CHAPTER FOUR

RESULTS AND DISCUSSIONS

The relationship between the dialogue and the extra-linguistic situation is intense and reciprocal. The situation often provides the dialogue with its subject matter. Moreover, whatever the subject matter may be, the situation variously interferes in the dialogue, affects the way it unfolds, brings about shifts or reversals, and sometimes interrupts it altogether. In its turn, the dialogue progressively illuminates the situation and often modifies or even transforms it. The actual sense of the individual units of meaning depends as much on the extra-linguistic situation as on the linguistic context.

Jiří Veltrusky (1977, p. 10)

4.1   INTRODUCTION

This chapter is concerned with analysing the nature and causes of problems occurring in translating Arab cultural signs into English. Cultural translation can lead to a better understanding of the foreign cultural elements, given that, proficient translators to overcome the difficulties pertaining to the field of translation.

The aim of this analysis is to delimit areas, categories or dimensions that are linked to culture which translators may find it difficult in carrying out their tasks. The researcher's approach to the study of translation is analytical. The researcher does not intend to provide a set of prescriptions or rules to be followed by translators when dealing with cultural elements. Therefore, the researcher's intention is to describe such categories, analyse procedures for translations, evaluate and perhaps provide better solutions to the problems.

4.2   CULTURAL EXPRESSIONS

The meaning of any word in any language is unique, owing to differences in frequency, usage, connotations, and lexical gaps in other languages in context (Newmark 1991, p. 8). It is necessary for translators to take into account not only the equivalence of meaning, but also investigate higher levels of semantic content and pragmatic context. This would be achieved through semiotic approach to translation. On the one hand,

semiotics enables us to fill the gaps in the linguistic approaches, which builds a logical paradigm for the translation of signs; hence it efficiently accounts for gaps occurring in the translation between two different linguistic systems and cultures. On the other hand, semiotics contains and enriches pragmatics, in which the extra-linguistic signs are accounted semiotically.

Cultural expressions are defined by Al-Masri (2004, p. 75) as verbal signs that affect the semantic, and/or pragmatic (extra-linguistic) values of the ST when translated into TT. Translating such expressions could result in creating various gaps, like blocking the understanding of the message intended in the ST or affecting both the communicative message and the overall aesthetic values of the ST. cultural gaps are due to various factors, such as: (1) mistranslation of information; (2) misunderstanding of the relationship between words; (3) superficial interpretation of the semantic and pragmatic equivalents in the two languages in question; (4) literal translation of what is semantically and pragmatically more loaded in one language than the other; and (5) over familiarity with the ST.

During the process of meaning transference, the translator made some modifications to the ST at different levels, such as, word, phrases and sentences. These translation strategies affected the ST in variety of ways; causing linguistic gaps:

1. **PARAPHRASING:** Explaining the elements which would otherwise be meaningless for the target readers. Paraphrasing is adopted as a strategy to explain verbal signs that have cultural connotation. A specific example where paraphrasing occurs in translation is social deixis that makes reference to gender, or social class.

2. **ADAPTATION:** Replacing the SL elements by equivalent TL elements to achieve equivalence. In particular, when the source element would

informationally be obscure to the target readers, translators, therefore, look for cultural equivalents rather than linguistic equivalents.

3. **MODIFICATION OF STYLE:** Modifying some of SL style characteristics to fit in the TL writing system (changing of the Arabic rhetorical patterns; changing of the acoustic effects; and modification or omission of Arabic discourse markers, which are elements of coherence in the Arabic writing style).

4. **LITERAL TRANSLATION:** Giving priority to the "principle of adequacy", the translator opts for word-for-word translation of cultural expressions that are non-existent in the target culture.

5. **USE OF SL ELEMENT, WITHOUT EXPLAINING IT IN THE TL:** This creates problems of understanding since target readers are left to guess the meaning on their own.

