while elaborating the types of non-equivalence in translation. Baker (1992) pointed out that these two terms are non-equivalents and that they produce loss in translation. Thakur (1999) illustrates the distinction between the terms *superordinate* and *hyponymy*. He stated that “if the meaning of one word

includes the meaning of another word, the meaning relation between such words is known as hyponymy. In such case, the word which has a wider meaning is known as a superordinate word ...” (p. 41) The Arabic word آيات is a general term (superordinate) that implies a large number of specific terms (hyponyms) such as *signs, indications, symbols, evidences, proofs and lessons*. Such general terms do not have a direct equivalent in the target language. Therefore, explaining or clarifying the general term for the target language reader so as to match their culture is preferable while using this strategy in the process of translation.

2.9.17. Modulation

Modulation is one of the techniques that can be used in translating a text from language to another. This technique involves comprehending the source text so that translator will be able to reconstruct the meaning of the source text in the target language. Newmark states that the translator produces the message of the source text in the TL text in the sense that it suits the current norms of the TL, since the SL and the TL may seem different in terms of perspective. (1988, p. 88)

Vinay and Dalbernet (1977, p. 51) have also assured this point by stating that *modulation* refers to using a phrase that is different in both SL and TL which expresses the same idea. The English expression “it is raining cats and dogs” for example can be translated into Arabic by using the method of modulation so as to convey the its implied sense.

2.9.18. Substitution

This method which can be considered as a subdivision of free translation can be adopted while translating those culture-specific terms. It involves the replacement of a cultural item or expression in the source language by another item or expression in the target language that refers to a concept that has approximately the same effect

on the target reader. According to Catford (1965) figures out that equivalence in translation is not achieved when the target language does not contain lexical substitutes. When the translator faces such a problem of not finding a matching target language equivalent to the source expression, it is preferable to resort to a non-matching equivalent in the target culture: *As wise as an owl* which is translated into Arabic as *حكيم كلقمان . لقمان* (Luqman) is a person who is well known of producing wise sayings. Hurtado (1999) refers to another kind of cultural substitution which he called 'linguistic-paralinguistic substitution' in which linguistic elements are substituted by paralinguistic materials (intonation, gestures, etc.) or vice versa as in *ah, a what! Wow, .etc.* Gestures meanings also differ from one culture to another, for example in Arabic culture the gesture of putting one's hand on the heart means 'Thank you'.

2.9.19. Transposition

Transposition is the process that involves a change in the sequence of parts of speech as clearly happens while transferring some texts from Arabic into English and vice versa. The position of some structural element in English differs from that in Arabic. For example, the position of the adjective in English is commonly before the noun it describes, while in Arabic the adjective always appears after the noun it describes. In such cases, transposition occurs in the process of translation. Regarding this point, Vinay and Dalbarnet (1977, p. 50) state that the translator changes the grammatical category of one part of speech for another without changing the intended meaning of the message. This grammatical transposition, with morphologically and syntactically appropriate adjustment is frequent so as to preserve a kind of domesticated translation (ibid).

2.9.20. Variation

According to Rosa (2012) no two languages are homogenous because of the linguistic variation which distinguishes languages from each other. She also states that any language is liable to those linguistic variations such as accent differences in addition to the language changes that happen over time. (p. 77) People belong to different social groups and different regions that makes variation clearly noticeable in a situational context. Hurtado (1999) defines variation as a method through which the translator alters items that influence several aspects of linguistics variation: alterations in tone, style, social dialect, etc.

Ghazala (2008) states that though variation is sometimes favourable in Arabic texts that are translations of original English text, it is not advisable to use variation in some cases. (p. 249) He also believes that repetition in translation is not a bad style as many think (ibid). Variations on some repeated texts can create a loss in the natural and the fluent flow and the important function of those repeated elements in the source text. The text below is an example in which repetition appears clearly and that may lose its function if variation is used in its translation:

Football is the game my friend loves. Football is the sport he watches on TV. Football is his favourite hobby. The variation of the word football and replacing by another connotative equivalent may cause loss of its function in the text because it implies that this game is everything in my friend's life. Therefore, the Arabic text preferably produces the same repetition.

2.10. Translation Equivalence

2.10.1. The Concept of Equivalence

Equivalence in translation means finding an exact correspondent meaning in the target language for an item in the source language. This is considered to be the

most problematic and central issue in the process of translation. Catford (1965) confirms this point when he pointed out that the vital problem in the process of translation is to find a target language equivalence. (p. 21)

Baker (1992) classifies equivalence into five types among which are: equivalence at word level and equivalence above word level. These two types will be the focus of this study since they will cover a big space by reviewing to idiomatic and fixed expression translation.

Equivalence is to a great extent related to meaning. Equivalents in the target language should cover all the terms they are said to be equivalent to in the source language. As cited in Binh (2010, p. 12) Koller Classifies five kinds of equivalence: '*denotative equivalence*' which refers to the case when the source text and the target text have similar meaning, that is to say conveying the same linguistic facts; '*connotative equivalence*', is also called the 'stylistic equivalence, this type is mainly connected to choosing the appropriate lexical items between those synonyms; '*text normative*' refers to the type of the text, i.e., according to the text, one can determine how a text can be analysed or described. '*pragmatic equivalence*,' which is also referred to as 'communicative equivalence,' it is concerned with the text receptor, as he should get the same influence as that of original text on its readers; '*formal equivalence*', may also be given the name as '*expressive equivalence*,' this type can do with word-for-word transference of forms, aesthetic and stylistic features of the ST. Translation theorists are always trying to find out how and to what extent a translation is similar to its original.

Heylen (1987) stated that "equivalence and the unit of translation are thus interrelated concepts which determine what a translation is or should be." (p. 70) He

also claims that statements on the standard relationship between original and translation mainly differ because of the emphasis on the following aspects:

- Translating as practical activity.
- Translation as products with their own function in concrete circumstances.

In Venuti's (2004) Jacobson assures that the process of translation entails transferring the message of the source text not only for separate units but for an entire message “translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language. Such a translation is a reported speech; the translator recodes and transmits a message received from another source.” (p. 114) Yinhua (2011) argues that producing sameness between the Source Text (ST) and the Target Text (TT) is something inaccessible in the process of translation. In this sense he states that “there are no words that have exactly the same meaning in one language. Quite naturally, no two words in any two languages are absolutely identical in meaning.” (p. 171) That is the issue of equivalence in translation activity can only be known as a kind of similarity.

Yinhua (2011) confirms that translation equivalence is a fundamental concept in Western translation theory. It is one of the most considerable features and the main principles of translation. Catford (1965) highlights the centrality of finding an equivalent in the target language for those elements that exist in the source language as the issue that poses a problem in the process of translation. Therefore, comes to the finding that defining the condition and the nature of the translation equivalence is the principal job of the translation theory (p. 21). He as well highlights that linguistically, it is seldom that elements in the source language and the target language have the same meaning, but they can be interchangeable in the same situation. Sentences as grammatical units are always related to speech within a specific situation. (p. 49)

Catford puts the priority here to the situational context at which the items used in the source and the target languages can produce the same function which is the aim of the translation process.

Alfaori (2017) states that the issue of equivalence is one of the indispensable and significant notions that are closely related to the process of translation. This is the factor that made it the focal point that is considered deeply by translation theorists who put it at the top of the issues of their interest to find out how it affects the way a translator deals with a text.

Xiabin as stated in Kashgary's (2010, p. 48) assert the absolute necessity of equivalence in translation justifying his claim by including the following points:

1. Equivalence does not indicate that the main factor is the source text, but it distinguishes writing from translation.
2. Finding an equivalent for a textual expression involves more linguistic and cultural obstacles and consequently more challenges will emerge.
3. It is not possible to find exactly the same equivalent to the source text in the target language.
4. The type of the text is very significant in determining the extent of correspondence of a translation to the source text. In addition to some other factors such as the purpose of translation and the target readers expectations.
5. Translation status and reality is represented by Equivalence and the methods used to achieve i.e. they cannot be neglected in the process of translation.

In Bassnett (2002, p. 33) Popovič classifies four types of translation equivalence:

1- Linguistic equivalence, where source language and target language texts have similar linguistic levels.

2- *Paradigmatic equivalence*, where grammatical items of both languages are similar which Popovič states they are a higher category than lexical equivalence.

3- *Stylistic equivalence*, which is noticed when there is preservation of the exact identical meaning and the identity that expresses it.

4- *Textual equivalence*, is an equivalence of text structure which involves correspondence of shape and form.

2.10.2. Equivalence Versus Non-equivalence

Along ago a number of those translation theorists considered the matter of translation equivalence and put in a position that is very important in their theoretical grounds. Consequently, it became one of the evaluation standard in evaluating the quality of translation. However, those translation scholars have assured that full equivalence does not exist. Translation equivalence is a concept that relatively reveals that there is a loss in the source language meaning while doing the process of translation. In this case, translators can produce an equivalence as far as possible depending on how they deal with the differences in cultural backgrounds and how to render those cultural elements from a language to another. Based on that, equivalence cannot be fully attained because of the intercultural obstacles that translators encounter when they deal with translating.

A large number of linguists assured the importance of finding an appropriate equivalence during the process of translating. Many writers describe the concept of equivalence as the extent that the source text and target text are related with each other. Equivalence is a term used by many writers to describe the nature and the extent of the relationship which exist between the SL and TL text.

Equivalence is also considered one of the main procedures used in translation. It may occur at different levels such as pragmatic, word, textual, grammatical, and

levels. According to Hervey and Higgins. (2002, p. 18-19) equivalence descriptively indicates that there is an observed relationship between ST utterances and TT utterances that obviously appear as directly matching one another whereas equivalence prescriptively shows the relationship between SL item and its standard TL rendering, for example as those stated in a dictionary, or as those teachers tell in the class, or as consonant with a given theory or a method of translation.

Equivalence as discussed by translation theorists is considered to be the focal point in the process of translation, if so, the question that arises here is what about non-equivalence in translation? As Baker (1992) explains, it is the concept of non-equivalence that leads to more difficulty and problems in transferring a text from one language into another. This problem of non-equivalence can be noticed at all levels of languages. Baker has thoroughly discussed the different problems that emerge because of non-equivalence and she as well tried to distinguish some possible solutions at word, above word, grammatical, textual, and pragmatic levels.

Non-equivalence is a real feature that exists among languages. In spite of our constant engagement in the process of translation between Arabic and English including some words that we supposed to be equivalents, we might find later that those words are non-equivalents. In Munday's (2001), Jacobson points out that non-equivalence comes as a result of the different structures, grammar, terminology, and lexical forms of languages between the two languages.

Yinhua (2011) maintains that establishing an equivalence in the target text for those elements that exist in the source text is the most fundamental task in managing the translation process appropriately. In other words, any translation activity should involve a case of equivalence between both the source and the target texts; since lack

of equivalence of certain aspects or certain degrees, they cannot be regarded as a rendering of the original text. (p. 169)

The idea of equivalence at various levels has always been an inevitable issue in translation studies. As Abdul-Raof (2001) states, the issue of equivalence is the focal and the central point in the translation theoretical framework. It dominates and will last to be so in all the translation training programs, therefore, the centrality of equivalence cannot be denied. He believes that a translator cannot attain full equivalence for languages whether at a micro-level or at a macro-level, because of the great difference in their multiple meanings and their cultural contexts in which they are embedded. (p. 7)

Nykyri (2010) argues that equivalence both as a topic and as a concept is very problematic. She also states that equivalence is just correspondence without achieving any communication. (p. 75)

According to Garcia (2000), equivalence is the real phenomena in translation, which means that translation cannot be done if no equivalence available between the source text and the target text. A translation theory should discuss that the problem of non-equivalence as its main aim. It has to focus in different matters concerning the translation job, but should put that of non-equivalence as a prior issue.

Roger (1991) states a conclusive and general note regarding the issue of non-equivalence by saying:

It is apparent, and has been for a very long time indeed, that the ideal of total equivalence is a chimera. Languages are different from each other; they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings. To shift from one language to another is by definition, to alter the forms. Further, the contrasting forms convey meaning which cannot but fail to coincide totally; there is no absolute synonymy between words in the same language, so why should one be surprised to discover lack of synonymy between languages? (p.6)

What is stated by Roger in the previous text clarifies that even when we discuss about the matter of equivalence, we have to bear in mind that equivalents we use in the target language cannot convey the exact and full meaning and content of the source text.

In accordance with Baker's (1992) non-equivalence may be at the level of word or above it. She also points out that the term non-equivalence at word level indicates that "the target language has no direct for a word which occurs in the source text." (p. 20)

2.10.3. Formal Equivalence and Dynamic Equivalence

As cited in Bassnet (2002), Nida divides equivalence into two types: formal and dynamic. As for the formal equivalence is the one that mainly focuses on both content and form of the message itself. In this case the translator is vitally concerned with form correspondence i.e. sentence to sentence concept to concept and poetry to poetry. This approach aims to make it easier to the reader to grasp the contextual meaning of the source language as much as possible. Dynamic equivalence, on the other hand, basically focusses on the relationship between the message and the

receptor that should be the same as the relation between the original message and its receiver (p.34).

While considering most of the definitions of translation, it is implied that the process of translation mainly entails rendering the meaning of a message in the source language to a correspondent message in the target language. For instance, the definition of Newmark (1984) includes that translation involves an attempt of replacing a written text or a statement in a certain language by another text having the same meaning in another language. (p. 7)

There are some problems arise while rendering a text from one language to another. For example, the meaning that a word or a phrase in the source language bears may not be the same as that of the word or the phrase in the target language. The grammatical structures of the two different languages may not be correspondent that is the structures in the original language may not be found in the target language. These problems require the translator to care about and find solutions correctly come to an appropriate equivalent for the source text. In Wikipedia (10 Feb. 2020) there are two suggested solutions for this problem:

1. The translator first has to capture the content of the text and try to find an expression in the target language that implies a very similar meaning for the source text. This approach, which is called the dynamic equivalence, will create more natural translation that might be easier to comprehend.
2. The approach of literal translation which is also called *formal equivalence* is also possible in this case. Literal translation indicates that the text is to be translated word-for-word which is difficult for the receptor to understand, but it will be much closer to the text written in the source language. It is also possible to find some expressions in the source text that do not exist in the target language which requires transferring

them as they are in the source language by only replacing the letters of those expressions in the source text by other letters from the target language. However, there might be some terms and elements in the source language that are not available in the target language. In such cases, they can be used in the target text in a way that they exist in the source text. It is also important to preserve the meanings of those source text elements.

2.11. Conclusion

To conclude, the phenomenon of cultural translation which is discussed by the various translation theorists and professional translators is considered to be a highly controversial issue. Preserving the content of the source text which is enveloped by the cultural colour requires a thorough understanding of both the source text and the target text linguistically, semantically and syntactically. Considering these features in addition to adopting the appropriate method of translation may lead to producing an approximate translation equivalence. Therefore, the process of translation needs a professional mediator who looks at the matter from the different angles that will help in creating an accurate rendering for the source text.

Chapter Three

Methodology

Chapter - III

Methodology

3.1. Introduction

This study is conducted to investigate the problem of non-equivalence at word and above word levels by carrying out a thorough analysis of the renditions of these aspects. Some of the translators of the targeted elements may belong to a cultural environment that differs from that of the writer of the original text. In the current study, an investigation of the strategies adopted by the translators will also be considered to evaluate to what extent the translation is precise and adequate and suggesting the most appropriate strategies with reference to the context and the cultural background of the translated element. Furthermore, the study focusses on the translators' back ground and culture and how it affects their translations through analysing the aspect under study with reference to the translator's culture.

3.2. Data Collection

Concerning data collection procedures, many methodologists argue that it is the type of the research that determines the procedures of dealing with the data to be studied. Seliger and Shohamy (1989) state that "certain procedures are appropriate for certain designs, purposes and contexts." (p. 194)

In conducting this study, around hundred Arab short stories were selected with their English translations. The writers of these short stories belong to different Arabic origins such as: Yemen, Egypt, Morocco, Palestine, Libya and Tunisia. The translators of the selected short stories may also belong to a cultural environment different from that of the original text writer. Being concerned with the problem of non-equivalence, non-equivalent elements at both, word level and above word level, were extracted from the select stories. As for non-equivalents at word level, they were

classified into eleven categories according to Mona Baker's classification of non-equivalence. Non-equivalents above word level, on the other hand, are classified into idioms, fixed expressions and phrasal verbs. As a result, chapter four which is mainly concerned with analysis and discussion is divided into two sections: *Non-equivalence at word level* through which 11 items were analysed and discussed and *non-equivalence above word level* through which 10 idioms and fixed expressions and 12 collocations were studied, discussed and analysed with translations. The translations of the elements to be studied here are analysed and discussed with reference to the context, the culture of both the writer and the translator and the various monolingual and bilingual Arabic and English sources to find out to what extent the translation was precise and adequate and how the translators' culture influences their translations. It shall be noted here that the Arabic texts under study were transliterated into symbols that are credited by the Orientalists Conference in Stockholm in 1898. These symbols are included in Khūsi's book *The Art of Translation*. (2000, p. 18)

The Arabic texts, its translation, the title of the story, the name of the writer and the name of the translator are all listed in the table below:

No	Title of story	Writer	Arabic Text	Translator
1	The Child Discovers that the Key Looks Like an Axe	Ghassan	<u>عجزت عن اقتناء شقيقى.</u>	Barbara Harlow and Karen E. Riley.
2	The Slope	Ghassan	أي أستاذ <u>قدير</u> يعرف كيف يشغل حصته دون كتب.	Barbara Harlow and Karen E. Riley.
3	The Harvest of the Bad Times	Ahmed Ali Al Hamadani	<u>ربت</u> سعدان على رأس حماره	Shirin
4	The Shore	Ghassan	كان الوقت <u>عصر</u>	Barbara Harlow and Karen E. Riley.

5	The woman who Jumped in the Brightness of the Sun	Hassan AL-Lawzi	حتى ترجع عن <u>غيها</u>	Shirin
6	Abu al-Hasan Ambushes an English Car	Ghassan	كان خاله في الوعر	Barbara Harlow and Karen E. Riley.
7	Abu al-Hasan Ambushes an English Car	Ghassan	ليس ثمة وقت للتكلم عن <u>الذنوب</u>	Barbara Harlow and Karen E. Riley
8	The Days	Taha Hussein	إذا فرغ من <u>صلاة الصبح</u>	E. Naguib
9	A Tray from Heaven	Yusuf Idris	لا يجدون <u>بهيمة</u> فطسى	Ronak Husni&Daniel Newman
10	The Days	Taha Hussein	ولا بال <u>أولياء</u>	E. Naguib
11	Excerpt from the Book of the Dead	Ibrahim al-Faqih	عاش طوال حياته <u>ورعا</u>	Ronak Husni&Daniel Newman
12	A complement to another face	Ahmed al-Hamadani	أجلوكم عن هذه القرية عن بكرة <u>ابيكم</u>	Shirin
13	The Harvest of the Bad Times	Ahmed al-Hamadani	انسان بلحمه ودمه يتوسل الى حمار	Shirin
14	The Steed that lost its sound	Ahmed al-Hamadani	لقد بلغ السيل <u>الزبي</u>	Shirin
15	Grandmother Anna	Ahmed al-Hamadani	تقاطروا من كل حدب و <u>صوب</u>	Shirin
16	May Allah Help Him	Ahmed Al-Saeed	اسرائيل <u>ناوية</u> على نية <u>كبيرة</u> .	Shirin
17	The Thief and the Dogs	Naguib Mahfouz	أنتما تعملان لهذا اليوم <u>ألف حساب</u>	Trevor Le Gassick
18	Excerpt from the Book of the Dead	Ibrahim al-Faqih	<u>عقد ما بين حاجبه</u>	Ronak Hosni & Daniel L. Newman
19	The Thief and the Dogs	Naguib Mahfoodh	وفي <u>غمضة عين</u> انطوى	Trwevor Le Gassic, M. M. Badawi
20	Excerpt from the Book of the Dead	Ibrahim al-Faqih	<u>أن يأخذه على حين غرة</u>	Ronak Hosni & Daniel L. Newman
21	The Fisherman and the Jinni	Arabian Nights	<u>ارتعدت فرانصه</u>	
22	The Child, his Father and the Gun go to the Citadel	Ghassan	قد <u>أندبر أمرى</u> هناك	Barbara Harlow and Karen E. Riley
23	The Child, his Father and the Gun go to the Citadel	Ghassan	<u>الرجال الشرفاء</u>	Barbara Harlow and Karen E. Riley

24	Abu al-Hasan Ambushes an English Car	Ghassan	ارادت ان توجه سوآلا	Barbara Harlow and Karen E. Riley.
25	The child, his father, and the gun go to the citadel	Ghassan	تعاهد مع المزارعين وأعطى كلمته	Barbara Harlow and Karen E. Riley
26	The Woman and the Three Old Men	Arabian Nights	<u>تفضلوا بالدخول حتى</u> أقدم لكم الطعام	Catholic Jesus Print
27	Yasmin's Picture	Hanan al- Shaykh	<u>وقد كحلت عينيها لأول</u> <u>مرة</u>	Ronak Hosni & Daniel L. Newman
28	Abu al-Hasan Ambushes an English Car	Ghassan	كانت ام الحسن تنشر غسيلا	Barbara Harlow and Karen E. Riley.
29	The Golden Bird	Mohammed Khalid Ramadan	<u>قال للتاجر أستودعك الله</u>	Yousef Salah Al-Hajjar
30	A complement to another face	Ahmed al- Hamadani	<u>نشف ريقه</u>	Shirin
31	Arabian Nights		<u>سافنتي المقادير الى هذا</u> <u>المكان</u>	Catholic Jesus Print
32	Abu al-Hasan Ambushes an English Car	Ghassan	حدجته بنظرة قاسية	Barbara Harlow and Karen E. Riley.
33	The Sacred Tree	Muhammad al-Zafzaf	<u>تشمخ الشجرة فوق</u> مرتفع أرضي بني اللون	Ronak Hosni & Daniel L. Newman

3.3. Analysis Procedures

In the current study, the targeted non-equivalent elements are to be included here together with their English translations, and transliteration according to the system set by the Orientalists Conference which was held in Stockholm in 1898. Being a qualitative research, the researcher tries to carry out conducting this study pursuing the method adopted by Seliger and Shohamy (p. 121-123) that is summarised in the following points:

- Defining the phenomenon to be described.