4.2.1 SAMPLES ON CULTURAL EXPRESSIONS

EXAMPLE (4.1)

فقهقه الفللي في انشراح وقال مخاطبا حموده قواده الخاص: **زغرد** يا ابن الفنجرية**!** فزغرد حمودة **زغرودة** لا تأتى لامراة قارحة وقال الفللي: مبارك عليك. متى؟ وعلا الطبل والزمر. وضج المكان بالهتاف **والزغاريد.** الفللي الآن يغط في نومه. يحلم بالزفاف غدا. خدرته **الزغاريد** والعهود والبسمات. (نجيب محفوظ، ١٩٧٧، ص. ٢١٣ و ٢٢٠)

TRANSLATION OF EXAMPLE (4.1)

> Al-Fulali guffawed in delight. He turned to Hamouda, his private pimp and right-hand man. "Let's hear it, you son of a gun!" Hamouda **trilled** for joy, more exuberantly than any loose woman, and al-Fulali went on, "Congratulations. When's the big day?" The sound of flutes and drums rose in the air. Men cheered, women **trilled** in celebration. Al-Fulali would be fast asleep now, dreaming of his wedding day, **lulled** by joyous trilling, the pledges of loyalty, and the smiling faces. (Cobham, 1992, p. 152, 165)

Habits and customs are different from (and even within) a given culture to another. People differ in marriage customs, and other habits. The highlighted socio-cultural reference, in the above example, shows the custom of making زغاريد – *zaghareed*

(trilling sound) is a fact of life in most of Arab wedding parties (women ululate to welcome the groom and the bride) or other ceremonial occasions (e.g., graduation ceremonies) to express jubilation. In Arab countries, *zaghareed* is also used in martyrs' funeral (e.g., Palestine), where women would make *zaghareed* probably to get rid of the stress they are under.

The signifier 'ululation' has two signifieds, to howl or wail loudly, whereas *zaghareed* is usually related to Arab women making such noises with their tongues to express joy rather than wailing. In relation to a wedding, 'ululations' is understood to be a sign of happiness rather than sorrow. Wehr (1974), on the one hand, states that *zaghareed* is "trilling cries as a manifestation of joy by Arab women" (p. 439). On the other hand, Shunnaq (1993) states that *zaghareed* is "untranslatable into English as it connotes numerous emotive overtones; it is an action of joy and extreme happiness, which I cannot find any equivalent for it in English" (p. 54). The below table (4.1) summarises the analysis of the above Arab cultural sign:

Table 4.1: Analysis of the Arab Cultural Sign (زغاريد – *zaghareed*)

Source Text	زغاريد – *zaghareed*
Target Text	Joyous trilling
Suggested Translation	Untranslatable since it connotes various emotive overtones
Semiotic Value in ST	Expression of happiness and sorrow
Semiotic Value in TT	Expression of happiness and sorrow
Translation Strategy	Adaptation
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

EXAMPLE (4.2)

وعند مشارف الغورية رأى عيوشة الدلالة وهي تشير إليه فتوقف. تبين له أنها بصحبة سيدة أخرى. سيدة ذات بهاء يلفت الأنظار بملاءتها الكريشة وعروس برقعها الذهبية، وعينيها **المكحولتين** الجميلتين وجسمها المدمج الريان. (نجيب محفوظ، ١٩٧٧، ص. ١١١)

TRANSLATION OF EXAMPLE (4.2)

> On the outskirts of the quarter of al-Ghuriyya, he saw Ayyusha the door-to-door saleswoman, signalling to him. He stopped and noticed another woman with her, a splendid creature who was attracting the attention of the passerby: she wore a wrap of fine crepe material and a face veil with a gold nosepiece; her beautiful

eyes were outlined with **kohl** and her body was firm and succulent.
(Cobham, 1992, p. 75)

References to cultural materials are culture-specific that have meanings in the peoples'
minds for that particular culture, which interacts with social and ideological culture. For
instance, clothes, jewellery and cosmetics are considered as material culture, taking into
consideration the social and ideological connotations.