- Using the qualitative method for data collection which were gathered from different sources and references.
- Searching and finding out the specified questions of the research that match the data collected.
- Validating the findings by using a variety of methods in collecting data.

Here is a thorough discussion clarifying the above mentioned points so as to give a clear view of the procedures to be carried out.

Non-equivalent aspects that occur in the targeted select short stories and that will be the focal point of this study are underlined in both: the original Arabic text and the text that matches them in the translation in order to indicate that they will be on focus in this study. The above mentioned non-equivalent aspects will be discussed and analysed from different angles.

First of all, a convincing view will be illustrated to give a clear evidence that those aspects under study belong to the types of non-equivalence intended in this study. Secondly, the study will investigate the strategy which was pursued by each translator in translating those aspects. This will be done by referring to the different strategies used in the process of translation and which are included in the previous chapter. What follows, a thorough analysis of the translation will be carried out to find out to what extent that translation is accurate and appropriate. This analysis will be done according to the various monolingual and bilingual dictionaries in addition to various Arabic and English lexicons. Moreover, the evaluation of the translations accuracy and appropriateness needs to consult a native English speaker whose interest is closer to cultural expressions such as idioms, metaphors, collocations ...etc. because I am, the researcher, a non-native speaker. On the basis of that discussion and analysis, the translation may be judged to be more accurate and

appropriate and, therefore, the strategy used in that translation might be recommended in translating similar aspects. This will be elaborated in the next chapter which will give more details of the findings of the analysis in addition to including some recommendations to be adopted in translating non-equivalent aspects.

The present study will be conducted through adopting the procedures listed below:

1. Going through the original text and determining the aspects to be analysed in the study (i.e. non-equivalents).
2. Identifying these aspects that are selected from around forty Arab short stories and their English equivalents. The Arabic text with its English rendition is shown with their transliteration.
3. Reading and comprehending the translations of the targeted texts and discussing them in context, then comparing them with the context of the original text elements.
4. Referring to different interpretations and explanations in various Arabic and English sources (lexicons) to elicit the exact indications of the Arabic text and then compare them with their English translations. According to this, the adequacy of the translation will be evaluated.
5. Classifying the criteria upon which the choice with non-equivalent aspects is based. The criteria chosen was in accordance with Mona Baker's classification of non-equivalence. Then, determining the strategies adopted by the translators in transferring those Arabic non-equivalents.
7. Comparing the cultural contexts of both the original and the target text to find out to what extent the contextual meaning is conveyed appropriately.
8. Clarifying the matter of cultural interference in the production of the translator.
9. Stating the meanings of both texts with reference to the context they occur in.

6. Based on the above manner and according to the analysis carried out, the most frequently used strategies will be determined and to what extent those non-equivalent elements are translatable. A pilot study was conducted so as to apply these procedures and find out if they will do in carrying out the current study.

Based on the analysis of the data collected, there are five translation strategies included: 1) literal translation; 2) translation by a more general word (superordinate) 3) translation by a less expressive meaning; 4) translation by paraphrasing; 5) translation by translation using loan words from the source text with explanation. Some of these strategies are included in Baker's book *In Other Words* to be used by professional translators.

The list below shows the types of non-equivalence which are included in the study with an example for each one. The examples that are selected here are not part of the data collected in this research and their translator is an anonymous one:

a. Culture-Specific Concepts.

Source language text: فلم تجدوا ماء فتيمموا صعيدا طيبا.

Transliteration: falam tajidū mā'an fatayamamū ṣa'īdan ṭayyiban.

Target language text: (*and can find no water - then take resort to pure dust.*)

The word فتيمموا in the Arabic text above is undoubtedly concerned with the Islamic culture. Albaghawī and Ibn Kathīr interpreted the word فتيمموا as go and resort to clean pure dust. According to this interpretation, it can be noticed that the translation above looks to have captured the intended meaning of the source text. Therefore, translation by explaining in such cases looks to be a suitable strategy.

b. The Lack of Lexicalization of the Source-Language Concept in the Target Language.

Source language text: فلما أسلما وتله للجبين.
 Transliteration: falammā aslamā wa tallahū liḷjabīn.
 Target language text: (and he dashed him upon his brow.)

Mas'ūd in his Arabic-Arabic dictionary stated that the verb تَلَّ (talla) means *to throw down on the neck and cheek*. Al-Mawrid did not include this with its intended meaning in the text which indicates that it is not lexicalized in English. Al-Baghawi in his exegesis indicated that تَلَّ means *to throw him down on the ground*. He also stated that Ibn Abbās explained it as *to prostrate him on his forehead*. In *Longman Dictionary of Contemporary English* the word *dashed* which is used in the translation above is explained as *to throw or push something violently against something*.

According to the discussion above, it can be inferred that the translator used the literal translation. Moreover, he did not give a more suitable word for the word تَلَّ which makes it ambiguous for the target language reader.

c. Differences in Expressive Meaning between Arabic and English

Source Language Text: ومن الناس من يعبد الله على حرف.
 Transliteration: wa min annāsi man ya'budullāha alā ḥarfin.
 Target language text: (And from the people there is he who serves God nervously.)

Ba'lbaki and Mas'ūd stated that the word حرف means "edge, border, margin and rim," while Najīb indicates that it means "borderline (between belief and unbelief)." Albaghawī in his exegesis points out that most of the Mfasserīn (exegetes) said that the word حرف in the Qur'ānic text above means *doubt or uncertainty*. According to this illustration, it is found that the translation above did not match the

exegetical interpretation and therefore, it will not convey the intended meaning appropriately.

d. The Source-Language Word is Semantically Complex.

Source language text: وبينهما حجاب وعلى الأعراف رجال.

Transliteration: wabaynahumā hijābun wa ‘ala al’a’rāfi rijāl.

Target language text:

And there will be a veil between them. And on the Elevations will be certain men.

The word حجاب denotes different indications in Arabic which makes it more considerable in the process of translation. Mas‘ūd stated that the word حجاب *hijāb* means *what someone conceals himself with* or *what hinders two things to find access to each other*. Ba‘lbaki (1995) gave various meanings to it; these include *veil, screen, cover, curtain, partition, division and divider*

As for Albaghawī, he interpreted it as the wall which is between Paradise (*Al-Jannah*) and Hellfire (*Annār*) or that which separates people in Paradise from those in the Hellfire. Then he indicated that it is the wall which Allah refers to in another place of Sūrat Al-Hadīd When He The Almighty says فَضْرَبَ بَيْنَهُمْ بِسُورٍ لَهُ بَابٌ. *So a wall will rise up between them which will have a door in it.* (57, P. 13) Ibn Kathīr illustrates it as the wall which prevents those who are in the Hellfire and makes them unable to come to Paradise.

The strategy used in the translation above in translating the word حجاب is the literal translation. Using the word *veil* for translating it without including any explanation of what the Quran intends makes it very ambiguous to be understood by the target language reader (TLR).

e. English Lacks Specific Term (hyponym)

Source language text فقال لهم رسول الله ناقة الله وسقياها.

Transliteration: faqāla lahum rasūlullāhi nāqatallāhi wa suqyahā.

Target language text: *and God's messenger told them: [Here is) God's she-camel; give her its day to drink.*

The word ناقة in the text above is one of the hyponyms of the superordinate camel. The lack of direct equivalence for such hyponyms in English creates a difficulty in translating them. While the word *camel* in English is a general concept for this known kind of animals, Arabic has more than one hyponyms for it such as *annāqah*, *alhejin*, *alzā'ina* etc. The Arabic-English dictionaries included that the word ناقة *nāqah* means *she-camel*, however, the English-English dictionaries did not include the word *she-camel* which indicates the lack of one-to-one equivalence for the word ناقة in English. ناقة as stated in various Arabic dictionaries and exegeses indicates the female camel which is translated in the above text as *she-camel*. I think that adding the feminine pronoun *she* to the word camel by the translator will make it clear for the reader that it indicates the female camel.

3.4. Data and Text Analysis

There are various techniques that can be applied in analysing data. These techniques differ according to the type of the research i.e. these techniques are obtained from qualitative, quantitative, descriptive, correlational, multivariate and experimental research. (Seliger and shohamy, p. 201) They also indicate that the technique of analysing the data relied on the problem of the study, its nature, the type of the data and the design selected to carry out the investigation. In this study, data analysis has been carried out by referring first to the meaning of the aspects of study through consulting Arabic and English references in addition to finding out about the

translators' cultural backgrounds so as to elicit to what extent the translation was appropriate, what strategies the translators utilised, how the translators' culture interfered in the production in addition to suggesting suitable strategies in case of inappropriateness.

Chapter Four

Data Collection and Analysis

Chapter - IV

Data Collection and Analysis

4.1. Introduction

The short story is a known genre in the Arabic literature due to severe conflicts and battles in the history of Arabs. The translation of some of those Arab stories and tales is the first step in developing them and making them famous and one of the main literary forms among the other fictional writings. Among those famous short stories that are translated *Kalila wa Dimna* and *Alf Laila wa Laila* (One Thousand and One Nights) could be mentioned. Various versions of the latter crystallized from Sanskrit *and Persian models in the tenth century*. It is through translation that the Arabic literature became a point of interest for those who are interested in the area. A lot of Arab short stories were translated into English by translators who sometimes might not be of the members of the Arab culture. Generally speaking, the Arab short stories genre became clear to the none-Arab reader though there might be a kind of loss of some aspects of the translated text. This is the point that will be discussed here.

In the Arab short story, the writer may invoke some cultural issues which can be shown by using some specific cultural terms or expressions that needs to be understood by the translator and not superficially present the real and the hidden meaning intended by the writer especially when the cultural grounds of the writer and the translator are not the same. These terms and expressions may be considered as a case of non-equivalence based on Mona Bakers divisions of non-equivalence i.e. they may not have exact matching expressions in the target language to render their exact intended meaning. Therefore, their translation needs not only to find their dictionary

equivalents, but to find at least an approximate equivalence for them to give their message that the source text writer intends to convey.

4.2. Non-equivalence as a Problematic Issue

One of the most controversial and argumentative matters that pose an inevitable deep discussion among translation theorists is the problem of non-equivalence. It is mostly agreed that there is no absolute equivalence and that achieving a complete equivalence is not possible. Non-equivalence means the lack of a direct equivalence in the target language for a phrase or a word that occurs in the source language. (Baker, 1992)

Here, a number of non-equivalent aspects will be selected from different Arab short stories which are translated by different translators (Arab and non-Arab). Those aspects will be analysed referring to various Arabic dictionaries so as to get their exact meaning in the source text. The translations of these aspects will be investigated, so that it can be clarified that the translation is appropriate or not and what translation methods might be most appropriate in conveying their approximant hidden meaning intended by the source text writer. The source text, its transliteration and its translation will be given followed by a detailed analytical clarification.

4.2.1. Non-equivalence at Word Level

Equivalence is one of the most important concepts in translation studies. This concept can appear in different levels among which is the word level which is considered to be the lowest level. In the process of translation, translators are not normally concerned with adopting word-for-word equivalence. However, this point will arise as the focal one to be discussed.

The majority of language theorists state that the smallest unit in any language is the word. Baker (1992) for example highlights that the word is the smallest unit of

language that one expects to have a correspondent and individual meaning. The problem that arises here is that a word may give various indications that may lead to creating complexity in dealing with it related to the process of translation.

As cited in Baker's (1992), Cruse draws attention to the meanings of words and utterances that work together in producing the overall meaning of the text. He distinguishes four types of them: expressive meaning, presupposed meaning, propositional meaning, and evoked meaning. Expressive and propositional meanings have been discussed and meant to indicate different norms. Brata (2010) stated that propositional meaning linguistically belong to the area of formal equivalence. When the source language is clear and accurate for the translator, he tends to choose the appropriate lexical item. Therefore, the propositional meaning is mainly related to the area of linguistics. Expressive meaning, on the other hand, is related to the social domain that is connected to the dynamic equivalence. In this case, the translator relies on the naturalness of the SL to choose his lexical items. (p. 123) In case of collocations or fixed expressions, the presupposed meaning can be noticeable since they entail a previous understanding of their indications. Evoked meaning, on the other hand, can be identified in dialectical texts or can be obvious according to the register variation in a certain discourse context. Therefore, recognising the indication of a word in a certain system and pursuing an appropriate strategy for dealing with it, as non-equivalence, is fully related with understanding both semantic and lexical fields of a language.

Being the focal point of the study, a concern was directed to the most common types of non-equivalence. Baker (1992) has conducted deep and constructive discussion that is apropos to the issue of non-equivalence. Through such display of the topic, one could take the categories of non-equivalence that are classified by

Baker as key points to analyse those translated texts that include such items. Here is a list of those types suggested by Mona Baker in addition to giving a detailed illustration for each:

4.2.1.1. Culture-Bound Aspects

Culture-specific terms refer to those which lack equivalents or used in a different positions in the target text as a different cultural system. Hence, they pose difficulty in translating their meanings and functions from source language into target language. It is included here that the source language may contain words whose conceptual meaning does not exist in the target language and culture. These culture-specific concepts that are discussed here can be, intelligibly, noticeable in contexts related to religion, types of clothes, food and in various social customs. Here is a list of some words and expressions that represent cultural-specific terms and that cannot be transferred into any other language without having deep knowledge of their implied meanings:

- * sa'īdan ṭayyiban: clean earth that is used to get purified for prayer in case of lack of water.
- * Mlokhīyeh: A kind of green leaves that are cooked.
- * Na'īman: A word said to someone who got his hair cut to express congratulation.
- * Ala ra'sī: People use this expression if someone asks them to do or get something for them to mean *completely willing to do it*.
- * Hayhata: You say this word if you want to tell someone that something is difficult or impossible to happen.
- * 'qīqa: food that is served in honour of a new born.

4.2.1.2. Lack of Lexicalization of the Source-Language Concept in the Target Language

It is undoubtedly possible to find a concept that is known in the culture of the target language whose meaning matches the meaning of another word in the original language, but there is no specific lexis exists in the receptor's language that matches the source language lexis. That is to say, the source language word may not be lexicalized in the target language. (Baker, 1992, p. 21) The list below gives examples of terms that exist in Arabic language, but not allocated for them in the target language, that is to say they are not lexicalized in English language:

- *shaqīq*: means someone's brother through both father and mother, i.e. both brothers have the same father and mother.
- *Istasqā*: pray for water, ask for water and invoke God for rain. This Arabic word is categorized as not lexicalized in English since it does not have a direct lexeme to signify it.
- *'asbāt*: In Arabic, this word indicates the offspring of the sons who are related to someone's daughter, that is to say the sons and the daughters of someone's daughter.
- *qurū'en*: means the menses-free period.

4.2.1.3. The Source-Language Term is Semantically Complex

It is not only the sentential structure in any language that can, occasionally, express a complicated meaning, however, a single utterance that may have only one morpheme can sometimes indicate a very complex range of indications. This is one of the most common problems in the process of translation since they are hard to transfer from one language to another. In this sense, the complexity emerges since these words may denote a semantically complicated concepts that do not exist in English. The Arabic word *ṣirām*, for instance, refers to collecting dates from a palm tree before

getting mature. These type of trees are abundantly available in the Arabian which are related to the culture. Similarly, the religious word *ṭahārah* in the Arabic context denotes many indications such as “virtue, purity, cleansing, cleanness, cleanliness, chastity, righteousness, virtuousness, decency, chastity” ... etc. This concept is complicated and can refer to a process that is specifically related to religion which is *ablution* “*washing with water before prayers*”. It also means cleaning any material in addition to the body.

Bolinger and Sears (1968) point out that the source language may have a word that can be semantically complex which poses a translation problem. The complexity of a word can be considerably noticed we come up with them while translating them into a language that does not contain an equivalent for them. Such words abundantly exist in Arabic. For example, the word *zakat* which linguistically means ‘purify ones property’ and ‘to make something increase.’ According to the Islamic culture, this term refers to a meaning that is related to charity. Therefore, translating such terms involves deep understanding in Islamic culture since dictionary equivalent may not give the exact intended meaning of the word. Here is a list of more terms that are semantically complex:

1. *Kataba alkitab* which literally means ‘*wrote a book*’. In Arabic this expression shows that ‘they officially had marriage agreement.’
2. *Aqiqah*: the parents of a new born baby slaughter a sheep and invite relatives a week after getting birth. This event is called *aqiqah*.
3. *Eddah*: When a woman is divorced or her husband has died, she compulsorily stays at home and should not marry another man for a specific period of time. This period of time is called *eddah*.

The above Arabic words represent examples of semantically complex words that do not have equivalents in English which poses a problem while translating them.

4.2.1.4. The Source and Target Languages Make Different Distinctions in Meaning

One of the kinds of non-equivalence that Mona Baker stated is to come up with some words whose distinctions in both the source and the target language are not the same. In Arabic, for example, the words *muzn* and *ghaym* both give the meaning of *cloud* but with different distinctions. *Muzn* refers to the cloud that is expected to produce rain while the word *ghaym* is usually used to refer to the cloud that will not produce rain. These distinctions are not implied in the word *cloud* which gives general indications. Translating such Arabic words may lead to misinterpretation depending on the translator's background of the source text culture. English language also has different names for different types of clouds such as high-level clouds which include different types, mid-level clouds which also has different classification and low-level clouds that can be classified into different kinds. The various types in English give different indications than those in Arabic. In Arabic they indicate prediction for rain whereas in English they are classified according to their colour and heaviness. Therefore, translating a type of cloud in Arabic using one of the types available in English may lead to producing inappropriate translation.

4.2.1.5. The English Language Lacks a Superordinate

The absence of a hyponym in the target language that matches a specific one in the source language is one of the criteria on which the selection of non-equivalent aspects in the current study is based. It is one of the types of non-equivalence which are established by Mona Baker. Thakur (1999) illustrates the distinction between the terms *superordinate* and *hyponymy*. He stated that 'if the meaning of one word

includes the meaning of another word, the meaning relation between such words is known as hyponymy. In such case, the word which has a wider meaning is known as a superordinate word ...” (p. 41) In the translation process, translators may encounter such problem which, in turn, may lead to inappropriate or imprecise rendition of the source text. Baker also assures that “the target language may have specific words (hyponyms) but no general word (superordinate) to head the semantic field.” (p. 22) A S Hornmby In *Oxford Dictionary of Current English* says the word superordinate is defined as “a word with a general meaning that includes the meanings of other particular words.” For example, the word البرّ in Arabic is a general term (superordinate) that implies different hyponyms (specific terms) each of which implies a different indication. In Al-Qāmūs Al-Muhīṭ it implies *maintaining close relations with relatives, obedience, being truthful, charitable etc.* Najīb also states some specific terms that can come under the term البرّ *albirr* such as *righteous deed, uprightness, piety, charity and dutifulness.*

Albaghawī interpreted the word البرّ as الطاعة *alṭṭā'ah* that is, the obedience of God in doing all those good deeds, whereas Al-Zamakhshari puts it as the abundance of doing good deeds and charities. Accordingly, it can be inferred that using one of the hyponyms while translating the general term in the ST may not give a clear indication of the message of the ST. The word ثيب *thayyeb* in Arabic also represents a superordinate that does not exist in English. This word refers to a woman who is separated from her husband either as a result of death or by divorcing. In English, hyponyms for this term can be found, but not a general term that gives a perfect equivalent to that of the source language.

4.2.1.6. The Target Language Lacks a Specific Term (Hyponym)

Baker (1992) confirms that “languages tend to have general words (superordinates) but lack specific ones (hyponyms).” (p. 23) Many examples of this type of non-equivalence will be given here. To be more intelligible this extract from an article written by Amīra Kashgari clarifies things better. (2011, p. 55)

The word [jamal] *camel*. Its hyponyms include the following terms: *nāqah* which means a she-camel and *jamal* which means a he-camel. *Ibel* is the Arabic plural for both male and female camels. *ba'īr* is a singular word for both male and female camels. *higin* is a plural form for race camels, *gu'ūd* is a young camel till the age of six, and *zā'īna* is a riding camel. In translating these hyponyms into English, the general word is used supplemented by adding a description to convey the precise meaning.

According to various Arabic dictionaries, it is found that the word rain in Arabic has several hyponyms which are not found in English. For example, *hattān* means light rain, *tal* means fine rain, *wābil* means heavy rain, or torrential rain. The word هتن is explained in Mukhtār Al-Sehāh, Al-Mo'jam Al-Wasīṭ and Al-Rā'ed as the light successive rain which sometimes increases and sometimes decreases. Some Arabic dictionaries such as Al-Mo'jam Al-Wasīṭ and Al-Muḥīṭ in addition to various exegetes such as Al-Qurtubi, Al-Zamakhshari and Albaghawī stated that the word وابل indicates the heavy rain with great drops. The previous mentioned dictionaries as well as exegetes agreed in explaining the meaning of the word طل as the light rain with small drops.

English is also a language that contains a large number of words that represent hyponyms. The word house, for example, implies various hyponyms which are difficult to find exact equivalents for them in Arabic. For instance, *lodge*, *hut*,

cottage and mansion are all referred to in Arabic by using one term. The words vault, bounce, leap and spring are also considered to be hyponyms for the word jump. Lack of an equivalent for such words in some languages creates a lot of confusion while transferring them into a target language.

4.2.1.7. Differences in Physical or Interpersonal Perspective

Physical perspective is concerned with the relationship of people with one another and or their relation with a place. Some pairs of words such as take/bring, come/go, depart/arrive, here/there are expressed in relation with the physical perspective i.e. they do not replace each other in some contextual situations. If someone is presenting his daily routine in a school class room, it is appropriate to say *I come to school at 7* not *I go to school 7*. People who are involved in a conversational situation may show different perspectives which in turn indicates the relationship between them. The word give, for example, has about five different meanings in Arabic. These meanings can be distinguished through the discourse the participants are engaged in. Donate, hand, bestow, give alms and give a gift are all equivalents for *give*, but expressed in Arabic by different words according to the speakers' discourse.

4.2.1.8. Concepts which Express Different Meanings in the Target Language

The process of translation involves a sound and deep background in lexical, linguistic and cultural understanding of both the source language and the target language that the translator deals with. Concerning this point, it is very important to imply here what Thakur included in his book *Linguistic Simplified Semantics* which says that a word may mean the same thing as the referent of that word which is referred to as the denotation of that word. On the other hand, a word can have an incidental meaning that we associate with it from time to time that is referred to as the

connotation of that word. He also added that ‘... the connotation of a word is unstable and compared to its denotation, peripheral to its meaning.’ (1999, p. 14-15) Baker points out that ‘... there may be a target language word which has the same propositional meaning as the source language word, but it may have a different expressive meaning.’ (Baker, 1992, p.23) She also claimed that this feature can be more noticeable in some fields more than others ‘This is often the case with items which relate to ... religion, politics and sex.’ As pointed out by some linguists, lexical differences make translation extremely difficult. In English some words are more specific in their meaning whereas in Arabic the meaning of a word may be more broadly construed and vice versa.

The difference in expressive meaning of a target language word which may have the same propositional meaning of that word in the source language is an important issue. It may lead to a problem in the process of translation. Adding an expressive meaning is easier than subtracting it, that is to say, the translator sometimes needs to add some modifying words or adverbs in case of neutrality in the target language equivalent. Based on that, it is more difficult to deal with differences in expressive meaning especially when the item in the target language is more specified than that in the source language. This issue often is more salient in the some contexts than others such as religion and politics.

According to that, the Arabic word *عصرا* for example, indicates a definite period of time related to *Asr* prayer which is considered to be a religious term. This term as shown in most of Arabic Arabic dictionaries denotes ‘the time of performing *Asr* prayer’ which is known in the religious scope as a part of the afternoon period. Based on this analysis, we can find out that the translation of the word *عصرا* as the afternoon may confuse the reader since it does not exactly convey the meaning of the

source text. Looking up the word ‘afternoon’ in the various English English dictionaries, it is found out that ‘afternoon’ is ‘the period which starts at about twelve o’clock or after the meal in the middle of the day and ends at about six o’clock or when the sun goes down’. In some other dictionaries it is stated that the word ‘afternoon’ indicates ‘the part of each day which begins at lunchtime and ends at about six o’clock’. Accordingly, it can be stated that the translator needs to add some explaining notes to produce an approximately accurate translation of such words.

4.2.1.9. Differences in Form

Giaber (2017) points out that word formation in the various languages is not the same. Arabic and English, for example are two languages whose word formation is totally different. He also states that the distinguishing characteristic of English word formation is affixation in addition to the method of abbreviation such as acronyms and short words that does not exist in Arabic. Arabic, on the other hand, depends on the root of a word to find its indication.

It is clearly noticeable that some particular word formations in the source text do not have equivalents in the target language. In English, for example, the issue of affixation creates a problem for translators while rendering such words from English into any other language. Certain words such as *womanish*, *childish*, *drinkable*, *unavoidable*, *populated* ...etc. do not have a direct equivalent in Arabic due to their specified word formation. Conveying the propositional meaning of such words into another language involves the translator to use an appropriate strategy such as paraphrasing because Arabic does not have a clear mechanism for producing such forms, otherwise, the target reader may misinterpret them. The word *unavoidable*, for instance, can be conveyed into Arabic by being explained as ‘*something that cannot be avoided.*’ Therefore, translators, necessarily, need to understand that affixes widely

contribute in making the meaning of expressions and words due to the creative use of such words in coining new expressions and words. One of the essential roles that such affixes play is that of abridging the semantic gap in the language.

In Arabic, as well, it is clearly visible that a pronoun is sometimes attached to the noun which represents one word. This connection does not exist in English which creates a translation non-equivalence due to the use of a detached pronoun with the noun it modifies in English. The Arabic word 'بيئهم', for instance, can be represented by the words '*their house*'. This matter needs a vast knowledge of the morphological patterns of both languages being mediated.

4.2.1.10. Differences in Frequency

According to Baker's notion concerning the problematic issue of non-equivalence, it is confirmed that if there are virtual identical forms in both, the source and the target languages, there may still be a difference in the frequency with which it is used. Therefore, in Arabic writing or utterance, the conjunction *and* appears much more frequently than other languages. This conjunction which has an equivalent in the target languages has sometimes to be left out from the target text since, if rendered literally, it would produce an unnatural style.

4.2.1.11. The Use of Loan Words in the Source Text

One of the problematic sources that create sophistication in the source text is the existence of loan words which poses a problem in the process of translation. Arabic is one of the languages that tend to use loan words widely leading to a translation problem. This tendency in using loan words in some languages is only done for effect, for instance because they sound nice and look elegant in the text. (Jüngst, 2008 P. 61) Such effect of loan words is often lost in the process of translating, both into the original language of the loan word or into any other

language, where a loan word bearing the same indication and meaning might not exist there. Including loan words in various languages comes as a result of the absence of equivalents for such words in the text where they are used. Rao (2018) sheds light on this point by stating that borrowing from one language to another takes place to provide a word from the source language when there word exists in the target language. It is clearly noticeable that English vocabulary expands by borrowing that is by the use of loanwords from other languages. Qreshat (2019) confirmed that English, through the course of its usage, has borrowed a large number of words from different languages such as French, German, Russian, Spanish, Japanese, and Arabic. This acquisition of words comes as a result of the extension of communication and contact between the various communities. The number of loan words that the language acquires depends on the extent of contact and communication. Currently, it can be noticed that modern English has a lot of scientific and technological as well as political and financial terminology that are commonly used by other languages. Moreover, there are a large number of English words which have been directly borrowed into Arabic such as petrol, plastic, powder, superman, diplomat ...etc.

It is very important here to open a discussion of equivalence issue being a related point to non-equivalence. These two terms are considered to the pivotal focal point since they are the essence of posing any complexity and ambiguity in the process of translation. Baker, Bollinger and Sears define a word as “the smallest unit of language that can be used by itself.” Baker also states that the first element to be considered by the translator is the word which refers that equivalence at word level comes before the other types of equivalence. Anyone who is concerned with text analysis will no doubt consider words as single elements to come to the analysis of the text as a whole. Ezzati (2016) notes that the cultural differences between countries

create new words and expressions that leads to the increase of gaps and alternations which in turn determines the identity of the thoughts and perspectives of those countries. Therefore, having deep knowledge by the translator in both the source language and the target language becomes a must. These differences in thoughts mean lack of total equivalence from source language to target language. In this case and to deal with such difficulties, the translator is supposed to pursue an appropriate strategy. (p. 105) The concept of non-equivalence refers to the lack of a matching equivalent in the target language for another word that occurs in the source language.

4.3. Discussion and Analysis

Through this section, we are concerned with investigating a number of selected items that represent a case of non-equivalence, how translators dealt with them and what strategies they pursued to give their meaning for the target language receptor. The targeted selected aspects are taken from various Arab short stories that are translated into English by translators who may not belong to the same cultural background of the source text's writer. Within this discussion, a reference to the extent of the effect of translators' culture on the process of translation will be illustrated.

4.4. Culture Specific Concepts

Cultural issues in translation are connected with the problem of understanding the texts to be translated, because in many cases the translator and the reader are not necessarily members of the same culture. Without any cultural or factual pre-knowledge, the translator will not understand a piece of information, even if it is presented to him in the most logical way. In this part, an effort is made to collect a number of those Arab culture-specific items to analyse their translations and find out the extent of the appropriateness of their rendering into English.

Source Text (1): عجزت عن اقناع شقيقي. (Kanafani, 2014, p.109)

Transliteration: ‘ajaztu ‘an ignā’i shaqīqī

Translation: “I have been unable to convince my brother.” (Trans: Harlow & Riley, 2000, p.107)

The Arabic text above is extracted from one of Ghassan Kanafani’s stories titled “*The Child Discovers that the Key Looks Like an Axe*”. A large number of words and expressions that exist in the source language which may express a concept which is known in the target culture, but it is not lexicalized, i.e. it is not allocated a target-language word to express. According to Mona Baker these aspects are classified as non-equivalent aspects.

The word شقيقي ‘*shaqīqī*’ in the source text above is not lexicalized directly in English since it does not match a specific and direct equivalent lexeme in the target language. In *Al Ma’ani Al Jame’* and *Lisan Al Arab* most famous Arabic-Arabic Dictionaries, it is stated that the word *shaqiq* indicates your brother who is from both sides your father and your mother which shows that using the word ‘brother’ in the translation of the word *shaqīq* may confuse the target text reader. ‘Brother’ in Arabic carries more than one indication. It may refer to ‘paternal brother’, ‘maternal brother’ or both ‘paternal and maternal brother’. Regarding the word ‘brother’ in both Arabic and English contexts, it is noticed that ‘brother’ does not exactly clarify what the word *shaqīqī* indicates in the source text. Therefore, brother in English culture refers to a vast indication than that of the word *shaqīqī* in Arabic which implies specific meaning. Based on that, it would have been preferable here to add some explanation or the loan word *shaqīq* in addition to the word brother so as not to leave any obscurity in his translation for the target language receptor. With reference to the various dictionaries, the translator can reduce the obscurity by pursuing some other

strategy such as paraphrasing or adding notes to make it more precise transference. Having vast knowledge in the source language text will also be a great factor in producing more clarified text for the target language reader. Referring to the cultural side, it can be noted that substituting the word *shaqīqī* by the word brother in the target text indicates the cultural gap between the two languages. This gap leads to giving a meaning that is not exactly indicated in the source text.

Source Text (2): أي أستاذ قدير يعرف كيف يشغل حصته دون كتب. (Kanafani, 1987, p. 57)

Transliteration: ayu ustādhun qadīr.

Translation: A qualified teacher knows how to conduct his class. (Trans: Harlow and Riley, 2000, p. 32)

The Arabic text above is taken from Ghassan Kanafani's story which is titled *The Slope*. Ghassan is a Palestinian writer who discusses the Palestinian-related issues in his writings.

Thakur (1999) points out that the meaning of a word sometimes becomes wider in its scope which is known as widening or extension. The word allergy, for instance, which was used in the scope of medicine refers now to something that someone strongly dislikes. (p. 111) The meaning of the word *qadīr* قدير in the Arabic text above can be extended into different denotations which causes confusion for the translator to transfer it into another language. This word can denote a different expressive meaning in Arabic than that of the word 'qualified' that the translator used in his translation. This is counted and classified as one of the non-equivalent types as stated by Mona Baker. The word *qadīr* as most of the Arabic monolingual dictionaries such as Alghani, Almuḥīt and Arabic Contemporary Lexicon state that the word *qadīr* refers to someone who has unlimited power or someone who is efficient and appreciated by others. In Arab societies, this word is used to say that someone is respected and

appreciated among others. On the other hand, and in accordance to most English-English dictionaries such as Longman Contemporary English, Cambridge Advanced Learner's Dictionary state that the word *qualified* which is used by the translator refers to someone having suitable knowledge, experience, or skills especially for a particular job. Considering the terms *qadīr* and *qualified* that are used in Arabic and English texts respectively and having looked at the cultural side of both terms, it is noticed that they indicate different meanings. On the basis of the above discussion, the translator here might not provide the proper translation for the word *قدير* *qadīr* since the target language reader will capture a different image of the word than that intended by the source language writer.

To conclude, it is very important to point out that translation equivalence is a very hard matter to achieve since it depends on the text, the translator and the receptors. Whoever the translator is, the translation might lose or distort the meaning related to the original text.

The process of translation involves a sound and a deep background in lexical, linguistic and cultural understanding of both the source language and the target language that the translator deals with. Concerning this point, it is very important here to imply what Thakur included in his book *Linguistic Simplified Semantics* that a word may mean the same thing as the referent of that word which is referred to as the denotation of that word. On the other hand, a word can have an incidental meaning that we associate with it from time to time that is referred to as the connotation of that word. He also added that 'the connotation of a word is unstable and compared to its denotation, peripheral to its meaning.' (1999, p. 14-15) Baker points out that 'there may be a target language word which has the same propositional meaning as the source language word, but it may have a different expressive meaning.' (Baker, 1992,

p. 23) She also claimed that this feature can be more noticeable in some fields more than others 'This is often the case with items which relate to ... religion, politics and sex.' As pointed out by some linguists, lexical differences make translation extremely difficult. In English some words are more specific in their meaning whereas in Arabic the meaning of a word may be more broadly construed and vice versa. Accordingly, the target text gives a message that is different from that of the source text. Therefore, cultural background of the translator may lead to misunderstanding the meaning of some specific words in a context which leads to distortion in his translation.

Source Text (3): ربت سعدان على رأس حماره. (Yar Mohammed, 2008, p. 38)

Transliteration: rabata sa'dān 'ala ra'sī himārihī

Translation: Sa'adan touched its head gently. (Yar Mohammed, 2008, p. 52)

This is an extract from *The Harvest of the Bad Times*. This story is written by the Yemeni short story writer Ahmed Ali Al Hamadani and translated by Shirin Yassin Yar Mohammed who was born in Aden, Yemen but originally belongs to an Indian family. In this story, Al Hamadani discusses the unstable social situation at that time.

In the source text above, the writer used the term ربت *rabata* which is explained in most monolingual Arabic dictionaries as *to hit a person or an animal but very gently*. This is what Al Ma'ani Al Jame' Dictionary stated concerning the word *rabata*. Al-Muhit, AL-Wasit and Arabic Contemporary Lexicon monolingual dictionaries indicate that the word ربت means hitting someone very gently to relax or to help him sleep. According to Mona Baker, aspects that have different expressive meanings in the source and the target languages are considered non-equivalents. She also points out that 'There may be a target language word which has the same propositional meaning as the source language word, but it may have a different

expressive meaning. (1992, p. 23) Accordingly, it can be found out that using the expression *touched gently* by the translator to translate the word (ربت) *rabbata* has approximately given the meaning of the source text, but may not give the exact meaning intended by the original text writer. It would be appropriate if the translator used the word *pat* instead of *touch gently* since it would be closer to the target language reader's understanding and the register is very important in such cases. It can be inferred here that literal translation can do well in translating the above Arabic text. According to the contextual analysis of the source and the target texts discussed here, it can be inferred that the meanings approximately indicate the same meaning because the writer and the translator have almost the same cultural background.

Source Text (4): كان الوقت عصرا (Kanafani, 1987, p. 107)

Transliteration: kān alwaqtu 'sran

Translation: It was afternoon. (Jayyusi, 2004, p. 65)

The underlined word in the Arabic text above is taken from Gassan Kanafani's short story *The Shore*. One of the categories of non-equivalence which is stated by Mona Baker is the existence of a word in the target language which has a different expressive meaning in the source language. She states that there may be a word that exists in the target language which propositionally implies the same meaning of that word in the source language but may express the meaning differently which is an issue that may pose a problem in the process of translation. (1992, p. 17) Differences in expressive meaning as stated by Mona Baker (1992) may be clearly noticeable or it may be confusing. It is an important issue to pose a problem in the process of translation in some given contexts. Adding expressive meaning for a specific word or expression is usually easier than to being left out. (p. 23) Based on that, it is more difficult to deal with differences in expressive meaning especially

when the item in the target language is more specified than that in the source language. This issue often is more salient in the some contexts than others such as religion, literature and politics.

The term *asr* as shown in most Arabic-Arabic dictionaries such as Alghani, AL-Muhīṭ and AL-Wasīṭ denotes ‘the time of performing *asr* prayer’ which is known in the religious scope as the part at the end of the day time. Clarifying the time of *asr*, Abdalati states that it is the period of time that begins after the period of noon prayer completes and extends to sunset. Based on this analysis, we can find out that the translation of the word *عصرا* as *the afternoon* may confuse the reader since it does not exactly convey the meaning of the source text. Looking up the word ‘afternoon’ in the various English-English dictionaries, it is found out that ‘afternoon’ is ‘the period which starts at about twelve o’clock or after the meal in the middle of the day and ends at about six o’clock or when the sun goes down’. In some other dictionaries it is stated that the word ‘afternoon’ indicates ‘the part of each day which begins at lunchtime and ends at about six o’clock’. It can also be inferred here that the word *عصر* is totally related to the culture of Muslim society which might not be fully known in its deep meaning for the translator. This may lead to a mismatch in transferring a text from one language to another. Accordingly, it can be stated that the translator needs to master the exact meaning of the original word and accordingly pursues an appropriate strategy in rendering the meaning of such words into another language. Having analysed the Arabic text and its translation above, it is revealed that the target reader will get a different view of the time of *asr* prayer which is performed by Muslims. According to that, Muslim daily regulations will be misunderstood as a result of the impreciseness of that translation resulted in the cultural gap between the writer and the translator.

Source Text (5): حتى ترجع عن غيها (Yar Mohammed, 2008, p. 57)

Transliteration: hattā tarji'a 'an ghayihā

Translation: Until she has changed her mind (Yar Mohammed, 2008, p. 87)

The Arabic text to be analysed here is an extract from a Yemeni short story entitled *The woman who Jumped in the Brightness of the Sun*. This story was written by the Yemeni short story writer Hassan AL-Lawzi and translated by Shirin. Literary writings often include expressions that may create complexity for translators to reveal their exact meaning. The word غيها in the Arabic text above is explained in most Arabic-English dictionaries such as Al-Mawrid and Elias as 'to stray from the right path' or 'to deviate from what is right'. Monolingual dictionaries such as Lesa Alarab state that the word الغي is related to misguidance and to one who deviates from the right path and mostly do with acting negatively that may lead to corruption. These contextualized indications need to be perceived by the translator to at least give their approximant equivalent in other languages. According to this, the Arabic text حتى ترجع عن غيها implies a wider indication than that revealed by the translator. The idiomatic expression 'change one's mind' is explained in Merriam Webster and in the free dictionary as 'to change one's original opinion, choice or plan' or 'to change one's decision about something'. Based on that, using this idiomatic expression by the translator as an equivalent for the Arabic text above has only partially conveyed the meaning of the source text since the translator did not refer to the specificity of the word غي. In this case, translating by using explanatory notes can do well than using the idiomatic expression *change her mind*.

Having recognized that the word *ghayihā* is used among Arabs to indicate something different than that indicated by its translation *changed her mind*. So, cultural context in which the word *ghayihā* is used does not match that in which the

phrase *change her mind* is used. Based on that, it can be stated that translators should first consider the cultural side of both the source language and the target language.

To conclude, cultural backgrounds of both the writer and the translator can produce a good target text if they match each other. Different cultural backgrounds may sometimes lead to misinterpretation.

Source Text (6): كان خاله في الوعر (Kanafani, 2014, p. 58)

Transliteration: kān khāluhū filwa'ri

Translation: His uncle was out in the fields. (Harlow & Riley, 2000, p. 75)

The Arabic text above which is taken from a short story written by the Palestinian writer Ghassan Kanfani whose writings touch the real situational and environmental context of his native land. The story is entitled *Abu al-Hasan Ambushes an English Car* and it is translated by Barbara Harlow and Karen E. Riley.

Translating a word with a specific meaning with an equivalent that bears a wider indication may lead to misunderstanding the text by the target language receptor. In this case, the translator has to pay more attention to the specificity of the term to be translated. Looking the word وعر up in the various dictionaries, it is noticed that the word refers to a barren area or bad lands. This specific characteristic of the area is also known among Arabs since it belongs to standard Arabic and commonly used in Arabic societies.

The translator transferred the word وعر into English by using the lexical item *field* which only partially conveys the source text intended meaning being a term with a wider indication and not a specific one as that of the source text. Producing accurate translation involves comprehending the contextual meaning of the source text otherwise the receptor will receive a message different from that of the source text. This gap that is created in the process of translation can be reduced by pursuing

another strategy such as explanation or paraphrasing to avoid any confusion that a target reader may face.

Source Text (7): ليس ثمة وقت للتكلم عن الذنوب (Kanafani, 2014, p. 65)

Transliteration: Laysa thamata waqtun litakalumi 'an adhnūbi

Translation: No time to talk about the blame. (Trans: Harlow & Riley, 2000, p. 80)

The text to be analysed here is also an extract from one of Ghassan Kanafani's short stories which is titled *Abu al-Hasan Ambushes an English Car*. In this extract the writer, through one of his characters, intends to say 'there is no more time to talk about the bad deeds and sins.' The Arabic underlined word in the Arabic text above الذنوب which is the plural form of the word ذنب is explained in most dictionaries as *offense, fault, misdeed, crime and guilt*. In *Arabic Language Contemporary Lexicon* and *Lesan al-Arab Arabic-Arabic dictionaries*, the word ذنب is illustrated as an illegal action that involves a punishment for its committer. Therefore, those who commit such misdeeds are often blamed by the members of the society they live in.

The word *blame*, which is used by the translator as an equivalent for the word الذنوب, is referred to in many English dictionaries as *to say or think that someone or something did something wrong or responsible for something bad happening*. Based on that, it can be inferred that using *the blame* by the translator as a noun may give an approximate indication for the Arabic text which creates some confusion for the target reader. If the translator tended to use the word misdeeds for example or sins which are dictionary equivalents, it would be more appropriate and precise for the target language reader. So, caring about the semantic side in the process of translation is pivotal to produce good transference. Culturally, each of the two texts above refer to a different indication according to the cultural medium in which the term is used. This

point may be problematic if the cultural backgrounds of the writer and the translator are gapped.

Source Text (8): إذا فرغ من صلاة الصبح (Naguib, 2001, p. 166)

Transliteration: 'idhā faragha min ṣalāt 'aṣubhi

Translation: After finishing the Morning Prayer (Naguib, 2001, p. 167)

The Arabic extract above is taken from a story written by the Egyptian writer Taha Hussein and translated by E. Naguib.

It is common that languages tend to have general words (superordinates) but lack specific ones (hyponyms). Culturally, Arabic has many specific words (hyponyms) for which English has no one-to-one equivalents. For example, many hyponyms in Arabic refer to the times of the day and prayers. Most of these words are based on the prayer times for which English has no equivalents, e.g. الفجر *alfajr*, الظهر *alzuhr*, العصر *al'asr*, المغرب *almaghrib* and العشاء *alishā*.

The word (صبح) in the text above is related to the time of *subuh* (early morning) praying which might be considered as a cultural-specific term. Abdalati (1970) figures out that *ṣalāt 'aṣubhi* refers to the early morning prayer which may be offered any time after the dawn and before sunrise, a total period of about two hours. (p. 58) Almaleki and Abdullatif (1997, p. 81) state that *ṣalāt 'aṣubhi* indicates the dawn prayer which is confirmed by most Arabic-English dictionaries. Based on the detailed statements above, it is clearly viewed that the word *صبح subuh* when accompanied with the word *prayer* denotes a specific indication in the Arabic culture which is a period short of time that covers the two hours before sunrise. The word *morning*, on the other hand, is illustrated in the various English-English dictionaries as '*the early part of the day between dawn and noon*'. In Cambridge Advanced Learner's Dictionary the word *morning* is explained as '*the part of the day from the*

time when the sun rises or you wake up until the middle of the day or lunchtime'.