Using transliteration as a strategy to account for the source word كحل – *kohl*
causes a loss to the semantic components and the pragmatic effects of the source word
in question. The translator has chosen to transfer the cultural word *kohl* as it is in its
source form. The problem here lies in the fact that the SL is basically alien to target
readers or audience who may, or may not be familiar with the source-culture word. In
this case, the translator is caught between the need to capture the local flavour of the SL,
and the need to be understood by the reader or audience outside the cultural and
linguistic situation. Thus, target readers or audience are left to interpret the meaning of
the source word on their own.

In terms of usage, *kohl* is used by Arab women, regardless of their social class,
as the most basic and most popular material to beautify themselves. It was originally
used as protection against eye ailments. There was also a belief that using *kohl* would
protect one from the harsh rays of the sun.

Translating the cultural word into 'eyeliner', as the closest semantic equivalent,
could have better solved part of the problem. The problem, however, still affects the
semantic components of the source word in question, since it is not the same in the two
languages. The source word has more semantic components than its equivalent target
word 'eyeliner'. It differs in its texture, features and even the manner in which it is used.
From pragmatic perspective, the source word draws an image in the minds of the source

readers or audience, which could not be captured by the target word 'eyeliner'. The below table (4.2) sums up the analysis of the above Arab cultural sign:

Table 4.2: Analysis of the Arab Cultural Sign (الكحل – *kohl*)

Source Text	الكحل – *kohl*
Target Text	Kohl
Suggested Translation	The source item would have been translated into 'eyeliner' as the closest meaning
Semiotic Value in ST	Material is often used as a cosmetic for women
Semiotic Value in TT	Material is often used as a cosmetic for women
Translation Strategy	Transliteration
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

EXAMPLE (4.3)

دأبت عجمية على صبغ شعرها **بالحناء**، غزاها المشيب منذ بلغت الخمسين فلما شارفت الستين لم يبق برأسها شعرة سوداء واحدة. **الحناء** تروي الشعر بماء الغسق وتضفي عليه حرارة وشموخا. (نجيب محفوظ، ١٩٧٧، ص. ١٣٠)

TRANSLATION OF EXAMPLE (4.3)

Agamiyya went on putting **henna** on her hair. She had started to go gray when she was fifty and by the time she reached her sixties there was not a single black hair let on her head. The **henna** gave her hair moisture, like dew at twilight, and added a fine proud warmth to it. (Cobham, 1992, p. 89)

Dealing with artefacts, clothes and food, which are integral parts of our daily life, in translation may cause a cultural gap. Every society is reflected in its material expression, in the artefacts it uses, in the clothes its people wear, in the food they consume. Terminology which refers to these dimensions is likely to cause difficulty when translators try to find counterparts in another language, based in another culture, where food, clothing habits and everyday objects are likely to differ to a greater or lesser extent.

The culture-specific material word الحناء – *henna* (a reddish brown dye) is a sign of beauty. The difficulty a translator is expected to encounter is the absurdity of the lexical items when translated into English. In fact, the signs associated with these lexical items are likely to be beyond the understanding of the TL readers or audience if they are not explained. It should be borne in mind that, applying *henna* especially on the

hands of the bride marks the anticipation of the wedding night, which is the most important ritual practice of Arab marriage.

Henna was initially used by people to cool their body during the summer season by applying dots on the palms. As time passed, people began using *henna* by drawing patterns (the art of temporary tattooing), which over a period of time became intricate designs that are popular even today. The different cultures gave rise to different styles and methods of application. It is traditionally used in various festivals and celebrations.