Accordingly, the word *morning* expresses different cultural significance based on the context it occurs in.

The translator of صلاة الصبح in the text above did not consider the cultural gap between the two contexts stating only the dictionary equivalent of the word *morning* without clarifying its exact meaning in the Arabic text. To be more precise, the translator needs to add an illustrated statement to produce clearer message to the target receptor. Referring to the cultural view of the phrase morning prayer which is specific-cultural expression, it has been found that the meaning in the target text does not match that in the source text due to the difference in the contextual cultural medium in which the expression is used.

Source Text (9): لا يجدون بهيمة فطسى (Husni & Newman, 2008, p. 271)

Transliteration: lā yajidūna bahīmatan faṭṣā

Translation: They did not find a flat-nosed cow (Husni & Newman, 2008, p. 270)

One of the categories of non-equivalence at word level is that the target language lacks a superordinate for a general term used in the source language. A translator may come across a general term in the source language which may not have an equivalent in the target language. Such problematic issue leads to using a specific term to render that general term. This procedure could also be pursued if the translator's culture differs from that of the source language writer.

The word بهيمة *bahīmatan* in the source text above denotes a general indication for four-footed animals as illustrated in Alghani, Almuḥīṭ and the Contemporary Arabic Lexicon. Arabic-Arabic dictionaries undoubtedly figure out the exact cultural meaning of the lexical item. All the indications mentioned here reveal a general indication for the word بهيمة which, when compared with the target element, produces

a different sense. Therefore, tending to using a hyponym or a specific term as an equivalent for an element that refers to a general sense may confuse the target language reader since it does not give the exact message of the original text. Regarding this problem, translators can refer to the exact message by including a clarifying note if there is no way for using a general term as that in the source text. What should be referred to here is that producing a target text that implies a different message than that of the source text results in cultural gap between the two languages. Therefore, should be aware of the cultural side while performing a translation process.

Source Text (10): ولا بالأولياء (Naguib, 2001, p. 168)

Transliteration: walā bil'awliyā

Translation: Saints (Naguib, 2001, p. 169)

The text we are concerned with here is a part of a story written by the Egyptian writer Taha Hussein entitled *The Days* and translated by E. M. Naguib.

The underlined word in the Arabic text above is a salient example of one of the categories of non-equivalence that are classified by Mona Baker which stipulates that the source language may have a word that is semantically complex. Looking the Arabic word أولياء 'awliyā' up in the various Arabic Lexicons, it has been inferred that it implies different indications in Arabic which results in complexity in meaning. Baker (1992) argues that 'we do not usually realize how semantically complex a word is until we have to translate it into a language which does not have an equivalent for it.' (p. 22) Mo'jam Alma'ani Aljame' lexicon illustrates that the word أولياء 'awliyā' which is the singular of *wali* refers to different connotative meanings such as *those who are beloved to Allah and get closer to Him by worshipping Him, and those who are legally responsible for someone such as children's father*. Babylon Arabic-English dictionary states that the word means *protector, sponsor or custodian*. Al-

Mawrid Arabic English dictionary also reveals the semantic complexity of the word by manifesting its various meanings such as *'holy man, someone in charge, responsible manager ... etc.'*

The word *saints* which is used by the translator as an equivalent for the word أولياء is explained in the various dictionaries as *'someone who the Christian church officially honours after their death.'* Or *'someone who is very kind, patient and helpful.'*

Based on the discussion above, it can be found that the translator could not convey the exact meaning which is meant in the source language culture. These semantically complex words involve deep understanding, thus succeeding in producing appropriate translation for them. The translator here did not use equivalence that exactly matches the source text one due to the different Arabic cultural medium in which the word *'awliyā* is used. Hence a different meaning in the target context is produced.

Source Text (11): عاش طوال حياته ورعا. (Husni & Newman, 2008, p. 81)

Transliteration: 'āsha tūla hayātihī wari'an

Translation: He has lived his entire life in piety. (Husni & Newman, 2008, p. 80)

The text to be analysed here is extracted from the short story *Excerpt from the Book of the Dead* which is written by Ibrahim al-Faqih and translated by Ronak Husni & Daniel Newman. The underlined item in this Arabic text is a representation of non-equivalence since it expresses semantically complex meaning which is, as Baker (1992) figures out, a common problem in the process of translation. This problem occurs when a certain semantic item implies various prospective indications that create a problem for translators to translate. The word ورعا *wari'an* as illustrated in various Arabic-Arabic and Arabic-English dictionaries denotes a broader sense than that of the word *piety* that is shown in English-English dictionaries. Alwasit, for

example, explains that the word ورعا is someone who avoids committing illegal performances in addition to those legal actions, which according to Islamic culture, do not involve punishment whether one does them or not. This broader denotation is also shown in *Almuḥīt* and *The Contemporary Arabic Language Lexicon* in addition to *Lisān AL Arab* monolingual Arabic dictionary.

The word *piety*, on the other hand, reveals narrower sense as illustrated in monolingual English dictionaries. *Longman Dictionary of Contemporary English*, for example, states that the word *piety* indicates behaving in a way that shows respect for your religion or strong belief in your religion. Comparing the implied meanings of the source text element with what the translator used in his translation, it can be inferred that the target word expresses specificity that may not precisely give the exact intended meaning of the source item. Due to the culture specificity of the word *wari'an* in the source text and the cultural differences between the writer and the translator, the translation produced sounds vague when comparing it with the exact meaning of the source text. Translators, in this sense, should consider not only the linguistic side but the cultural gap to achieve closeness between the two elements by using the most appropriate method such as paraphrasing or adding some explanation.

4.5. Non-Equivalence above Word Level

It is a matter of fact that words commonly occur in the company of other words to produce certain full expressions that imply a specific meaning. Mona Baker (1992) reveals the difficulties that encounter the translators while transferring such combination of words from one language to another. These lexical forms can be identified as collocations, idioms and fixed expressions and phrasal verbs.

4.5.1. Collocations

A collocation is considered to be a lexical relationship between words that bear independent meaning. Context in which a collocation appears takes a very significant role in conveying the meanings of words that construct it. That restriction of words in their context displays what those words indicate. Combinations of words that give a meaning as a whole are made into classes that are restricted by some rules. Collocations as one of these classes have some rules in their word order and organization apart from rules concerning syntax and grammar. Collocations are restricted to presupposed meaning, that is to say, one must have pre-knowledge about these combination in a context to be able to understand them and give their suitable equivalence if transferred into another language. The words *grill* and *toast*, for example, are collocated with the words *meat* and *bread* respectively even if one way of grilling is used. Other combinations of words are also used as collocations such as *washing hands*, *shampooing hair* and *brushing teeth*. Synonymous words can also take various combinations to form collocations such as *waste* and *squander* that collocate with *time* and *money* respectively; the words *break* and *violate* can also be collocated with *rules* and *regulations* respectively.

Cultural backgrounds often control the usage of collocations, that is to say, Collocations reflect cultural differences in their use. Collocations such as *make fire*, *make a mistake* and *make money* and *make a decision* are more common in English where in Arabic they may sound unnatural if translated literally or by word-for-word translation. In English collocations are sometimes made up of a verb and a noun, but in case of substituting the verb with an adjective, different lexical items may be used. You can, for instance say *bend rules*, but you cannot say *unbendable* rules. In this case *inflexible rules* can be used instead.

Khurma and Hajjaj (1997) have an expectation that there will be a great deal of interference from a mother tongue like Arabic while dealing with collocations. They also state that a “collocation seems to be a language-specific phenomenon i.e. each language appears to have its own collocation pattern although some of those might be similar in two or more languages.” (p. 67)

4.5.1.1. Range of Collocations

It is, lexically, known that words in a certain structure always occur in a particular order with other lexical items to express a certain meaning. Regarding collocated structures, it can be noticed that some words are collocated with more items than others i.e. they are less restricted than others. The adjective *long*, for example, occurs in various collocated positions such as *long week* and *long day* that do with time expressions. The same word *long* can also be collocated with physical expressions such as *long way*, *long distance* and *long hair*. On the other hand the words *blink* and *shrug* are restricted in their collocational use only with *eye* and *shoulder* respectively. Other words in English such as prepositions and articles (*e.g. the, after, of*) are not restricted to collocational structures.

Concerning the range of collocations, it can also be noticed that terms with broader meaning - *superordinate words* – have less collocational restrictions in contrast with hyponyms that are used in specific positions. The word *kill*, for instance, is a superordinate whereas *assassinate*, *execute* and *murder* are hyponyms. These hyponyms can be substituted by the superordinate *kill* while a superordinate cannot be substituted by a hyponym as shown below:

Assassinate someone = (kill someone)

Execute someone = (kill someone)

Murder someone = (kill someone)

To *murder* someone means to *kill someone intentionally* while *executing* someone refers to *killing someone in a specific situation*. *Assassinate*, on the other hand, means to *kill a famous or important person especially for political reasons*.

The word *give* is another example for superordinates. It has different hyponyms that can be used in specific positions such as: *award, donate and lend* that all can be substituted by the word *give* but they cannot always substitute the word *give*, for example:

The establishment *donated* money for my project = gave money for the project

I *lent* my friend some money = gave him some money

They *awarded* the athletes medals = gave them medals

4.5.1.2. Collocational Meaning

A word without a context does not give a meaning. If someone asks about the meaning of the adjective *hot*, we would refer to a dictionary and tend to say it means *having high temperature*, but when we consider some expressions with the word *hot*, we would recognise that it includes a wider indication. *Hot temper, hot topic, hot competition and hot argument* are expressions that refer to different indications than its dictionary equivalent. Therefore, considering the collocational meaning is more necessary than only taking individual words and finding their dictionary equivalents so that they would become problematic in the process of translation.

Since this study is concerned with the process of translation, it will be pointed out here that translating collocation is not an easy task, specifically, for non-native speakers because when considering the semantic and syntactic features, one explores that their meaning is unpredictable. Pirmoradian & Tabatabaei (2012) state that the area of collocation is a problematic one in the sense that they represent a matter of difficulty in second language learning and that improving one's communication in

another language is closely related to improving his/her competence in collocations. (p. 185) Baker (1992) highlights that the meaning of a word in isolation can be clarified by contextualizing that word in its most common collocations rather than in its rarer ones. The word *dry*, for instance, can be accompanied with various words to express a different meaning than that as an isolated word. This difference in meaning can be shown in the following list of combinations: *dry bread*, *dry cow*, *dry book*, *dry country* and *dry voice*. Translating such expressions using dictionary equivalents of individual words may produce a meaning that is not common in the English society. A translator who translates *dry cow* as a cow that is not wet or moist is mistranslating the word *cow* in this context since he failed in recognising that the word *dry* when collocates with the word *cow* means *a cow that does not produce milk*. In addition, these collocational patterns may not have the same indication even if they match each other in two languages. Run a car is a collocational structure that appears in both English and Greek but with different indications. In English *run a car* means *to own a car and use it and to be able to maintain it*. On the other hand, this collocation is related to running a car in Greek.

4.5.1.3. Misinterpreting Source Language Collocational Meaning

Grasping the meaning of the source text collocation is a vital factor in conveying that meaning precisely into another language. Baker (1992) argues that misinterpreting a collocation can easily result in the interference of the translator's native language. (p. 55) It can sometimes be noticed that a collocation in the source language sounds familiar to the target language due to correspondence in form in both languages. For example, the word فاسد in Arabic which is normally used with kinds of food giving the meaning 'inedible' or 'bad'. This word in English has different equivalents depending on the kind of food it is used with:

- rancid butter (زبدة فاسدة)
- addled eggs (بيض فاسد)
- bad milk (حليب فاسد)
- rotten fruit (فواكه فاسدة)
- putrid meat/fish (لحم/سمك فاسد)
- spoiled/bad meat (لحم فاسد)

The problem that arises here is that Arabic does not have such combinations of words which may cause an interference of the mother tongue of Arab translators while transferring these collocations into English. Due to the lack of various words that express 'inedibility' in Arabic, the word 'bad' may only be used with all kinds of food and, therefore, an obscurity in meaning may be created for the target language receptor.

Having come to the result that collocations are fixed and cannot be separated, Ghazallah (2008) suggested some solutions to the problem of translating collocations. Being concerned with Arabic English translation, this study adapts these suggestion to its subject matter:

- If any identical collocation in the target language that matches that in the source language, trace it.
- In case of the absence of an identical collocation in the target language, a close collocation can be suggested. For instance, مثل العجرة في الطبق is (always moving and not stable).
- If both above mentioned points are not possible, a suitable collocation in the target language can be suggested, two words for two words and three for three.
- If none of the previous solutions is possible, resort to giving correct meaning for the collocation. For example, *alive and kicking* can be translated (بصحة جيدة).

- Translate the direct meaning into direct one and the indirect into indirect one. For example translating *to know something like the back of my hand* is not advisable to be translated as *أعرفه بكل تفاصيله* but *أعرفه جيدا*.
- If the source language collocation is colloquial, it can be transferred into a colloquial target language collocation.
- If the source language collocation is formal, it can be transferred into a formal target Language collocation.

4.5.2. Idioms and Fixed Expressions

In the previous illustration for collocations, it was indicated that there is a kind of flexibility in comprehending the collocational meaning in the sense that an individual word in a collocational structure can be identified by the combination of words it occurs in. In addition, collocations as Baker states can allow a number of variations in form. For instance, *attend a lecture, having attended a lecture, a lecture has been attended* are all acceptable collocations. Idioms and fixed expressions, on the other hand, lack that flexibility and they are considered to be frozen patterns that do not widely allow that variation in form. Moreover, idioms, specifically, imply a meaning that cannot be identified by grasping the meanings of their individual components. *Keep something under one's hat*, for instance, is a phrase whose meaning cannot be predicted from a knowledge of the meaning of the individual meaning. Idioms in Arabic are mostly common in various dialects; in this respect Kharma and Hajjaj (1997) indicate that the only difference between English and Arabic is that most Arabic idioms are in various dialects than in Modern Standard Arabic. (p. 74) Jon (2002) pointed out that an idiom is fixed and is recognized by native speakers in the sense that one cannot make up his own and that the language of an idiom is metaphorical and non-literal. (p. 5) Jon also confirms the impossibility of

translating idioms since it is an area in the language that is closely related to culture and that the metaphorical language of one language is totally different from that of another.

4.5.2.1. Difficulties of Translating Idioms

Translating idiomatic expressions is one of the most difficult processes that encounter translators since their meanings cannot be comprehended merely by understanding the meanings of the separate words they consist of. Furthermore, creating the exact meaning of these idioms by using some literal target language structure for the source language one is not possible. Balfaqeeh (2009) assures this issue by stating that finding the right corresponding equivalent for a separate word and without finding equivalence for a combination of words that produce one certain meaning is a hard process. (p. 6)

Concerning this point Al-Shawi and Mahadi (2012) shed light on the impact of culture on translating idioms in the sense that superficial understanding of the second language text may lead to misinterpreting the source text. (p. 141) Hence, the difficulty of transferring a message from one language to another will be according to what extent there is a gap between them.

As cited in Shojaei (2012), Teilanyo refers that the difficulty in translating cultural-bound items, in general, comes as a result of the problem of the existence of an appropriate target language equivalent for words that express culture-specific notions in the source language due to the different cultural systems of the two languages. Baker lists five features that cannot be applied to the idioms by the writer or the speaker:

1. Changing their word order.
2. Deleting a word from them.

3. Adding a word to them.
4. Substituting a word by another one.
5. Changing their grammatical structure.

Here are some English idioms that have Arabic identical matching idioms and which are used similarly in the same contexts. Ghazallah refers to this kind of idioms as direct idioms:

- *Actions speak louder than words* الحال أفصح من المقال , this idiomatic expression is used in both English and Arabic contexts to indicate that peoples' intentions can be judged better by their actions or what they do better than what they say.
- *A book cannot be judged by its cover* لا تحكم بالظاهر which means that things or people cannot be primarily judged by their appearance.
- *Kill two birds with one stone.* يضرب عصفورين بحجر , this idiom means to achieve two different things at the same time.
- *Let sleeping dogs lie.* الفتنه نائمة، لعن الله من أيقضها , which means that one should not disturb a situation as it is, because it would lead to more trouble and complications.
- *Ball is in your court.* الكرة في ملعبك , indicating that something is up to you to make a next decision or stop.

All the above listed idioms can be used with the same meaning in both English and Arabic, therefore, translators deal with them by giving their identical equivalents in the target language. Indirect idioms as stated by Ghazallah are those that cannot be identified by their separate words and may give the meaning of a matching idiom in Arabic such as:

- *My car is second hand.* سيارتي مستعملة.
- *He is a big shot.* انه رجل عظيم.
- *Living from hand to mouth.* يعيش عيشة الكفاف.

The three examples above are problematic in the process of translation due to their entire indirectness and that cannot be comprehended by their literal meaning of words. Translating such idioms directly and literally would be nonsense and unacceptable. The solution that Ghazallah suggested for dealing with such idioms is to know what they mean in the context they occur in. If the context does not help, resorting to monolingual English-English dictionaries or bilingual English-Arabic dictionaries would be useful. (2008, p. 133) In addition, dictionaries related to idiomatic expressions will also be a great help to produce an exact rendering for those fixed expressions.

4.5.2.2. Strategies of Translating Idioms and Fixed Expressions

Acceptable or unacceptable translation for idioms or fixed expressions mainly depends on the context in which they occur. Therefore, the strategies described below will do well in case of understanding the context otherwise inappropriate translation may be produced. Baker (1992) suggests the following strategies to deal with those fixed expressions:

1. Using an Idiom of Similar Meaning and Form

This strategy can do well if the target language contains an idiom that carries the same meaning of that in the source language. This kind of correspondence can only sometimes be achieved. For example, *break the ice* is an English idiom that can be transferred into Arabic as: يكسر الحاجز which carries the same meaning of the English idiom which means *to overcome formality or shyness with others*.

2. Using an Idiom of Similar Meaning but Different Form

Fixed expressions with similar meaning and different lexical items to that of the source language can widely occur in the target language. For example, *bury the hatchet* is an English idiom that matches in meaning the expression تعود الأمور الى نصابها

in Arabic. The source language meaning is similar to the target language meaning where their forms are dissimilar.

3. Translation by Paraphrase

The most common strategy that translators pursued to translate fixed expressions is paraphrasing when there is element in the target language which matches that in the source language or in case of inappropriateness in using idiomatic language in the target text due to the stylistic differences of the two languages. For example, the English expression: *to close the stable door when the horse has bolted* is better to be paraphrased to convey its meaning to the target receptor since there is no similar expression in Arabic that matches it in meaning.

4. Translation by Omission

If there is no close expression in the target language that matches the one in the source language and it cannot be paraphrased easily due to the cultural differences, this fixed expression may be omitted altogether in the translation.

4.6. Phrasal Verbs

Phrasal verbs constitute an area that poses complexity in the process of translation. English phrasal verbs can be translated into Arabic by using a simple verb preserving its meaning. Phrasal verbs can be divided according to their structure into three types: 1. Verb + preposition such as *look for, look after, put on, break in ...etc.* , 2. Verb + adverb such as *speak against, stand aside, let down ... etc.*, or verb + both (adverb and preposition) such as *put up with* and *look forward to*. Oluchukwu (2015) argues that the semantic and structural characteristics of phrasal verbs create difficulty in translating them into other languages due to the phrasal verbs semantic feature that cannot be reached through the meaning of their individual elements. (p. 5) Accordingly transferring some Arabic verbs that may have equivalent phrasal verb in

English depends on comprehending what the phrasal verbs mean in the context they occur in. Ghazallah (2008) has also shed light on this issue as confusing and problematic one. He pointed out that phrasal verbs are obscure and misleading and often overlap with prepositional verbs and that there is no fixed criterion for distinguishing these two types of verbs. The verb *'put on'*, for instance, can imply an idiomatic or phrasal verb feature in some contexts such as *'put your coat on'* where its meaning is unpredictable and obscure. Meanwhile, this verb can be clear and possible to understand in some other contexts such as *'put the book on the table'* which is not grammatically confusing, the later one is referred to as prepositional verb. Therefore, the translator needs to consider and carefully pay attention to the context and refer to various monolingual and bilingual phrasal verbs dictionaries.

The above mentioned expressions are abundantly available in literary writings in general and in short stories in particular. Being concerned with non-equivalents, this study aims at analysing and discussing these elements providing interpretations and finding out the strategies that translators pursued while dealing with them in addition to illustrating how the translators' culture influences the translation of such elements. Based on that, various expressions that represent non-equivalence were selected from different Arab short stories whose translators' culture might not be the same culture of the original text writer. These elements can be classified, analysed and discussed as follows:

1. Idioms and Fixed Expressions

Source text (1): أجلوكم عن هذه القرية عن بكرة أبيكم (Yar Mohammed, 2008, p. 28)

Transliteration: 'ajlawkum 'an bakrati abīkum

Translation: To make you leave this village for the sake of your fathers (Yar Mohammed, 2008, p. 47)

The source text above is an extract from an Arab short story entitled *A Complement to another Face* written by the Yemeni writer Ahmed al-Hamadani and translated by Shirin who is Indian in origin, but spent most of her lifetime in Aden, Yemen.

In the Arabic text above, the underlined phrase represents none-equivalence due to its idiomatic indication. This idiomatic expression is common among Arabs to give a sign that all of the people in the village have been forced to leave. Generally speaking, the process of rendering idioms from one language to another is actually classified among translation theorists as a hard task due to their cultural specialty. Regarding transferring Arabic idioms into English, Meryem (2010) illustrates that they are difficult to be translated into English since it is hard to guess their meaning unless you are familiar with their contextualized indication. (p. 40) Looking up the idiomatic expression above in the various monolingual and bilingual Arabic dictionaries, it is noticed that they all agree in illustrating what the expression indicates. In the Arabic monolingual dictionary *Lesan al-Arab*, it is figured out that the phrase *عن بكرة أبيهم* indicates all the people meant in the phrase. According to *Almawrid* monolingual dictionary the Arabic idiomatic expression ‘*عن بكرة أبيهم*’ means ‘*all of them and without any exception*’. *Elias Modern Dictionary* also states the same indication confirming what other dictionaries illustrated concerning this expression. Based on the discussion above, it can be inferred that the translation of the Arabic expression under discussion does not convey the intended message of the original text writer since the translator was not precise in selecting equivalents for the original text elements. Due to being a culturally specific expression, the translator will undoubtedly encounter difficulty in transferring it to another language if he/she does not know about the exact meaning of the expression that is known among Arabs.

Consequently, the cultural belonging of the translator may lead to misunderstanding others cultures' specifications which will in turn cause misinterpretation and inappropriate translation.

Source text (2): انسان بلحمه ودمه يتوسل الى حمار (Yar Mohammed, 2008, p. 33)

Transliteration: insān bilahmihi wa damihi

Translation: A man in flesh and blood is requesting a donkey (Yar Mohammed, 2008, p. 65)

The Arabic extract above is taken from the Arabic story *The Harvest of the Bad Times* which is written by Ahmed al-Hamadani and translated by Shirin.

Idiomatic expressions are considered to be an obstacle for those who are interested in learning a foreign language other than their own mother tongue. Fathi (2015) reveals that this issue can be encountered specifically in media, news and in original written texts where the intended meaning of the original text cannot be produced by literal translation. The Arabic expression above is one of the most common expressions that are used contextually among Arabs. Alghani monolingual Arabic dictionary, for instance, included that the expression 'بلحمه ودمه' means 'as a whole' or 'as he is'.

Using literal translation in translating the text above causes confusion for the target reader in understanding the intended meaning of the source text. Being an idiomatic expression, it could be appropriate if the translator gave clarification by using another strategy such as paraphrasing and explanation. The strategy used by the translator has failed in transmitting the exact intended message of the original text since the target language receptor may not understand it as that meant by the source text writer. Accordingly, being an idiomatic case, giving more clarification or rephrasing the expression will produce more precise translation. Being unfamiliar to

the cultural side of the source text, the translator produced a target text that is ambiguous and does not imply the exact message of the original text.

Source text (3): لقد بلغ السيل الزبي (Yar Mohammed, 2008, p. 43)

Transliteration: laqad balagha assail-u-zubā

Translation: The worse has come to the worst (Yar Mohammed, 2008, p. 58)

This Arabic expression is taken from a short story entitled *The Steed that lost its sound* written by the Yemeni writer Ahmed al-Hamadani and translated by Shirin. Al-Hamadani is one of the writers whose writings often reflect cultural backgrounds and include such Arab-culture-related elements. The Arabic expression above is totally related to Arab culture and is one of the most commonly used idioms among Arabs. Transferring such expression into another language requires a translator who knows the hidden details of Arabic culture because it totally represents a cultural-related indication. The source text لقد بلغ السيل الزبي literally refers to *rain water* when it comes to a point that is unbearable and washes away what on its way. However, this expression is idiomatically and usually used among Arabs to indicate that severity of certain matter has come to its summit and becomes unbearable and undesirable. Al-mawrid Arabic-English dictionary referred that the Arabic expression بلغ السيل الزبي means: ‘*to come to a head, reach a crisis or climax, to be or become too aggravated, to be or become unbearable, intolerable or unendurable*’. Elias Modern Dictionary has also stated that the expression is used to say that ‘*something has come to its climax*’ which fully matches what is stated in Trjoman Dictionary. Generally speaking, looking up the Arabic text above in the various Arabic references, it is found that they all agree in illustrating what it refers to. This result reveals that the message that the expression conveys is related to Arab people wherever they are.

Comparing the translation of the source text above with what is elaborated in the discussion above concerning the context in which the targeted Arabic expression is used, it can be stated that the translator has reached an approximate transference of the expression. The target text *the worse has come to the worst* to some extent gives the message of the original text since the various references display a match between the source text and its translation. *The worse has come to the worst* has the same meaning expressed in different dictionaries such as *to be or become too aggravated or something has come to its climax*. Accordingly, it can be concluded here that both the source text writer and the translator were from similar societies and lived within the same cultural environment which is obviously and positively affected the translator's performance in translating the text and producing a more appropriate rendering.

Source text (4): تقاطروا من كل حدب وصوب (Yar Mohammed, 2008, p. 45)

Transliteration: taqātaru min kuli hadabin wa sawb

Translation: They came from all over. (Yar Mohammed, 2008, p. 27)

In the Arabic text above, which is extracted from a Yemeni short story entitled *Grandmother Anna* a type of non-equivalence above word level can be noticed and may immediately draw the Arabic reader's attention towards idiomatic expressions that represent a vital element in the Arabic discourse.

Being concerned with non-equivalence above word level, it is a preference to shed light on the type of the text and to what extent it is translatable. One of the characteristics that make Arabic distinct is the use of fixed expressions that represent a problematic issue in the process of translation. حدب وصوب *hadabin wa sawb* is a common expression in Arabic which, as many Arabic references elucidate, refers to *everywhere* or *all directions and sides*. In the various monolingual Arabic dictionaries such as Alwasīt, Almuḥīt and Almughni, the word حدب is interpreted as '*the place*

which is very high and difficult to come to'. The word صوب, on the other hand, has been illustrated as *'direction'*. Based on this, the writer clearly aims to indicate that *'people came from everywhere in the area'*. Being an idiomatic expression used commonly in most of the Arab world and not specifically used in certain areas, its connotative meaning is, therefore, caught by the majority of those inhabitants in the Arab world. The translator of the Arabic text above has been involved in the Arab context which made him grasp those common expressions that are used among Arabs. Hence, the closer the translator to the culture of the source text the more precise translation will be produced. Adopting the expression *'from all over'* as an equivalence for the Arabic text *'من كل حدب وصوب'* indicates that the translator masters the exact meaning of this expression since it matches what is stated in most Arabic interpretations. With reference to the elaboration above, light is needed to be shed on these points:

- Idiomatic expressions with a vast usage can be easily grasped by the translator.
- Translators' culture is obviously reflected in their translations.
- Reduction of obscurity of the source can result in case of closure of cultures.

Accordingly, the meanings of the source text and the target text above are approximate, but not pinpoint meaning since the target text does not exactly implies the meaning of the source text. Due to the reduced cultural gap between the source text writer and the translator, it can be said that the translation gave an approximate image for the source text.

Source Text (5): اسرائيل ناوية على نية كبيرة (Yar Mohammed, 2008, p. 35)

Transliteration: Israel nāwiyatun 'ala niytun kabīratun

Translation: Israel has great plans. (Yar Mohammed, 2008, p. 33)

The underlined Arabic text above is an extract from a short story written by the Yemeni writer Ahmed Al-Saeed and has been translated by Shirin. The Arabic text above which is mainly used colloquially among Yemeni people usually gives a negative indication which is completely absent in the translation above which only shows something great is going to take place ignoring the point of negativity of the original text. The indication of this Arabic text which can only be comprehended by people living in a specific area. In this sense, as Ghazala (2008) indicates that translation is mere transferring words from language to another, but in reality, it is a transference of one culture into another including the political, social and other conditions. (p.193)

The translation of the source text above 'great plans' may denote a meaning which bears a different expressive denotation in the source language. It denotatively shows that *great plans, good procedures* might be carried out by Israel whereas the Arabic text implies a connotative meaning. In Arabic societies, this expression shows that some harmful procedures might be carried out by Israel. Accordingly, translators need to deeply know about the situations of using particular expressions. Rendering the meanings of such expressions requires some notes or clarification to give an appropriate conveyance of the intended meaning of the source text so that the target receptor understands what is exactly meant by the original text. The Arabic text above is not enough to be translated literally due to its cultural specificity. Adopting literal translation while rendering such expressions may lead to producing an imprecise message that does not match that of the source text as shown in translating the Arabic text above. Cultural differences should be considered in the process of translation to avoid any distortion. The exact meaning of the Arabic text here is not conveyed with

its exact implied meaning which may result in the cultural background of the translator.

Source Text (6): أنتما تعملان لهذا اليوم ألف حساب (Naguib, 2001, p. 170)

Transliteration: ‘antumā ta‘mlāni lihādhā alyawmi alfa hisāb

Translation: For years you will have been thinking about this day (Naguib, 2001, p.171)

The Arabic text above is taken from an Arab short story written by the Egyptian writer Naguib Mahfouz entitled *The Thief and the Dogs* and translated by Trevor Le Gassick. Being the focal point of this study, non-equivalence needs to be discussed deeply by taking into consideration its contextual various levels. Non-equivalents may occur as words or expressions. Those elements which are above word level can be of different lexical patterns such as collocations, idioms or fixed expressions. The underlined words above represent an example of a combination of words that, as a whole, expresses a specific meaning unrelated to that meaning of the expression if its words are translated individually or separately. Such fixed expressions have to be dealt with as one complete unit to produce its meaning. Baker (1992) differentiates between idioms and fixed expressions in the sense that fixed expressions produce a meaning that can be easily comprehended from the meanings of the words that constitute it. However, idioms such as *bury the hatchet* (to become friendly again) establishes a meaning that is difficult to be deduced from the words which constitute it. (p. 64) Accordingly, the meaning of the Arabic expression in question here can be easily inferred by referring to the meanings of its individual constituents. تعملان لهذا اليوم ألف حساب literally means *to perform thousands of accounts for this day* which can be easily explained as to consider and take care of what is going to happen in this day deeply. This expression, which is culturally bounded

expression, is commonly used among Arab nations casually in addition of being contextualized in different contexts such as politics, literature and the various social genres. Such expressions may pose a problem in the process of translation that will lead to a mismatch between the two texts being mediated. Zou (2016) confirmed this point by stating that the semantic or lexical conflict will clearly occur if the cultural elements are different. AL-Mawrid Arabic-English dictionary gave a number of interpretations for the expression حسب ألف حساب. It stated that it means *to have a thousand apprehensions about; to count the cost of; beware of; be wary of and be cautious of*. Moreover, it is stated in Al-Ma'ani Al-Jame' Arabic-Arabic dictionary that the expression in question means *to care cautiously about something*. Based on the discussion above, it can be elicited that the translator has partially conveyed the meaning of the source text. The target text '*for years you will have been thinking about this day*' does not exactly produce the hidden sense of the source text that bears the cautiousness which is implied in the expression. Thinking about the day which is used by the translator does not necessarily mean 'cautiously'. In addition, the translation here can also imply a positive or a negative meaning which may confuse the target reader. The translator's culture can sometimes interfere in transferring a text with a different culture which can be, to some extent, seen in this translation in addition to the problematic issue in rendering the cultural meaning which creates an extra obstacle in the process of translation.

Source Text (7): عقد ما بين حاجبه (Husni & Newman, 2008, p. 79)

Transliteration: 'aqada mā bayna hājibayhi

Translation: Knitted his brow (Husni & Newman, 2008, p. 78)

The Arabic idiomatic expression above is from a short story written by the Egyptian writer Ibrahim al-Faqih and translated by Ronak Husni & Daniel Newman.

Translating idioms is a hard task since they cannot be replaced only by their dictionary equivalents in the target language. As discussed above, we can refer back to the strategies that Mona Baker suggested for translating idioms. She stated that in case of finding an idiomatic expression in the target language that at least approximately matches another idiomatic expression in the source language, the strategy of substitution might be used as a translation method. Cultural substitution from Baker's view refers to replacing a cultural-specific element or expression with another one in the target language that may not have the same exact meaning, but it may have an equivalent effect on the target language reader.

While translating the idiomatic expression above, the translator has succeeded in conveying the exact meaning of the source text due to using the strategy of substitution which will remove any obscurity in comprehending the target text by the target receptor. Arabic-Arabic dictionaries such as *Lesan al-Arab* and *Al-Ma'ani* together with Arabic-English dictionaries such as *AL-Mawrid* and *Elias* have all stated that the Arabic expression *عقد ما بين حاجبيه* refers to someone who is scowled and frowning. The Arabic context in which this idiomatic expression is used also implies the same indication of the translation *knitted his brow*. It is a feeling that results in many factors such as worry, thought or depression. Accordingly, it can be resulted that the translator has come to the exact point of the source text due to the reduced gap in the cultural backgrounds of the writer and the translator and the appropriate strategy that led to producing precise target text.

Source Text (8): *وفي غمضة عين انطوى* (Naguib, 2001, p. 170)

Transliteration: *wa fi ghamdati 'ayn intawā*

Translation: Then vanished, whisked away. (Naguib, 2001, p. 173)

The story from which the above Arabic text is extracted, is entitled *The Thief and the Dogs*. The story is written by Naguib Mahfoodh and translated by Trwevor Le Gassic, M. M. Badawi. Including idiomatic expressions is noticeably common in various Arabic writings as a result of their vast usage among people in most Arabic communities. The expression *في غمضة عين* in the text above is among those expressions that are commonly heard among Arab speakers in addition to what they write concerning various areas. Such expressions are also included in monolingual Arabic dictionaries and Arabic-English dictionaries as well. The Arabic text to be analysed here as *Al-Mawrid Arabic-English dictionary* states, means *in a jiffy, in the twinkling of an eye, in an instant and in no time*. *Elias Dictionary* also affirms what is illustrated in *Al-Mawrid dictionary* which even matches the use of that expression among people in the Arabic community context. Therefore, contemplating the expression in the Arabic context it occurs in, it undoubtedly sounds to have the same indication that is referred to in the various dictionaries.

In translating the idiomatic expression *في غمضة عين*, the translator used *Then vanished* which is referred to in Cambridge Advanced Learner's Dictionary as '*to disappear or stop being present or existing, especially in a sudden, surprising way.*' For example: We rushed out of the shop, but the thief had *vanished*. This example clarifies what the word *vanish* indicates in most dictionaries which totally differs from that of the text to be analysed. Moreover, the same indication of the word *vanish* is referred to in Longman, and concise Oxford English dictionaries as well. On the basis of the discussion, it can be figured out that using the word as an equivalent for the Arabic expression *في غمضة عين* is imprecise and may a message to that reader that is different from that of the original text. So, the meaning of the expression in the English context above is different from that in the Arabic context which refers to the

mismatch of the cultural backgrounds of both the source language and the target language.

To conclude, consulting natives of the source text while translating any piece particularly cultural concepts such as idioms, is of significance to produce more appropriate translation.

Source Text (9): أن يأخذه على حين غرة (Husni & Newman, 2008, p. 77)

Transliteration: ‘an ya’kHUDahu ‘ala hīni ghirratin

Translation: Catch him unawares (Husni & Newman, 2008, p. 76)

The Arabic fixed expression above is an extract from a short story entitled *Excerpt from the Book of the Dead*, written by Ibrahim al-Faqih and translated into English by Ronak Husni & Daniel Newman. It is one of the common expressions that are particularly included in various pieces of writings. Fixed expressions are considered to be part of the cultural environment they are used in. Arabic is a language that is rich in fixed expressions which may occur with an equivalence in Arabic-English dictionaries. This characteristic reveals that some Arabic expressions have an allocated words to match them in English. In Arabic-English dictionaries, the expression أن يأخذه على حين غرة has been given different illustrations. *AL-Mawrid* dictionary, for instance, states that the expression means ‘*unexpectedly, unawares, surprisingly, suddenly and without advance warning*’. This clarification has also be shown in Elias and Babylon Arabic-English dictionaries. One of the strategies that Baker (1992) suggested in translating fixed expressions is *translation by cultural substitution* which entails replacing an expression in the source text with another expression or item in the target language that do not exactly have the same meaning, but has that same effect on the target reader. This method can do well in solving the problem of translating some fixed expression and uncover the vagueness of the

meaning of the source text. The most important point that needs to refer to here is that the Arabic expression that occurs in the Arabic context above almost corresponds the meaning of its translation in the English context. The context is absolutely essential in defining its implications.

The result we can come across according to the discussion above is that a translator can adopt an appropriate technique in translating fixed expressions or idioms if similar expressions are used in the target language. This issue also involves comprehending the exact indication of the source text regardless the cultural background of the translator.

Source Text (10): ارتعدت فرائصه (Arabian Nights)

Transliteration: irta'dat farā'isahu

Translation: His side muscles quivered (Arabian Nights)

The Arabic underlined idiomatic expression above is one of the most common expressions that are mostly used in literary writings and formal speeches. The story *The Fisherman and the Jinni* is one of the tales that are included in 'The Thousand Nights and a Night' which is one of the most famous collection of tales that narrate about the Arabian Nights. Translating this collection is one of the factors that led to its spreading around the world.

Grasping the exact meaning of the source item is essential to produce an identical rendering for the target language reader. In this concern, literally translation will not work in translating cultural aspects such as idioms and fixed expressions in particular. Nida (1964) points out that this type of translation can 'ruin the beauty of the expression.' (p. 16) The Arabic text ارتعدت فرائصه is an idiomatic expression referring to *tremble with fear* as referred to in Babylon Arabic-English. *AL-Mawrid* Arabic-English also states that the phrase means *to tremble, shake (all over), writhe*

with *fear*. The word فريضة which is the singular of فرائض is explained in *Lesan al-Arab, al-Ghani, al-Muheet* Arabic-Arabic dictionaries as ‘*the flesh or muscle below the shoulder blades*’. Accordingly, it is clearly noticed that the translator tended to use the literal translation in rendering the expression which does not exactly clarify the hidden meaning that is referred to among Arabs since it does not give any reference to the main element of the expression which is *fear*. According the Arabic context in which the expression occurs, it is found that the translation gives different meaning than that of the source text. It is a matter of cultural gap that needs to be bridged by the translator.

Translators of such cultural items which are referred to here as non-equivalents need to know what the source text exactly refers to through contacting native individuals who are familiar with them. Different cultural backgrounds, therefore, may lead to pursuing a strategy that is not appropriate in conveying the hidden meaning of the source element.

1. Collocations

A translator needs to be acquainted with the issue of collocations to avoid producing meaningless text for the target reader. McCarthy & O’Dell in *English Collocations in Use* suggested three reasons for learning collocations:

1. To give the most natural way to say something: for instance saying *smoking is strictly forbidden* is more natural than saying *smoking is strongly forbidden*.
2. To give alternative ways to say something that may sound more expressive and precise: for example: instead of saying *very cold and very dark*, one can use *bitterly cold and pitch dark*.
3. Collocations can also be used to give an effective writing style, for example: instead of writing *a big meal*, it would be better to use *a substantial meal*.

Source Text (1): قد أتدبر أمري هناك (Kanafani, 2014, p. 79)

Transliteration: qad 'atadabaru 'amri hunāk

Translation: I'll take my orders there. (Harlow & Riley, 2000, p. 88)

According to Mona Baker (1992) non-equivalence is considered to be the fundamental problem that encounter translators. She classified non-equivalence into two categories: non-equivalence at word level and above word level. The underlined Arabic phrase above is an obvious example of non-equivalence above word level and it is commonly used among Arabic people. It is a well-known fact that the meaning of a word may be different according to the context it appears in. It is one of the problematic issues in the process of translation to face a word with multiple meanings which creates ambiguity for the translator to give the correspondent equivalent. Therefore, the need to disambiguate those obscured words that occur in the context becomes a must since it is this disambiguation that leads to producing the right indication of an obscure word exists in the context. (Farak and Andreas, 2008, p. 132) Referring to the context in which the Arabic expression above occurs and according to the various Arabic references and dictionaries, it elicited that the expression means *to consider something or to manage a certain situation*. Comparing this indication with the meaning of the translation, it is found that the source text and the target text give totally different meanings.

Referring to the discussion above and having referred to the translation of the Arabic text in question, it has been obviously noticed that the problem of the translator here is being confused by what the word means in the context since both words individually refer to multiple senses. The translation that the translator used for the Arabic text above *I'll take my orders* is one of the dictionary meanings but cannot be selected as a translation for the Arabic text above because it does not convey the

meaning of the source text. According to al-Ma'ani dictionary, *take an order* indicates *receiving a request from someone* whose connotation is totally inappropriate as a translation for the Arabic text *أندبر أمرى*. Therefore, being experienced in a culture that is different from that of the original text writer can be one of the reasons that lead to misinterpreting and misleading translation. The process of translation entails having a deep knowledge in the source language lexical issues, grammatical rules, syntactic structures ... etc.

Source Text (2): الرجال الشرفاء (Kanafani, 2014, p. 76)

Transliteration: 'arrijāl-ush-shhurafā

Translation: Distinguished men (Harlow & Riley, 2000, p. 86)

One of Mona Baker's classifications of non-equivalence is that the source and target languages make different distinctions in meaning i.e. in one language there may be a word that is regarded to have a very important distinction which is considered irrelevant in another language. The word *الشرفاء* in the Arabic text in question is the plural form of the word *شريف*, it is an adjective in Arabic that indicates the character of being *greatly honored* or being *a noble one*. In *Lesan al-Arab and al-Muheet* monolingual dictionaries, the word *شريف* is explained as someone who is *honorable, dignified and noble with high rank* which goes on and matches the Arabic cultural context in which this word is mostly used. Moreover, the various bilingual Arabic-English dictionaries such as al-Mawrid and Elias Modern Dictionaries state that the word *شريف* gives a denotation that confirms what has been highlighted in those monolingual Arabic-Arabic dictionaries. With reference to the mono-lingual English-English dictionaries such as Longman Dictionary of Contemporary English, Cambridge Advanced Learner's Dictionary and Macmillan English Dictionary for Advanced Learners ... etc., it has been noticed that the word *distinguished* refers to

someone who is *successful, respected, and admired* as in a *long and distinguished career*. They also refer that it means ‘*dressed in neat and attractive clothes that are worn by adults, not looking like a young person* as in a *tall distinguished figure in a dark suit*.’

Based on the above analysed statement, it can be stated that the translator could not handle the exact and deep meaning of the Arabic word الشرفاء since he used the word *distinguished* in his translation which refers to a wider indication than that of the Arabic word الشرفاء which is more specified in its meaning. Therefore, the translator has partially conveyed the essence of the original message when he used the word *distinguished* as an equivalent for the Arabic word شرفاء. Accordingly, it can be inferred that the word شرفاء implies a distinctive soul that the English word *distinguished* does not exactly imply. Being culturally and linguistically knowledgeable in the hidden meanings of both the source and the target languages is a must for the translator to produce a convincing and an unambiguous transference from one language to another.