Therefore, the translator could have better opted to translate the cultural word into 'hair-colouring', as the closest semantic equivalent in line with the context. The problem, however, still affects the semantic components of the two words in question, since they are not the same in the two languages. The source word in question has more semantic components than its equivalent target word 'hair-colouring'. As it differs in its texture, features and even the manner in which it is used. The below table (4.3) summarises the analysis of the above Arab cultural sign:

Table 4.3: Analysis of the Arab Cultural Sign (الحناء – *henna*)

Source Text	*henna* – الحناء
Target Text	Henna
Suggested Translation	The source item would have been translated into 'hair-colouring' as the closest meaning
Semiotic Value in ST	Sign of jubilation and beauty
Semiotic Value in TT	Sign of jubilation and beauty
Translation Strategy	Transliteration
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

EXAMPLE (4.4)

كان فوق العشرين بعام، طويلا مفتول العضلات، ذا سحنة شعبية صميمة بنتوء خديه وفطس أنفه وغلظ شاربه. حليق الرأس مثل زلطة عدا ذؤابة نافرة في المقدمة. **صلى ركعتين**، واتخذ من الخشونة إهابا يخفي به عذوبة الأعماق. (نجيب محفوظ، ١٩٧٧، ص. ٣٢٧)

TRANSLATION OF EXAMPLE (4.4)

He was twenty-one years old, tall and muscular, a typical local man with his prominent cheekbones, flattened nose, and thick mustache. His head was shaved smooth and shiny as a pebble except for a luxuriant lock of hair at the front. **He recited a few prayers**, then

assumed a brusque, somewhat tough manner to appear intimidating
and hide the sweetness inside. (Cobham, 1992, p. 232)

The above example shows how religion shapes the ways of life in a conservative society. Understanding the context of situation, in which the source item is used, would be crucial since it plays a major pragmatic and semantic role in facilitating the decoding of the source item. Using adaptation as a strategy to account for the religious element صلى ركعتين – *sla rakaʿātin* caused problem because it fails to capture the intended meaning reflected in the source context on the deep level.

The source item is basically alien to target readers. On the cultural level, translation causes a gap in the cultural value presented in the source item. First, the verbal choice of 'praying' is not merely random. Rather, it carries the functional implication for religious elements practiced by every Muslim. Understanding this function leads to an understanding of the accompanying cultural implications of obscenity and taboo. Generally, the source item reflects the following Islamic practice: praying two *rakaʿāt* by both bride and groom is to bless their marriage. The Prophet (peace be upon him) said:

> "Verily, affection is from Allah and repugnance is from Satan who wants you to hate what Allah has allowed to you. So when your wife comes to you, ask her to pray two rak'at behind you, and then say: 'O Allah, bless my wife for me, and bless me for her. O Allah, unite between us in good, and if You separate us, separate us in good'." (Narrated by Abu Shaybah)

Prayer in marriage is the key to a strong relationship, with each other [pride and groom] and with God. Marriage is by God's design and shows that a man and a woman are meant to become as one. Such an implication might be strange enough to readers in the target culture; yet it shows how such item is a valuable reflection of the conservative nature of the source culture. Hence, the text author relies on the shared cultural knowledge with target readers, wherein the translated text is prepared for a different

group of readers who do not share the same cultural background. As a result, elaboration and explanation are required on the part of the translator.

In translating and dealing with the above religious element; the InC takes place, whereby the denotational equivalent for the sign is given. The translator should have used E which is more or less provide something like: praying two *rakaʿāt*, involves bowing low with hands on knees, could have better solved part of the problem. The below table (4.4) sums up the analysis of the above Arab cultural sign:

Table 4.4: Analysis of the Arab Cultural Sign (صلى ركعتين – *sla rakaʿātin*)

Source Text	صلى ركعتين – *sla rakaʿātin*
Target Text	He recited a few prayers
Suggested Translation	The source element would have been better elaborated and explained in details
Semiotic Value in ST	An Islamic practice performed by the husband and wife to bless their marriage
Semiotic Value in TT	Does not exist in the experience of the TL recipient
Translation Strategy	Adaptation
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.5)

وكأنما أراد كل شريك أن يثبت للآخر أنه هو العقيم فسرعان ما تزوجت رئيفة من قريب لها،
على حين تزوج رمانة من جارية داره. وثبت لهما باليقين تقريا أنهما عقيمان. **وتزوج** رمانة **من**
ثانية وثالثة ورابعة حتى تجرع كأس اليأس لآخر نقطة فيه. وقالت لجبريل الفص: ليكن معلوما
أني لا ارضى **بضرة**. (نجيب محفوظ، ١٩٧٧، ص.ص ٣١٣، ٣٧١)

TRANSLATION OF EXAMPLE (4.5)

> As if each wanted to establish that the other was sterile, Raifa married a relative almost immediately after the divorce, whereupon Rummana married one of the servant girls. But they soon found out almost for sure that they were both sterile. Rummana **married a second, third, and fourth wife** until he had drunk the cup of despair to the last drop. "Remember, I won't be a **co-wife**," she repeated to Gibril al-Fas. (Cobham, 1992, pp. 219, 264)

What is socially acceptable in one culture is not necessarily so in another. As such, the translator's task becomes difficult. The highlighted cultural reference, which translates the Arabic item ضرة – *ḍurrah* (wife other than the first) is a culture-specific. Translating it into 'co-wife' solves part of the SL function of the word problem and requires the SLT readers to study the socio-cultural context so that the lexical item makes sense.

The highlighted word is an example of lexical creation that carries a connotative meaning which is difficult to be understood by the TL readers. The word does not exist in the mind of native speakers of the TL culture. This lexical item is source-specific. In Islam, an individual whose wife is barren and chronically ill is permitted to marry up to four wives. Added to these reasons, al-Qardawi (2005) points out that the term 'co-wives' is justifiable in Islam as:

> There are also times when women outnumber men, as for example after wars, which often decimate the ranks of men. In such a situation, it is in the interests of the society and of women themselves that they become co-wives to a man instead of spending their entire lives without marriage, deprived of the peace, affection and protection of marital life and the joy of motherhood for which they naturally yearn with all their hearts.

The above translation tangibly demonstrates that the above micro-sign might be far beyond the understanding of the TL readers. The below table (4.5) summarises the analysis of the above Arab cultural sign:

Table 4.5: Analysis of the Arab Cultural Sign (ضرة – *ḍurrah*)

Source Text	ضرة – *ḍurrah*
Target Text	Married a second, third, and fourth wife … co-wife
Suggested Translation	The source element would have been better elaborated and explained in details
Semiotic Value in ST	Polygamy is religiously, legally and socially permitted and acceptable
Semiotic Value in TT	It is a social crime
Translation Strategy	Lexical Creation
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.6)

إنه مصيبة من مصائب الزمان.

غضبت. كتمت غضبها تماما. نشط خيالها وتصلبت غرادتها. تظاهرت لالإستسلام وهي تقول:

لينتظر **العدة** وعند الله التوفيق... (نجيب محفوظ، ١٩٧٧، ص. ٣٧١)

TRANSLATION OF EXAMPLE (4.6)

> "It's one of the calamities of the age," said the sheikh apologetically.
> She concealed her anger, her imagination worked frenetically and her resolve hardened.
> "Let him wait **the mourning period** is over, then I'll marry him," she said, pretending to give in. (Cobham, 1992, p. 264)

The *Ḥarafish* is loaded with several religious references whose translation(s) may possibly produce cultural features indigenous to the TL. The highlighted Arab cultural item عدة – *iddah* does not exist in the experience of the TL recipient and therefore adduce several interpretations. As can be seen, the translator explicated the religious sign by means of rendering to 'the mourning period'. Yet, the informational equivalent given is still insufficient. According to Islamic Law, a woman may observe two types of *iddah*; namely Death and Divorce. The first type of *iddah*, the woman whose husband has recently died must observe the *iddah* of four months and ten days, where she must refrain from applying cosmetics, wearing fancy clothing and getting remarried. In this regard, the Holy Qur'ān mentions that:

> "If any of you die and leave widows behind, they shall wait concerning themselves four months and ten days: When they have fulfilled their term, there is no blame on you if they dispose of themselves in a just and reasonable manner. And Allah is well acquainted with what ye do." (*Surat Al-Baqarah* [The Cow], Verse 234)