Source Text (3): أرادت أن توجه سؤالاً (Kanafani, 2014 p. 65)

Transliteration: 'arādat 'an twajihā su'ālān

Translation: She wanted to avoid a question (Harlow & Riley, 2000 p. 80)

The Arabic text above has been taken from the Arabic short story *Abu al-Hasan Ambushes an English Car* which was written by the Palestinian writer Ghassan Kanafani. The underlined Arabic text can be literally translated as ‘*She wanted to ask a question*’. The word يوجه in the phrase يوجه سؤالاً is a polysemous one that expresses different denotative and connotative indications which can be distinguished according to the context they occur in. In the text above, the Arabic word يوجه when followed by the word a *question* means *to ask someone a question* which shows a collocational

connection. Ba'alabki in Al-mawrid Arabic English dictionary states that the phrase *يوجه سؤالا* means *to address a question* as shown in the various monolingual Arabic dictionaries. Translating this Arabic phrase as *to avoid a question* produces a totally different meaning from that of the original text which confirms that the translator is not concerned deeply with Arabic language collocation and culture. The absence of equivalents for such phrases in the target language may lead to misinterpretation. Therefore, having profound understanding of the principles of the source language in addition to adopting the suitable strategies while translating can prevent any inappropriateness in the process of translation.

Source Text (4): *تعاقد مع المزارعين وأعطى كلمته* (Kanafani, 2014 p. 72)

Transliteration: ta'āqada ma' almuzāri'in wa 'a'tā klimatahu

Translation: He made an agreement with the farmers and had given his word. (Kanafani, 2000 p. 84)

The Arabic text above is extracted from a short story entitled *The child, his father, and the gun go to the citadel* and written by the Palestinian writer Ghassan Kanafani and translated by Barbara Harlow and Karen E. Riley.

Being concerned with translating cultural elements and how the translator's culture influences the process of translation, we can consider and shed light on idiomatic expressions since they mainly represent cultural specialty. The underlined Arabic phrase above is idiomatically used in Arabic whose literal translation may not precisely refer to the original text indication. The Arabic Phrase *أعطى كلمته* 'a'tā kalimatahu literally means *he gave his word* which may create great confusion for the target receptor. According to the various dictionaries such as *Mukhtār Al-Sehāh*, *Al-Mo'jam Al-Wasīṭ* and *Al-Rā'ed* the two words respectively mean *أعطى* and *كلمته* which do not suit the contextual meaning of the source text. In Arabic culture the phrase

أعطى كلمته usually refers to someone who *keeps his promise* or *fulfils a pledge* which can be used as an equivalent for the phrase أعطى كلمته. Accordingly, the translator has partially failed in uncovering the obscurity for the target reader and could not convey the exact intended and hidden meaning of the source text which may pose as a result of the cultural gap between the source and the target language. Therefore, it can be indicated here that a superficial knowledge and understanding of the source language culture may result in impreciseness and inadequacy in the translation. It can also be inferred here that translation strategies should suit the text type such as idiomatic or fixed expressions that cannot be literally translated.

Source Text (5): تفضلوا بالدخول حتى أقدم لكم الطعام.

Transliteration: tafadālū bidukhūli hatā uqadima lakum 'atta'āma

Translation: Please log in to give you food.

The Arabic text we are concerned with here is an extract from a short story entitled *The Woman and the Three Old Men*. The meaning of the text as the content of the story indicates reveals that the woman asked the three men to come into the house. Collocationally and as shown in the various English-English dictionaries, it is confirmed that coming or getting into a house can only be expressed by the expression ‘*to enter a house, or ‘to come into a house’* which is explained in the different dictionaries as ‘*to come into a building, a room or a place*’. The word ‘*log in*’ which is used by the translator in this expression is explained in Concise Oxford English Dictionary as ‘*to go through the procedures to begin (or conclude) use of a computer system*’. Longman Dictionary of Contemporary English states that the phrase ‘*log in*’ means ‘*to do the necessary action on a computer system that will allow you to begin using it*’.

Based on the discussion above, it can be concluded that the translator used a translation that would sound unnatural for the target language reader though the meaning might be captured. Therefore, having acquainted with collocational and semantic use of lexical items is a must to make an appropriate and an adequate rendering. The phrase ‘log in’ is specifically used in a certain context that makes it inappropriate to be used in another context. Therefore, the strategy pursued here can be substituted by another one that will uncover the obscurity that may confuse the English reader. This matter consolidates how translators’ cultures influence the translator’s production.

Source Text (6): وقد كحلت عينيه لأول مرة (Husni & Newman, 2008, p. 155)

Transliteration: waqad kahalat ‘aynayhā

Translation: She was wearing eye make-up (Husni & Newman, 2008 p. 154)

Using a term with a specific indication to translate a concept with more general indication is a matter of controversy in the process of translation. Such case can be clearly noticed in the translation of the concept we are concerned with here. The above Arabic extract is taken from an Arabic short story entitled *Yasmin’s Picture*, written by the Lebanese writer Hanan al-Shaykh and translated by Ronak Husni&Daniel Newman. The verb ‘كحل’ in the Arabic phrase above refers to having one’s eye lined with black line using a specific substance called *kohl*. Al-Mawrid and Elias Arabic-English dictionaries reveal that the phrase ‘كحل عينيه’ means ‘to darken the edges of the eyelids with kohl’ or ‘to paint or smear with kohl’. Kohl as illustrated in various dictionaries denotes a substance that is specifically worn around the edges of the eyes. Cambridge Advanced Learner’s Dictionary states that ‘kohl’ is a *dark substance which people put around their eyes, especially the edge of their eyelids, to make them more attractive*. Concise Oxford English Dictionary confirms this

indication concerning the word *kohl*. It explains it as a black powder, usually antimony sulphide or lead sulphide, used as eye make-up.

The word *make-up* which is used as an equivalent for the word *kohl* by the translator is figured out in the various dictionaries as a term that refers to general indication that is not restricted only to the eyes. Longman Contemporary English dictionary states that 'make-up' is *coloured substance that is put on your face to improve or change your appearance*. This explanation is also shown in Cambridge Advanced Learner's Dictionary which conforms that the word is generally used.

Considering the discussion above, it can be inferred that pursuing the strategy of using a general term to translate a term with specific indication may produce a transference that is not precisely conveys the exact denotation of the source item. Translators may tend to pursue such strategies since they do not catch on the exact hidden meaning of the original item that may result in the different cultural backgrounds of the writer and the translator or because of the superficial understanding of the source text.

Source Text (7): كانت ام الحسن تنشر غسيلة (Kanafani, 2014, p. 63)

Transliteration: kānat 'um-ulhasani tanshuru ghasīlan

Translation: 'um-ulhasani was doing the washing (Harlow & Riley, 2000, p. 78)

The Arabic text above is taken from the short story *Abu al-Hasan Ambushes an English Car* which was written by the Palestinian writer Ghassan Kanafani who was born in 1936 in the Palestinian city Acre (Akka). He was one of those who were active in the national movement that opposed the British occupation. From a literary point, Ghassan's literary works are related to the Palestinian issues and the Palestinians' sufferings from the occupation reflecting how they defend their home land. This story was translated by Karen E. Riley and Barbara Harlow who was born

in Cleveland in the United States of America and pursued her study at the State University of New York. She is a professor who taught English Literature at the University of Texas.

Analysing the underlined phrase above and according to the Arabic culture medium, it sounded clear that the phrase indicates that Um al-Hasan has already finished doing the washing up and she is currently hanging the washing up on a clothes-line so as to get dried. Rahmatillah (2013) notes that translation is a process similar to communication which involves two main parties the sender and the receiver. There is a problem which emerges related to this issue, which is, the sender (the person who sends the message) sends a message using a language that the receiver does not understand. This problem entails someone who clarifies the message to both the sender and the receiver. This mediator or translator has to understand the lexical meaning of the text to convey the message to the receiver appropriately. (p. 15) According to this discussion the exact meaning of the source text may not be conveyed appropriately.

Looking up the Arabic word ينشر in various monolingual and bilingual dictionaries, Arabic-Arabic or Arabic-English, it has been found that the word bears different indications among which is that it means '*to propagate or to spread news*' and '*to saw a piece of wood using a saw*'. It also means '*to hang washing on a clothes-line*'. Being a word of the standard language, تنشر is among the words listed in the different dictionaries. In Lisan al-Arab, the Arabic Arabic dictionary, it is stated that the Arabic word تنشر has various indications that is a polysemous word that has multiple meanings. Ali et al. (2012) puts it by figuring out that the translator will face an inevitable difficulty in conveying the right meaning of polysemous words since they will create confusion because of their various meanings and senses. (p. 588)

Among the meanings of the word ينشر in the various dictionaries are: *to spread a cloth out* or *to unfold it* which is the opposite of *fold*. Al-waseet Arabic-Arabic dictionary has also given the same indication which highlights that the action of spreading clothes out is usually done after doing the washing up. Al-Mawrid Arabic-English dictionary has asserted this point by pointing out that the collocational phrase نشر غسيلة means *to hang washing on a clothes-line*. The phrase ‘do the washing up’ is referred to in the various English-English dictionaries as a collocation denotes the action of doing the laundering which gives a different denotation for that in the source text. This is also confirmed in *English Collocation in Use* when that phrase is listed among the collocation confirming what various dictionaries state. So, it could be stated here that the word غسيلة can be collocated with the verbs *do* and *spread* referring to different indications.

According to the analysis above, the translation of the underlined text in question will adequately transfer the message if the translator referred to Arabic-English dictionaries in addition to consulting those who are embedded in source language culture so that he will capture the exact message of the original text. The context may not sometimes give a glimpse of what a certain expression indicate, therefor, dictionaries and people with cultural background can direct the translator to, at least, the closest equivalence. To conclude the point, using the verb ‘do’ as a translation for the word تنشر changed the meaning of the phrase reference from an action to another. The translator’s culture could have an interference in selecting the lexical items of the translated text if he only superficially knows about the source language culture.

Source Text (8): قال للتاجر أستودعك الله

Transliteration: qāla littājiri 'astawdi'uka Allah

Translation: Farewell!

The source text above is an extract from an Arab short story entitled 'The Golden Bird' which is taken from a book entitled 'Popular Tales from al-Zabadani'. This story is written by the Syrian writer Mohammed Khalid Ramadan and translated by Yousef Salah Al-Hajjar.

The underlined Arabic text above represents an above word level non-equivalence which is commonly used in Arab culture and specifically among Muslims. Cultural gap is one of the problems that translators encounter while transferring the hidden meaning and the flavour of the original text. Wu (2008) discusses this issue by stating that one of the good solutions of the problem of cultural gap is to give an explanation to the original text since there is no equivalent for such expressions in the target language. Based on that, comprehending the connotative meaning of collocational expressions and the text to be translated is a vital criterion to achieve a successful translation. The Arabic word أستودعك in the source text above is considered to be a derivation from its root استودع which is always collocated with the word Allah. This word is explained in Lisan al-Arab dictionary as '*to trust someone or something*' or '*to keep someone or something in*'.

Arab people often use the expression أستودعك الله to someone they are going to leave or to someone who is leaving them to say that we are leaving you in the protection and preservation of God or go on under the observation and preservation of God. It is, in fact, a farewell and a goodbye expression, but culturally speaking it is accompanied by a publication of being protected by God. Using dictionary equivalents in translating such expressions may lead to misinterpretation and

imprecise translation. Translating the expression أستودعك الله as ‘*Farwell!*’ by the translator here has totally revealed the cultural gap between the texts which resulted in an inappropriate translation. The target language receptor will not grasp the exact hidden meaning of the source text unless it is supported by some explanation or clarification. Accordingly, the cultural differences between the source target writer and the translator may lead to producing imprecise translation if the translator is not engaged deeply with the source language details.

Source Text (9): نشف ريقه

Transliteration: nashifa rīquhu

Translation: His spittle dried up

The Arabic text above is an example of collocation which is categorized as a non-equivalent item due to its specific cultural use. This characteristic directs the translator to pay more attention while translating them. Bahumaid (2006) states that ‘collocations present a great difficulty to render from English into Arabic and vice versa even for qualified and experienced translators.’ (p. 15)

The verb نشف in Arabic produces various indications according to the context it occurs in. The meaning of this verb can be connotative or denotative based on the cultural background of the language. Therefore, translating such verbs requires deep knowledge of the text to be translated since dictionary equivalents cannot sometimes do well with such elements because they may be a part of a collocational or idiomatic expression. The verb نشف literally means *dried* which can be used with expressions such as *my clothes dried, the dishes dried, the land dried*. The word ريق, on the other hand, refers to *spittle* or *saliva* which are respectively defined in various dictionary as *the watery liquid which is produced in your mouth* and *the liquid produced by glands*

in your mouth. Therefore, the translator tended to use the literal translation when he rendered the Arabic expression نشف ريقه into English as *his spittle dried up*.

When the verb نشف is collocated with the noun ريق, it indicates that *someone has exerted himself and made a great effort*. The target text reader may not infer the connotative meaning of this collocation from its literal rendering. Based on this discussion, it can be concluded that expressions that bear a hidden connotative indication may not convey their exact message if translated literally. The translator, then, needs to know what exactly the source text refers to and then uses an appropriate strategy to convey its meaning. This issue occurs while translating such expressions due to the cultural gap between the two languages.

Source Text (10): ساقنتني المقادير الى هذا المكان. (Arabian Nights)

Transliteration: sāqatni almaqadīru 'ila hādhā almakān

Translation: Destiny drove me to this place. (Arabian Nights)

The translator of some select tales from Arabian Nights (2014) tended to pursue the strategy of literal translation. Ghazala (2008) points out that taking 'literal translation to be applicable to everything I a language is considered to be a mistake.' (p. 84) He also states that while translating some groups of words, literal translation can do well and might be feasible. Some other groups, on the other hand this, cannot be rendered from one language to another by applying literal translation due to the loss of meaning that will be created in the target text.

Regarding the Arabic text ساقنتني المقادير, is a collocational phrase that means *it is destiny that led me to this place* which quite well meets the translation of the translator. Looking the verb ساق up in various Arabic-English dictionaries, one lexical item is only noticed which is *drove*. This verb can be collocated with different nouns producing different contextual indications according to the noun used with it. ساق الإبل

, for instance are all collocational expressions with the verb ساق , but refer to different indications. ساق السيارة , for example, means to drive a car while ساق القصة means to narrate a story. Therefore, using the word drove as an equivalent to the verb ساق can only be appropriate in some contexts. Based on that the Arabic expression ساقنتني المقادير is specifically used in the Arabic culture to indicate that destiny led me to something whose connotative meaning can be comprehended by applying the literal translation that the translator pursued here.

In this sense, while translating some cultural expressions, translators may come across appropriate or inappropriate translation according to their source language cultural background.

Source Text (11): حدجته بنظرة قاسية. (Kanafani, 2014, p. 65)

Transliteration: hadajathu binazratin qāsiyatin

Translation: She gave him a measured look. (Harlow & Riley, 2000. P. 80)

The point that is worth to be discussed here is the issue of homonymy which is linguistically defined as the word that is spelled the same or sounds the same as another word but has different meaning. Looking this term up in the various dictionaries, it has been noticed that all of them give the same indication mentioned above. In Merriam Webster Dictionary, it is stated that the word *homonym* can be problematic since it may indicate three different word categories. Firstly, they may be words with the same pronunciation but have different meaning and spelling, such as *meet* and *meat*. Secondly, they may also refer to words with the same pronunciation and spelling but denote different meaning, such as *bank* (financial institution) and *bank* (an area along the side of a river). Eventually, homonyms can be those words that are spelled the same but with different meaning and pronunciation, such as *sow* (an adult female pig) and *sow* (to plant seeds in the ground). These three categories

which are respectively called homophones and homographs need to be thoroughly considered by the translator while transferring any text from one language to another. AL-Ma'tūq (2017) outlines that the same word in its form and root indicates different denotations, for instance the word *خال* in Arabic may sometimes indicate *someone's mother's brother* or it sometimes means *a mole* – the black sign that sometimes found on someone's face.

Considering to what is stated above, and analysing the translation of the underlined Arabic word in the text, it seemed that the translator has not intelligibly produced a meaning that is resembling to that of the original word. The Arabic word *قاس* is a word that can be contextualized as a verb or an adjective in Arabic implying totally different meanings. In the various mono-lingual and bilingual dictionaries such as *Lesān al-Arab*, *Mo'jam al-Ma'āni* and *al-Mawrid*, it is stated that the word *قاس* is a homonym referring to different indications. As a verb, it means '*to measure, to scale or to standardize*' which sound obscure and ambiguous when used with the word *look*. The word can also be used as an adjective as shown in the different Arabic-Arabic dictionaries in addition to those bilingual ones. They all refer that it means '*hard, strict, tough, merciless ... etc.*' According to the Arabic text above, the clear cut meaning is using the word *look* as a noun with one of these adjectives which will give a convincing and intelligible meaning for the Arabic phrase *نظرة قاسية* . Therefore, The most proper meaning for the Arabic phrase *نظرة قاسية* in the context it appears in is '*strict or sharp look*'. Based on that, the translator's rendering of that phrase as *measured look* sounds ambiguous, obscure and meaningless while referring to the Arabic context. This inappropriateness can be due to the superficial understanding of the original text culture and lexical issues in addition to referring only to dictionary meanings while transferring a word from one language to another.

It can be concluded here as Mohammed (2009) states that the translator's job is not only producing a target language text that closely resembles the source language text, but to be aware of the matter of polysemy when translating from Arabic into English and vice versa. So, capturing only the core meaning of the word is not enough for the translator, instead, he should choose other meaning variants that correspond with the context. (p. 15) Therefore, translator's culture clearly influences the translated text negatively in the sense that it gives a different meaning for the target reader than that of the original source language text.

Source Text (12): تشمخ الشجرة فوق مرتفع أرضي. (Husni & Newma, 2008, p. 59)

Transliteration: tashmakh-ul-shajaratu fawqa murtafa'in

Translation: The tree stood on a brown sandy hillock (Husni & Newman, p. 58)

The underlined Arabic phrase to be discussed here is an extract from an Arabic short story entitled *The Sacred Tree* which was written by the Moroccan short story writer Muhammad al-Zafāf and translated by Ronak Hosni & Daniel L. Newman. Larson (1998) as stated in Firdaus's (2017) highlights that not all the meanings of the communicative language are denotatively or overtly stated according to the source language form. The target responders sometimes are required to work hard so as to find out the appropriate interpretation of the implicit meaning in the text by considering some elements such as the situation, the reference, and the context. (p. 17) Thakur (1999) has also come to the point that a word may imply a meaning that is similar to the referent of that word that can be referred to as the denotative meaning of that word. There might be another meaning for that word that we incidentally and from time to time associate with that is referred to as the connotative meaning. (p. 14) The word تشمخ in the Arabic text above is very closely related to the discussion above in the sense that it implies a covert and an overt indications depending on the context

and the situation that the writer is embedded in. In Arabic, this word is basically contextualized to indicate ‘the turning up of someone’s nose at someone else’ which reflects a state of arrogance or pride. Both Al-mawrid and Elias bilingual dictionaries state the various indications of the word *يشمخ* that all imply a state of highness and being high. They pointed out that this word means ‘*to tower, to rise, to become high, to turn up one’s nose at, to be or become proud, haughty or arrogant*’. Lesān al-‘Arab monolingual Arabic-Arabic dictionary has also included a detailed statement regarding this word. It explained that the word *تشمخ* does not only refer to a normal standing, but to stand showing a state of highness, arrogance or pride. This Arabic word that expressively gives a different meaning than that of the word ‘high’ in English represents a case of non-equivalence according to the division of non-equivalence which includes ‘*words with different expressive meaning.*’ According to the discussion above, it can be noted that the culture, the situation and the context of the Arabic text are considered to be main factors that have to be fully considered by the translator to convey to the target reader the most appropriate meaning of the source text content. The translator transferred the word *تشمخ الشجرة* in the Arabic text above as ‘*the tree stood*’ whose propositional meaning does not imply any sign of highness or indicate any state of arrogance. The context in which the word *تشمخ* appears shows the firmness and that the tree can resist any kind of attack from others which is noticeably missing in the translated text. The word *stood* which is used by the translator is explained in Longman English-English dictionary in detailed statements by adding some other phrases or words to clarify the exact specified meaning of it.

The translation has partially conveyed the intended meaning of the source text writer since it does not point out to any kind of highness that may be the focal point

that the original text writer intends to depict. Based on that, being fully acquainted by the language culture is greatly required by the translator so as to give the most accurate rendering of the original text. If some clarifying notes are added here by the translator such as 'stood firmly and highly', it will produce a more accurate translated text. It is, therefore, important to care about the expressive meaning of the source text word so as to avoid any kind of distortion and obscurity.

Chapter Five

Results and Conclusion

Chapter - V

Results and Conclusion

5.1. Introduction

This chapter will mainly elaborate the findings and the results after analysing the data collected in the previous Chapter. It will also provide these findings to the reader by providing some suggestions and recommendations to make it possible to deal with non-equivalent aspects appropriately as far as the process of translation is concerned. The focal point of the current study is to understand how translators of different cultures dealt with translating Arabic culture-specific items that in many contexts lack equivalents in the target language. Therefore, the strategies pursued by the translators were discussed, analysed and evaluated according to the contexts they occur in.

This study has also figured out the relationship between the translator's culture and his production so as to elicit the effect of culture on the process of translation. Cultural and non-equivalent elements can saliently emerge in some texts more than others, so that these texts are selected to be the stuff material of this study. Literary and religious genres are the two areas where one is stuck with a large number of non-equivalents that represent a case of cultural specific backgrounds.

The data of the study is made up of thirty three elements selected from around hundred Arab short stories that are translated by different translators who belong to different cultures. These elements are made into two main sections:

1. Non-equivalence at word level: this section discusses five types of non-equivalence according to the classification of Mona Baker (1992), their translations, the strategy used by the translator to render them into English in addition to clarifying

to what extent those translations are appropriate. Referring to the translator's culture, the effect of the translator's culture has also been discussed.

2. No-equivalence above word level: This part is concerned with discussing translating non-equivalent elements that represent above word level non-equivalence which are divided into two types: *idioms and fixed expressions* and *collocations*. These two types are considered to be an issue of controversy among translators due to their specific cultural indication. Therefore, investigating the strategies that translators pursued in dealing with these element is to be considered so as to suggest adequate strategies in case of failing in producing their exact message precisely.

In this study, ten elements that represent idioms and fixed expressions in addition to twelve collocational expressions are selected from different Arabic short stories to be discussed and analysed. The translations of these targeted elements have also been considered to extrapolate the extent of the translation preciseness and appropriateness which in turn may lead to suggesting a more appropriate strategy.

5.2. Findings and Outcomes

According to the previous elaboration and based on the consideration of the strategies that translators relied on while transferring the select non-equivalent aspects from Arabic into English in addition to regarding the different cultural backgrounds of both the source text writer and the translator, the detailed analysis of the discussed elements is summarized in three tables categorised as follows:

- Word-level equivalents
- Idioms and fixed expressions
- Collocational items

Each table is followed by elaborating and listing the findings that resulted in discussing those elements shown in the table referring to the suggested strategies that

translators are recommended to pursue as per the view of the researcher relying on some translation theorists' views.

1. Word-level equivalents

No.	Source Text	Translation	Type of non-equivalence	Strategies used by translators
1	عجزت عن اقناع شقيقي	I have been unable to convince my <u>brother</u> .	Not lexicalized in English	General
2	أي أستاذ فدير	<u>A qualified teacher</u>	different distinctions in meaning	Literal
3	ربت سعدان	Sa'adan <u>touched</u> its head gently.	different distinctions in meaning	General
4	كان الوقت عصر	It was <u>afternoon</u>	Different expressive meaning	General
5	ترجع عن غيها	Until she has <u>changed her mind</u>	Specific meaning	Cultural substitution
6	كان خاله في الوعر	His uncle was <u>out in the fields</u> .	Specific meaning	General
7	عن الذنوب	No time to talk about <u>the blame</u>	Semantically complex	General
8	إذا فرغ من صلاة الصبح	After finishing the <u>Morning Prayer</u>	Different expressive	General
9	لا يجدون بهيمة فطسى	<u>A flat-nosed cow</u>	General meaning	Specific word
10	بالأولياء	<u>Saints</u>	Semantically complex	Literal
11	عاش طوال حياته ورعا	He has lived his entire life <u>in piety</u> .	Semantically complex	Specific word

Table (1): Summarises Word-Level Non-equivalents

The table above summarises the first part of the analysed aspects in this study that covers non-equivalents at word level which were randomly chosen from various select Arab short stories. Having considered the outcomes shown in the table, it has been found that there were five cases of non-equivalence at word level considered to be the focal point of study in the first part of the analysis section: *a. Arabic terms with no lexical item in English, b. Differences between Arabic and English in expressive meaning, c. English lacks specific term, d. Arabic and English make different*

distinctions in meaning, e. Semantically complex words. Having analysed those elements deeply, it has been seen that:

* A literary text is an area that is rich of items which represent a specific cultural reference among which a number of non-equivalents may occur. Having analysed those elements in the current study, it has been found that some were misinterpreted and translators, in some cases, failed in conveying the full exact message of the source text.

* Some words and expressions in those literary texts that are taken from select Arab short stories are polysemous that is to say they have multiple meanings. In this case, a translator may use a word that has been understood to have one particular meaning that is different from that of the original one. In such a case, he may not also find a word that exactly matches the Arabic one.

* According to the analysis of the translations of the targeted select texts in the current study, it is found out that the most appropriate strategy that translators can use in translating different elements is the one that preserves, as far as possible, both effect and meaning. Literal translation will not usually do well in the process of translation due to the semantic, cultural and linguistic constraints. This problem may cause loss in meaning. Therefore, translators have to resort to more appropriate strategies.

* Translating non-equivalents can be appropriately done by adopting some procedures such as paraphrasing, using loan words with giving clarification and sometimes literal translation with explanation that corresponds what is stated in the various dictionaries, mono lingual or bilingual.

- * Translators have pursued different translation strategies when they translated the above mentioned types of non-equivalence which refers to the impact of the translator's culture on the translation.
- * Translators whose culture is not the same as that of the source text writer have sometimes produced a target text that denotes different indication than that of the original text.
- * Translation adequacy and appropriateness is resulted to be a product of the strategy used by the translator in addition to the translator's cultural background.
- * The cultural gap between both, the original text writer and the translator, is a main factor in defining the type of translation and its precision.
- * Using dictionary equivalents in translating such non-equivalents without regarding the contextual hidden meaning of the source text leads to producing a target text that does not convey the exact message of the source content.
- * In translating non-equivalents shown in the table above, translators tended to use four translation strategies: *using a more general word, using neutral or less expressive word, using cultural substitution, and literal translation.*

Concerning the translation of non-equivalents at word level, it could be summed up that those Arabic elements lacking equivalence in English due to the considerable difference in cultural contexts are preferable to be translated by adopting one of the methods that Mona Baker suggests for rendering non-equivalents to, precisely, produce the a translation that implies the conceptual and cultural indication of the original text to the target receptors. Here is a list that summarises those strategies:

* When an English equivalent fails in revealing the full meaning of a source text element due to the absence of a term in English that implies the exact meaning of that source element, often a strategy of adding short explanation is preferable.

* For culture-specific terms that express different expressive meanings, as numbers (4 and 8), in both the original language and the target language the strategy of using loan words may be adopted in translation together with adding more explanation.

* When the two languages to be mediated make different distinctions in meaning, paraphrasing can be the most appropriate translation to be used by the translators so as to give a clarification for the source text element to make it easier for the receptor to capture its exact meaning. Terms (2 and 3) in the table above are two examples for such case.

* Terms that express general meaning (superordinates), as in number (9) in the table above, that have matching equivalents in the target language and that will retain their source text indication are best to be translated by including their general term equivalent since a specific term needs more explanation.

* Regarding elements that have semantically complex indication, as (7, 10, and 11) in table (1), they are best to be rendered by adopting loan word strategy consolidated by a short clarification to show the appropriate expressive meaning of the source text element. A foot-note can also be added to give more clarification.

* A specific-meaning terms, as shown in numbers (5 and 7) in the table above, may not convey the exact denotation if translated by an equivalent that indicates a general meaning, therefore, adding an explanation to convey the exact meaning can do well.

In nearly all the cases presented above, equivalence or translating using dictionary equivalence is not always and necessarily the best strategy. This means it does not always produce a translation for the source text that is a meaningful and

precise. Using non-equivalence may, therefore, results in a more appropriate rendering. Based on that, non-equivalence will be more suitable and equivalent than equivalence.

2. Idioms and Fixed Expressions

No.	Source text	Translation	Strategy
1	عن بكرة ابيكم	For the sake of your fathers	Literal
2	انسان بلحمه ودمه	A man in flesh and blood	Literal
3	لقد بلغ السيل الزبى	The worse has come to the worst	Paraphrasing
4	تقاطروا من كل حدب وصوب	They came from all over	Paraphrasing
5	ناوية على نية كبيرة	Israel has great plans.	General
6	اليوم ألف حساب	For years you will have been thinking about this day	Paraphrasing
7	عقد ما بين حاجبه	Knitted his brow	Literal
8	وفي غمضة عين	Then vanished, whisked away	Omission
9	أن يأخذه على حين غر	Catch him unawares	Cultural substitution
10	ارتعدت فرائصه	His side muscles quivered	Literal

Table (2): figures out the analysed idiomatic expressions

Newmark (2008) points out that idioms are considered to be special phrases whose meaning cannot be captured superficially or from referring to their total indication. He also refers that these phrases cannot be translated directly. (p. 128) The ability of recognising an expression as an idiomatic one by the translator can help in selecting an appropriate method in rendering it to another language. The ten expressions listed in the table above represent non-equivalents above word level that specifically represent idiomatic expressions. Referring to that table, a number of strategies are noticed to have been pursued in translating the listed idiomatic expressions. Having analysed the translations of those elements, we have come to the following outcomes:

* The idioms shown are all categorised as indirect ones whose meanings cannot be captured from their literal, common meaning of the words.

- * In translating those idiomatic expressions, translators resorted to literal translation, paraphrasing, using a general term, omission and cultural substitution.
- * The translations of those translators who tended to use literal translation sound inadequate and do not convey the appropriate meaning of the source text.
- * Translation by paraphrasing and cultural substitution sounds more appropriate and approximately reveals the meaning of the source text to the target language reader.
- * Omission and using a general term in translating idiomatic expressions can only partially refer to the exact message of the source text due to the missing of some of its details.
- * A good relation can be noticed between the translators' cultural background and the translation adequacy and preciseness. That is, translators whose cultural background matches that of the source text writer can produce a translation that is more appropriate and vice versa.

Idioms and fixed expressions seem to be more problematic in the process of translation due to their specific cultural background. Thus, using an adequate strategy for translating them into another language relies on some factors: the specific lexical item that constitutes an idiom and the appropriateness or inappropriateness of using idiomatic expression in a certain register in the target language. (Baker, 1992, p. 72) Therefore, adopting any strategy for translation idioms depends on comprehending the context where an idiom to be translated occurs in. The list below shows a number of strategies suggested by Baker that can help in conveying the message of idiomatic expressions for target receptors:

- * Finding an idiom in the target language that is similar to the one in the source language in meaning and form. This kind of equivalence and match cannot be always applied.

* Using an idiom in the target language that is similar to that in the source language only in meaning but not in form. This strategy is more possible to be achieved than the first one.

* Translation by paraphrasing which is the most common in translating idioms when the target language lacks an idiom that matches that in the source language or an idiomatic expression cannot do well in this case.

* Translation by omission: This strategy can sometimes be adopted with idioms that do not have any match in the target language and cannot be easily paraphrased.

1. Collocational Items

No.	Source text	Translation	Strategy
1	قد أتدبر أمري	I'll take my orders there	Literal
2	الرجال الشرفاء	Distinguished men	General term
3	أرادت أن توجه سؤال	She wanted to avoid a question	Substitution
4	وأعطى كلمته	and had given his word	Literal
5	تفضلوا بالدخول	Please log in to give you food	Specific term
6	وقد كحلت عينيها	She was wearing eye make-up	General term
7	تنشر غسिला	was doing the washing	Specific term
8	أستودعك الله	Farewell!	General term
9	نشف ريقه	His spittle dried up	Literal
10	سأقتني المقادير	Destiny drove me to this place.	Literal
11	بنظرة قاسية	She gave him a measured look.	Specific term
12	تشمخ الشجرة	The tree stood on a brown sandy hillock	General term

Table (3): figures out the analysed collocational expressions

The third group of the elements discussed in the current study covers twelve collocational expressions selected from various Arabic short stories and translated by different translators. Table No. (3) summarises those elements, their translations and the strategies that translators used in rendering them into English. It is a matter of fact that the process of translating collocations mainly lies on the ability of finding a matching the target language equivalence. In other words, the difficulty in rendering collocations from one language to another vitally lies on the translator's inability in

selecting its equivalent lexical item in the target language which ultimately results in giving an unnatural target text. (Mustafa, 2010 p. 38) Based on this, it could be inferred that translators' knowledge of collocations is extremely important and required to convey their exact meaning to the target receptor. Moreover, discrepancies in the cultural systems of both the source language and the target language can be a reason for the lack of equivalents in English for those collocations in Arabic.

Regarding the statement and the translations of the collocations listed in the table above, it has been extrapolated that:

* Collocations are a type of cultural-specific expressions that cannot be translated into another language unless the translator knows about their hidden meanings in the source language.

* Resorting to literal translation in translating collocations can be quite risky because it may produce unnatural target text such that shown in numbers (1, 9, and 10) in the table above.

* The underlined Arabic items that are numbered (2, 6, 8, 12) express lexical items that indicate specific meaning. However, translators rendered them into English using lexical terms of general meaning that does not imply the exact meaning of the Arabic item.

* Arabic items number (5, 7, and 11) in the table lexically refer to general meanings. Yet, translators transferred them into English pursuing the strategy of using specific meaning lexical items which may lead to unnatural translation as in the case of (5, 7, 11) items.

* In translating item number (3), the translator tended to substitute the original Arabic lexical element with another inadequate one that is why the translation sounds inappropriate referring to the source element meaning.

* Collocational expressions translation is a matter of controversy that highly emerges when the cultural backgrounds of the writer and the translator are not the same.

Mustafa (2010), Haliel states that translating collocations can be extremely controversial issue and, as a result, he argues that the hardest issue that translators encounter is to find the adequate equivalent in the target language that bilingual dictionaries do not include. (p. 41) To make it easier for translators to deal with collocational patterns as far as the process of translation is concerned, Baker lists a number of suggestions to be taken into account:

* When a collocation is assumed to be found in the target language that may convey the same or at least similar meaning to that of the source language collocation, the translator will not find it difficult to render them. For example *strong tea* in English with *dense tea* (شاي مركز) in Arabic both give the same meaning, so translators can render them easily without being confused.

* There might be a collocation in the source language that sounds familiar to the translator because they correspond in form to a collocation that is common in the target language. In this case the translator misinterprets the source collocation due to the interference of his native language. The translator here is suggested to look at the matter from the foreign language into his own language.

* In case of unmarked collocation in the source language, the translator attempts to produce a collocation in the target language with preserving a meaning that is related with the source collocation. This production may involve some insignificant change in meaning. For example *a good/bad law* in English can typically match *just/unjust law* in Arabic.

* Translating culture-specific collocations involves deep knowledge related to the source language collocation otherwise unnatural translation may be produced.

Therefore, explanation of the source collocation can do well while rendering culture-specific collocations from one language to another.

To conclude, collocations represent a highly problematic issue as far as the process of translation is concerned. Translating collocations involves the translator to be deeply acquainted with the source language meaning to produce a proper target text for receptors. According to the discussion above, translators are required to pursue strategies that best convey the source text message depending on its features and characteristics. Using literal translation while dealing with collocations, to a large extent, leads to producing unnatural target text.

5.3. Implications and Recommendations

This study is mainly conducted to analyse some literary texts that specifically represent non-equivalent aspects that are extracted from select Arab short stories in addition to manifesting the effect of translators' cultural background on the process of translation. Having come to the point that dealing with non-equivalents both, at and above word level, is a matter of controversy among translators due to being featured with culture-specificity. This characteristic reveals obscurity and ambiguity in comprehending the hidden meanings of those culture-specific elements including words, idioms, fixed expressions and collocations. Having superficial background, culturally, linguistically and semantically, of the text to be translated may lead to producing a target text that implies a message different than that of the source text. In this section are some recommendations for further translation projects which could be positively effective in adopting the process of translating literary texts in general and culture-specific terms such as non-equivalents at word level and above word level in particular.

* Translation of literary texts in general and those culture-specific aspects that have no direct equivalent in the target language should be carefully considered as far as the process of translation is concerned. Translators in such cases preferably refer to interpretations and explanations for those source items through which the exact meaning can be captured and an appropriate target text can be produced.

* Translators are also recommended here to carry out their translation project through consulting individuals of native speakers of both the source and target languages who have deep understanding of the hidden meanings of the language to be translated. Comprehending what the source text indicates will help in selecting the most adequate strategy for translation.

* Translating culture-specific aspects that represent non-equivalents involve adopting strategies such as paraphrasing, explaining notes in case of using literal translation, translating by using a more general term and translating by using a more neutral term so that the reader can get, at least, the closest meaning of the source text.

* Dealing with non-equivalent culture-specific terms in translation involves the translator to be, first, more aware of the meaning that the term or text to be translated indicates in addition to paying attention to the cultural backgrounds of both the source and target languages.

The study is in no way complete. The examples provided in this paper do not cover all the cases of non-equivalence. There is space for further study and analysis that can be carried out by professionals and translators to explore more about this field. This study can also be complemented by a similar one that investigates the other types of non-equivalence which are excluded from this study such as: *different distinctions of meaning, differences in form ...etc.* The subject matter of this study can also be extended to different types of texts which may lead to finding more translation

strategies to deal with non-equivalence. In further studies, more translations in different areas can be investigated so as to come to as many appropriate strategies as possible which will be a great help in dealing with this controversial issue.

5.4. Conclusion

To conclude, it is very important to point out that translation equivalence is a very hard matter to achieve since it depends on the text, the translator and the receptors. Whatever the translator is, the translation might lose or distort the meaning related to the original text. This study was an attempt to come to precise and appropriate strategies for dealing with culture-specific, non-equivalent aspects. The study was conducted on thirty three non-equivalent aspects from a number of Arab short stories that are written by Arab writers and translated by translators who have cultural backgrounds that differ from those of the original text writers. Having analysed those targeted aspects through referring to their interpretations in Arabic dictionaries and references to seize their exact indications, they were, then, compared to their translations to find out to what extent they were appropriate. Based on that, the researcher came to the conclusion that obscurity of such cultural elements can only be eliminated by having knowledge of those elements by studying their cultural backgrounds. Paraphrasing and explanations can also be the strategies to be adopted while translating such elements. Carrying out translation projects for such terms involves the translator to be more aware of the meaning of the source text in addition to the most appropriate strategy to be used. According to the analysis, it was noticed that the best strategies to be used are paraphrasing, using loan words with explanation and sometimes literal translation supported with footnotes.

Appendix

Writers' Biographies

1. Najib Mahfooz

Najib Mahfooz (1911-2006), is considered one of the most famous among the Arab writers of the twentieth century. He was awarded Nobel Prize for Literature in 1988 and wrote a total of thirty five novels, fourteen collections of short stories and plays, as well as three collections of journalism. Najib was born in Cairo where he lived until the age of twelve when his family moved to Abbasiyya Suburb. He studied at Cairo University and then worked as a civil servant for many years alongside his journalistic activities. Mahfooz initially published a number of short stories in Egyptian magazines and then late a collection of stories entitled (*The Whispers of Madness*, 1938). In addition, he published a large number of works through his literary career. (*Husni, Ronak & Newman, Daniel, 2008, p. 104*)

2. Ghassan Kanafani

Ghassan Kanafani was born in 1936 in city of Acre, in Palestine. During the 1948 Arab-Israeli War and the consequent creation of the state of Israel (known as the *Nakba*, "the catastrophe" to Palestinians), his family was forced into exile. He studied in Damascus, concluding his secondary school and enrolling in the Arabic Literature faculty at university, and worked as a teacher in United Nations Relief and Works Agency (UNRWA) schools for Palestinian refugees. Demonstrating not only that he was a journalist but also a talented writer, in 1963 he published his novel *Men in the Sun* to widespread praise. Along with *A World that is Not Ours*, published two years later. He had already written 18 books: four completed novels, three unfinished; four collections of short stories, a total of 57 stories; four plays; and three literary essays. On 8 July 1972, Kanafani, age 36 at the time, was assassinated in Beirut.

3. Muhammad al-Zafzaf

Muhammad al-Zafzaf was born in 1942 near Qunaitra in Morocco. He studied philosophy at the University of Rabat before becoming a secondary school teacher in Casablanca. Al-Zafzaf is considered the master of Moroccan short story. He produced a collection of short stories including (*Late-Night Dialogue, 1970*), (*Low Houses, 1977*), (*The Sacred Tree, 1980*) and many others. His literature is social realism drawn from real life events. Al-Zafzaf died in 2001 after long suffering of illness. (*Husni , Ronak & Newman, Daniel, 2008, p.56*).

4. Ibrahim al-Faqih

Ibrahim al-Faqih was born in 1932 in a middle-class family in Mizda which is about 100 miles from the Libyan capital Tripoli. He went to Egypt in 1962 to study journalism. He, then, worked as a journalist before moving to London to study theatre. In 1980s, during his stay in Britain as a diplomat attached to the Libyan embassy, he completed his Ph.D. at the University of Edinburgh. Al-Faqih is undoubtedly one of the most famous and influential Libyan authors. He published a number of short stories such as: (*The Empty Sea, 1966*), (*Fasten your Seatbelts, 1968*), (*The Lady of Light, 1985*) ... etc. (*Husni, Ronak & Newman, Daniel, 2008, p. 70*)

5. Hanan al-Shaykh

Hanan was born in Beirut in 1945, she is one of the leading women authors and novelists, short story writers, play writers and essayists in the Arab World today. After completing her university education at the American College for Girls in Cairo (1963-66), she returned to Beirut to work as a journalist. In 1976, Hanan fled to Saudi Arabia because of the civil war and came to international prominence with her novel (*The Story of Zahra, 1980*). Hanan al-Shaykh published a large number of novels and

short stories such as: (*Beirut Blues*) which is a collection of ten letters, (*I sweep the sun off rooftops*) which is a collection of seventeen short stories in addition to many other prominent works. (*Husni, Ronak & Newman, Daniel, 2008, p. 144*)

6. Yusuf Idris

Yusuf Idris (1927-1991) is one of the most prominent Egyptian short stories writers. He is originally a doctor at the University of Cairo. As a student, he was active in the nationalist movement. As an author, Idris's career was varied, he, for many years, had a column in Egypt's leading The Daily, al-Ahram, in addition to plays as well as short stories. He published eleven collections of short stories in addition to a number of plays. His stories mainly deal with social issues affecting the nation's poor and dispossessed. Idris's works include some stories such as: (*The Sinners, 1984*), (*Rings of burnished brass, 1992*), (*A Tray from Heaven*) ... etc. (*Husni, Ronak & Newman, Daniel, 2008, p. 265*)

7. Hasan al-Lawzi

Al-lawzi is a Yemeni poet and short story writer. He was born in Sana'a in 1952. He studied at the University of al-Azhar in Cairo and occupied several important government posts the most recent of which is the post of Minister of Culture in Sana'a. Al-Lawzi has published several collections of poetry and short stories, and is a powerful writer with diversified themes and interests. Among his major themes is his deep involvement in the issues of Yemeni revolution. He has published several collections of short stories and poetry among which are his verse collection, *Poems for the Difficult Women*, 1979 and his collections of short stories, *The Woman who Ran in the Glow of the Sun* (1976).

8. Taha Hussein

Taha Hussein (1889-1973) is an Egyptian writer and scholar. He was born in Minya governorate in central Egypt. He went to a kuttab, and thereafter was admitted to El-Azhar University, where he studied Religion and Arabic literature. When the secular Cairo University was founded, he was keen to be admitted, and despite being blind and poor, he won a place. He got a Ph.D. for his thesis on the sceptic poet and philosopher. He devoted his life to intellectual freedom. His works mainly focused on Islamic and Arabic history and literature. Many scholars deliver lectures related to the aspects of Hussein's writings. Although he wrote many novels and essays, in the West he is best known for his autobiography *Al-Ayyam*.

9. Ahmed Ali AL-Hamadani

Al-Hamadani was born in Aden, Yemen on October 8, 1951. At an early age he worked in his father's grocery to support their big family. He completed his primary and intermediate stages in the Western School in Aden from 1958 – 1965, and completed his secondary school in 1972. Al-Hamadani completed his preparatory stage in Dynastic Town in Ukraine where he studied the Russian Language from September 1978 till July 1979. He studied his university stage at Simferopol University in Ukraine from 1979 till 1984. He got his PhD. From Moscow University in the former Soviet Union in 1989. Al-Hamadani published a large number of his works out of Yemen in both Beirut and Amman. His published works include *An Introduction to Science and Literature*, *Texts from the Russian Literature*, *Studies in the Yemeni Contemporary Story ... etc.*

Translators' Biographies

1. Ronak Husni

Ronak Husni is a senior lecturer in a number of universities in the UK, including St. Andrews, Durham and Heriot-Watt University. She has taught Arabic language, modern and classical literature, gender studies, translation and cultural studies in some universities. Her main area of research is classical and modern Arabic literature, applied translation studies, gender studies and Arabic as a foreign language. <https://www.aus.edu/faculty/ronak-husni>.

2. Barbara Harlow

Barbara Harlow (1948-2017) is a professor of comparative literature at the University of Texas-Austin. She was born in Cleveland, Ohio and studied at the State University of New York, completed her PhD in Marcel Proust in 1997. <https://irr.org.uk/article/barbara-harlow-1948-2017/>.

3. Karen E. Riley

Karen was born in September, 1958. She was a graduate of Enrico Fermi High School in Enfield and she received her B.A. in English from Elms College in Chicopee, MA. Prior to her move to SC. She was employed in the courts system in Springfield working as victim's Advocate. Karen died in 2010. <https://www.legacy.com/us/obituaries/masslive/name/kare-riley-obituary?id=12203706>

4. Trevor LeGassic

Trevor was born in August 19, 1934. He is a noted Western scholar and translator in the field of Arabic literature. He obtained a BA in Arabic from the School of Oriental and African Studies in in 1958 and completed a PhD also from SOAS in 1960. He joined the faculty of the University of Michigan in 1966. He was promoted to full professor in 1979. https://e.m.wikipedia.org/wiki/Trevor_LeGassic.

5. Shirin Yasin

Shirin Yasin was born in August, 1951. She got her BA from the University of Aden, Yemen in 1980, her MA that was in Linguistics and ELT was from the University of York, UK in 1988. She got a PhD from the University of London in 1992. Shirin various positions such as: a member on Editorial Board of ALTAWASUL Journal, a member of Higher Studies Committee. She translated texts related to her area of study, short stories and other documents. <https://www.aden-univ.net/staffDetails.aspx?tid=56>

6. Izz-idin Najeeb

Izz-idin was born in April, 1940 Asharqiyah, Egypt. He got his BA from the College of Fine Arts from Cairo in 1962. He is one of the founders of the Egyptian Writers' Union. He has published a number of works in several Arab and Egyptian journals and newspapers such as the book '*The Poem of the Stones*' in 1999, '*Artists and Martyrs*' in 2002 and '*Innovation and Revolution*' in 2003. In addition, he has been awarded a number of rewards such as the first prize in oil painting in the Arts Show and Battle of the Ministry of Culture in 1970.

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**TRANSLATORS' CULTURE AND TRANSLATING
NON-EQUIVALENTS: A STUDY OF SELECT ARAB
SHORT STORIES**

*Thesis Submitted to Kuvempu University for the
Award of the Degree of
Doctor of Philosophy*

in

English

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Chapter - V

Results and Conclusion

5.1. Introduction

This chapter will mainly elaborate the findings and the results after analysing the data collected in the previous Chapter. It will also provide these findings to the reader by providing some suggestions and recommendations to make it possible to deal with non-equivalent aspects appropriately as far as the process of translation is concerned. The focal point of the current study is to understand how translators of different cultures dealt with translating Arabic culture-specific items that in many contexts lack equivalents in the target language. Therefore, the strategies pursued by the translators were discussed, analysed and evaluated according to the contexts they occur in.

This study has also figured out the relationship between the translator's culture and his production so as to elicit the effect of culture on the process of translation. Cultural and non-equivalent elements can saliently emerge in some texts more than others, so that these texts are selected to be the stuff material of this study. Literary and religious genres are the two areas where one is stuck with a large number of non-equivalents that represent a case of cultural specific backgrounds.

The data of the study is made up of thirty three elements selected from around hundred Arab short stories that are translated by different translators who belong to different cultures. These elements are made into two main sections:

1. Non-equivalence at word level: this section discusses five types of non-equivalence according to the classification of Mona Baker (1992), their translations, the strategy used by the translator to render them into English in addition to clarifying

to what extent those translations are appropriate. Referring to the translator's culture, the effect of the translator's culture has also been discussed.

2. No-equivalence above word level: This part is concerned with discussing translating non-equivalent elements that represent above word level non-equivalence which are divided into two types: *idioms and fixed expressions* and *collocations*. These two types are considered to be an issue of controversy among translators due to their specific cultural indication. Therefore, investigating the strategies that translators pursued in dealing with these element is to be considered so as to suggest adequate strategies in case of failing in producing their exact message precisely.

In this study, ten elements that represent idioms and fixed expressions in addition to twelve collocational expressions are selected from different Arabic short stories to be discussed and analysed. The translations of these targeted elements have also been considered to extrapolate the extent of the translation preciseness and appropriateness which in turn may lead to suggesting a more appropriate strategy.

5.2. Findings and Outcomes

According to the previous elaboration and based on the consideration of the strategies that translators relied on while transferring the select non-equivalent aspects from Arabic into English in addition to regarding the different cultural backgrounds of both the source text writer and the translator, the detailed analysis of the discussed elements is summarized in three tables categorised as follows:

- Word-level equivalents
- Idioms and fixed expressions
- Collocational items

Each table is followed by elaborating and listing the findings that resulted in discussing those elements shown in the table referring to the suggested strategies that

translators are recommended to pursue as per the view of the researcher relying on some translation theorists' views.

1. Word-level equivalents

No.	Source Text	Translation	Type of non-equivalence	Strategies used by translators
1	عجزت عن اقناع شقيقي	I have been unable to convince my <u>brother</u> .	Not lexicalized in English	General
2	أي أستاذ فدير	<u>A qualified teacher</u>	different distinctions in meaning	Literal
3	ربت سعدان	Sa'adan <u>touched</u> its head gently.	different distinctions in meaning	General
4	كان الوقت عصر	It was <u>afternoon</u>	Different expressive meaning	General
5	ترجع عن غيها	Until she has <u>changed her mind</u>	Specific meaning	Cultural substitution
6	كان خاله في الوعر	His uncle was <u>out in the fields</u> .	Specific meaning	General
7	عن الذنوب	No time to talk about <u>the blame</u>	Semantically complex	General
8	إذا فرغ من صلاة الصبح	After finishing the <u>Morning Prayer</u>	Different expressive	General
9	لا يجدون بهيمة فطسى	<u>A flat-nosed cow</u>	General meaning	Specific word
10	بالأولياء	<u>Saints</u>	Semantically complex	Literal
11	عاش طوال حياته ورعا	He has lived his entire life <u>in piety</u> .	Semantically complex	Specific word

Table (1): Summarises Word-Level Non-equivalents

The table above summarises the first part of the analysed aspects in this study that covers non-equivalents at word level which were randomly chosen from various select Arab short stories. Having considered the outcomes shown in the table, it has been found that there were five cases of non-equivalence at word level considered to be the focal point of study in the first part of the analysis section: *a. Arabic terms with no lexical item in English, b. Differences between Arabic and English in expressive meaning, c. English lacks specific term, d. Arabic and English make different*

distinctions in meaning, e. Semantically complex words. Having analysed those elements deeply, it has been seen that:

* A literary text is an area that is rich of items which represent a specific cultural reference among which a number of non-equivalents may occur. Having analysed those elements in the current study, it has been found that some were misinterpreted and translators, in some cases, failed in conveying the full exact message of the source text.

* Some words and expressions in those literary texts that are taken from select Arab short stories are polysemous that is to say they have multiple meanings. In this case, a translator may use a word that has been understood to have one particular meaning that is different from that of the original one. In such a case, he may not also find a word that exactly matches the Arabic one.

* According to the analysis of the translations of the targeted select texts in the current study, it is found out that the most appropriate strategy that translators can use in translating different elements is the one that preserves, as far as possible, both effect and meaning. Literal translation will not usually do well in the process of translation due to the semantic, cultural and linguistic constraints. This problem may cause loss in meaning. Therefore, translators have to resort to more appropriate strategies.

* Translating non-equivalents can be appropriately done by adopting some procedures such as paraphrasing, using loan words with giving clarification and sometimes literal translation with explanation that corresponds what is stated in the various dictionaries, mono lingual or bilingual.

- * Translators have pursued different translation strategies when they translated the above mentioned types of non-equivalence which refers to the impact of the translator's culture on the translation.
- * Translators whose culture is not the same as that of the source text writer have sometimes produced a target text that denotes different indication than that of the original text.
- * Translation adequacy and appropriateness is resulted to be a product of the strategy used by the translator in addition to the translator's cultural background.
- * The cultural gap between both, the original text writer and the translator, is a main factor in defining the type of translation and its precision.
- * Using dictionary equivalents in translating such non-equivalents without regarding the contextual hidden meaning of the source text leads to producing a target text that does not convey the exact message of the source content.
- * In translating non-equivalents shown in the table above, translators tended to use four translation strategies: *using a more general word, using neutral or less expressive word, using cultural substitution, and literal translation.*

Concerning the translation of non-equivalents at word level, it could be summed up that those Arabic elements lacking equivalence in English due to the considerable difference in cultural contexts are preferable to be translated by adopting one of the methods that Mona Baker suggests for rendering non-equivalents to, precisely, produce the a translation that implies the conceptual and cultural indication of the original text to the target receptors. Here is a list that summarises those strategies:

* When an English equivalent fails in revealing the full meaning of a source text element due to the absence of a term in English that implies the exact meaning of that source element, often a strategy of adding short explanation is preferable.

* For culture-specific terms that express different expressive meanings, as numbers (4 and 8), in both the original language and the target language the strategy of using loan words may be adopted in translation together with adding more explanation.

* When the two languages to be mediated make different distinctions in meaning, paraphrasing can be the most appropriate translation to be used by the translators so as to give a clarification for the source text element to make it easier for the receptor to capture its exact meaning. Terms (2 and 3) in the table above are two examples for such case.

* Terms that express general meaning (superordinates), as in number (9) in the table above, that have matching equivalents in the target language and that will retain their source text indication are best to be translated by including their general term equivalent since a specific term needs more explanation.

* Regarding elements that have semantically complex indication, as (7, 10, and 11) in table (1), they are best to be rendered by adopting loan word strategy consolidated by a short clarification to show the appropriate expressive meaning of the source text element. A foot-note can also be added to give more clarification.

* A specific-meaning terms, as shown in numbers (5 and 7) in the table above, may not convey the exact denotation if translated by an equivalent that indicates a general meaning, therefore, adding an explanation to convey the exact meaning can do well.

In nearly all the cases presented above, equivalence or translating using dictionary equivalence is not always and necessarily the best strategy. This means it does not always produce a translation for the source text that is a meaningful and

precise. Using non-equivalence may, therefore, results in a more appropriate rendering. Based on that, non-equivalence will be more suitable and equivalent than equivalence.

2. Idioms and Fixed Expressions

No.	Source text	Translation	Strategy
1	عن بكرة ابيكم	For the sake of your fathers	Literal
2	انسان بلحمه ودمه	A man in flesh and blood	Literal
3	لقد بلغ السيل الزبى	The worse has come to the worst	Paraphrasing
4	تقاطروا من كل حدب وصوب	They came from all over	Paraphrasing
5	ناوية على نية كبيرة	Israel has great plans.	General
6	اليوم ألف حساب	For years you will have been thinking about this day	Paraphrasing
7	عقد ما بين حاجبه	Knitted his brow	Literal
8	وفي غمضة عين	Then vanished, whisked away	Omission
9	أن يأخذه على حين غر	Catch him unawares	Cultural substitution
10	ارتعدت فرائصه	His side muscles quivered	Literal

Table (2): figures out the analysed idiomatic expressions

Newmark (2008) points out that idioms are considered to be special phrases whose meaning cannot be captured superficially or from referring to their total indication. He also refers that these phrases cannot be translated directly. (p. 128) The ability of recognising an expression as an idiomatic one by the translator can help in selecting an appropriate method in rendering it to another language. The ten expressions listed in the table above represent non-equivalents above word level that specifically represent idiomatic expressions. Referring to that table, a number of strategies are noticed to have been pursued in translating the listed idiomatic expressions. Having analysed the translations of those elements, we have come to the following outcomes:

* The idioms shown are all categorised as indirect ones whose meanings cannot be captured from their literal, common meaning of the words.

- * In translating those idiomatic expressions, translators resorted to literal translation, paraphrasing, using a general term, omission and cultural substitution.
- * The translations of those translators who tended to use literal translation sound inadequate and do not convey the appropriate meaning of the source text.
- * Translation by paraphrasing and cultural substitution sounds more appropriate and approximately reveals the meaning of the source text to the target language reader.
- * Omission and using a general term in translating idiomatic expressions can only partially refer to the exact message of the source text due to the missing of some of its details.
- * A good relation can be noticed between the translators' cultural background and the translation adequacy and preciseness. That is, translators whose cultural background matches that of the source text writer can produce a translation that is more appropriate and vice versa.

Idioms and fixed expressions seem to be more problematic in the process of translation due to their specific cultural background. Thus, using an adequate strategy for translating them into another language relies on some factors: the specific lexical item that constitutes an idiom and the appropriateness or inappropriateness of using idiomatic expression in a certain register in the target language. (Baker, 1992, p. 72) Therefore, adopting any strategy for translation idioms depends on comprehending the context where an idiom to be translated occurs in. The list below shows a number of strategies suggested by Baker that can help in conveying the message of idiomatic expressions for target receptors:

- * Finding an idiom in the target language that is similar to the one in the source language in meaning and form. This kind of equivalence and match cannot be always applied.

* Using an idiom in the target language that is similar to that in the source language only in meaning but not in form. This strategy is more possible to be achieved than the first one.

* Translation by paraphrasing which is the most common in translating idioms when the target language lacks an idiom that matches that in the source language or an idiomatic expression cannot do well in this case.

* Translation by omission: This strategy can sometimes be adopted with idioms that do not have any match in the target language and cannot be easily paraphrased.

1. Collocational Items

No.	Source text	Translation	Strategy
1	قد أتدبر أمرى	I'll take my orders there	Literal
2	الرجال الشرفاء	Distinguished men	General term
3	أرادت أن توجه سؤال	She wanted to avoid a question	Substitution
4	وأعطى كلمته	and had given his word	Literal
5	تفضلوا بالدخول	Please log in to give you food	Specific term
6	وقد كحلت عينيها	She was wearing eye make-up	General term
7	تنشر غسिला	was doing the washing	Specific term
8	أستودعك الله	Farewell!	General term
9	نشف ريقه	His spittle dried up	Literal
10	سأقتنى المقادير	Destiny drove me to this place.	Literal
11	بنظرة قاسية	She gave him a measured look.	Specific term
12	تشمخ الشجرة	The tree stood on a brown sandy hillock	General term

Table (3): figures out the analysed collocational expressions

The third group of the elements discussed in the current study covers twelve collocational expressions selected from various Arabic short stories and translated by different translators. Table No. (3) summarises those elements, their translations and the strategies that translators used in rendering them into English. It is a matter of fact that the process of translating collocations mainly lies on the ability of finding a matching the target language equivalence. In other words, the difficulty in rendering collocations from one language to another vitally lies on the translator's inability in

selecting its equivalent lexical item in the target language which ultimately results in giving an unnatural target text. (Mustafa, 2010 p. 38) Based on this, it could be inferred that translators' knowledge of collocations is extremely important and required to convey their exact meaning to the target receptor. Moreover, discrepancies in the cultural systems of both the source language and the target language can be a reason for the lack of equivalents in English for those collocations in Arabic.

Regarding the statement and the translations of the collocations listed in the table above, it has been extrapolated that:

* Collocations are a type of cultural-specific expressions that cannot be translated into another language unless the translator knows about their hidden meanings in the source language.

* Resorting to literal translation in translating collocations can be quite risky because it may produce unnatural target text such that shown in numbers (1, 9, and 10) in the table above.

* The underlined Arabic items that are numbered (2, 6, 8, 12) express lexical items that indicate specific meaning. However, translators rendered them into English using lexical terms of general meaning that does not imply the exact meaning of the Arabic item.

* Arabic items number (5, 7, and 11) in the table lexically refer to general meanings. Yet, translators transferred them into English pursuing the strategy of using specific meaning lexical items which may lead to unnatural translation as in the case of (5, 7, 11) items.

* In translating item number (3), the translator tended to substitute the original Arabic lexical element with another inadequate one that is why the translation sounds inappropriate referring to the source element meaning.

* Collocational expressions translation is a matter of controversy that highly emerges when the cultural backgrounds of the writer and the translator are not the same.

Mustafa (2010), Haliel states that translating collocations can be extremely controversial issue and, as a result, he argues that the hardest issue that translators encounter is to find the adequate equivalent in the target language that bilingual dictionaries do not include. (p. 41) To make it easier for translators to deal with collocational patterns as far as the process of translation is concerned, Baker lists a number of suggestions to be taken into account:

* When a collocation is assumed to be found in the target language that may convey the same or at least similar meaning to that of the source language collocation, the translator will not find it difficult to render them. For example *strong tea* in English with *dense tea* (شاي مركز) in Arabic both give the same meaning, so translators can render them easily without being confused.

* There might be a collocation in the source language that sounds familiar to the translator because they correspond in form to a collocation that is common in the target language. In this case the translator misinterprets the source collocation due to the interference of his native language. The translator here is suggested to look at the matter from the foreign language into his own language.

* In case of unmarked collocation in the source language, the translator attempts to produce a collocation in the target language with preserving a meaning that is related with the source collocation. This production may involve some insignificant change in meaning. For example *a good/bad law* in English can typically match *just/unjust law* in Arabic.

* Translating culture-specific collocations involves deep knowledge related to the source language collocation otherwise unnatural translation may be produced.

Therefore, explanation of the source collocation can do well while rendering culture-specific collocations from one language to another.

To conclude, collocations represent a highly problematic issue as far as the process of translation is concerned. Translating collocations involves the translator to be deeply acquainted with the source language meaning to produce a proper target text for receptors. According to the discussion above, translators are required to pursue strategies that best convey the source text message depending on its features and characteristics. Using literal translation while dealing with collocations, to a large extent, leads to producing unnatural target text.

5.3. Implications and Recommendations

This study is mainly conducted to analyse some literary texts that specifically represent non-equivalent aspects that are extracted from select Arab short stories in addition to manifesting the effect of translators' cultural background on the process of translation. Having come to the point that dealing with non-equivalents both, at and above word level, is a matter of controversy among translators due to being featured with culture-specificity. This characteristic reveals obscurity and ambiguity in comprehending the hidden meanings of those culture-specific elements including words, idioms, fixed expressions and collocations. Having superficial background, culturally, linguistically and semantically, of the text to be translated may lead to producing a target text that implies a message different than that of the source text. In this section are some recommendations for further translation projects which could be positively effective in adopting the process of translating literary texts in general and culture-specific terms such as non-equivalents at word level and above word level in particular.

* Translation of literary texts in general and those culture-specific aspects that have no direct equivalent in the target language should be carefully considered as far as the process of translation is concerned. Translators in such cases preferably refer to interpretations and explanations for those source items through which the exact meaning can be captured and an appropriate target text can be produced.

* Translators are also recommended here to carry out their translation project through consulting individuals of native speakers of both the source and target languages who have deep understanding of the hidden meanings of the language to be translated. Comprehending what the source text indicates will help in selecting the most adequate strategy for translation.

* Translating culture-specific aspects that represent non-equivalents involve adopting strategies such as paraphrasing, explaining notes in case of using literal translation, translating by using a more general term and translating by using a more neutral term so that the reader can get, at least, the closest meaning of the source text.

* Dealing with non-equivalent culture-specific terms in translation involves the translator to be, first, more aware of the meaning that the term or text to be translated indicates in addition to paying attention to the cultural backgrounds of both the source and target languages.

The study is in no way complete. The examples provided in this paper do not cover all the cases of non-equivalence. There is space for further study and analysis that can be carried out by professionals and translators to explore more about this field. This study can also be complemented by a similar one that investigates the other types of non-equivalence which are excluded from this study such as: *different distinctions of meaning, differences in form ...etc.* The subject matter of this study can also be extended to different types of texts which may lead to finding more translation

strategies to deal with non-equivalence. In further studies, more translations in different areas can be investigated so as to come to as many appropriate strategies as possible which will be a great help in dealing with this controversial issue.

5.4. Conclusion

To conclude, it is very important to point out that translation equivalence is a very hard matter to achieve since it depends on the text, the translator and the receptors. Whatever the translator is, the translation might lose or distort the meaning related to the original text. This study was an attempt to come to precise and appropriate strategies for dealing with culture-specific, non-equivalent aspects. The study was conducted on thirty three non-equivalent aspects from a number of Arab short stories that are written by Arab writers and translated by translators who have cultural backgrounds that differ from those of the original text writers. Having analysed those targeted aspects through referring to their interpretations in Arabic dictionaries and references to seize their exact indications, they were, then, compared to their translations to find out to what extent they were appropriate. Based on that, the researcher came to the conclusion that obscurity of such cultural elements can only be eliminated by having knowledge of those elements by studying their cultural backgrounds. Paraphrasing and explanations can also be the strategies to be adopted while translating such elements. Carrying out translation projects for such terms involves the translator to be more aware of the meaning of the source text in addition to the most appropriate strategy to be used. According to the analysis, it was noticed that the best strategies to be used are paraphrasing, using loan words with explanation and sometimes literal translation supported with footnotes.