The second type of *iddah* is observed when a woman gets divorced; she obligatorily observes the *iddah* of three months. In this respect, the Holy Qur'ān mentions that:

> "When ye divorce women, and they fulfil the term of their ('Iddat), either take them back on equitable terms or set them free on equitable terms; but do not take them back to injure them, (or) to take undue advantage; if any one does that; He wrongs his own soul. Do not treat Allah's Signs as a jest, but solemnly rehearse Allah's favours on you, and the fact that He sent down to you the Book and Wisdom, for your instruction. And fear Allah, and know that Allah is well acquainted with all things." (*Surat Al-Baqarah* [The Cow], Verse 231)

It is quite clear that these chains of signs are not captured in the translation above. That is, the translator could have better elaborated the source item as 'the waiting period that a woman usually is required to observe when she is divorced for three months or because of the husband's death for four months and ten days'. The below table (4.6) sums up the analysis of the above Arab cultural sign:

Table 4.6: Analysis of the Arab Cultural Sign (العدة – *iddah*)

Source Text	*iddah* – العدة
Target Text	The mourning period
Suggested Translation	The source element would have been better elaborated and explained in details
Semiotic Value in ST	An Islamic Law, where a woman must observe two types of *iddah*: death or divorce
Semiotic Value in TT	Does not exist in the experience of the TL recipient
Translation Strategy	Paraphrasing
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.7)

<div dir="rtl">

فلطمها لطمة أسقطتها على أرض الحجرة فجنت من الغضب وبصقت على وجهه. عند ذاك صرخ:

أذهبي فأنت **طالق بالثلاثة**! (نجيب محفوظ، ١٩٧٧، ص. ٤٧٠)

</div>

TRANSLATION OF EXAMPLE (4.7)

He struck her, knocking her to the floor. Crazed with anger she spat
in his face. "Get out of here! **I'm divorcing you**," he roared.
(Cobham, 1992, p. 339)

The issue of 'triple repudiation' is considered as a very sensitive issue among Muslims. Triple repudiation has to be spaced over a period of three months in order to give husband and wife enough time to reconcile through the intervention of relatives.

The translation of the highlighted source item طالق بالثلاثة – *talaq bi'l-thalatha* is an instance of paraphrasing translation. The translation is elusive in the sense that it does not explain to target readers the significance of the Islamic 'triple repudiation', which is more semantically loaded, and more pragmatically forceful than what the translation 'I'm divorcing you' suggests. This example could be viewed – in agreement with Newmark (1991) – as an instance of "lexical interference" (p. 83). In order to understand how translation causes a serious gap, we need first to get familiar with the non-verbal surroundings of the source expression. From pragmatic perspective, the connotations behind the triple repudiation reveal a series of complex acts derived from the Islamic Laws regulating marriage.

The connotative background of triple repudiation could be explained as follows: when a man takes a triple repudiation to divorce his wife, he suffers the penalty of losing her. That is to say, he cannot simply remarry her unless she marries another man and is divorced. Only then, he could remarry his divorced wife, if she wishes to marry. It needs to be understood that the triple repudiation is a complex process that emphasises two values: marriage relationships are so valuable and have to be respected; divorce should not be taken lightly. It should be noted that, the complexity of Arabic *talaq* is paradoxically easy, as it is uttered three times in a single moment.

In translating and dealing with the above religious element, it is clear that, the translator has to prioritise acceptability over adequacy, and hence acceptable translation is more or less realised. It ensues, then, that the procedure followed by the translator, i.e., paraphrasing goes in the direction of functional-based strategies. Yet, the semiotic value is still not realised where E is called for. In this stage, the translator could have provided something like: 'triple repudiation' is a mechanism for divorce, which consists of the husband saying the phrase 'I divorce you' to the wife, three times. The below table (4.7) summarises the analysis of the above Arab cultural sign:

Table 4.7: Analysis of the Arab Cultural Sign (طالق بالثلاثة – *talaq bi'l-thalatha*)

Source Text	*talaq bi'l-thalatha* – طالق بالثلاثة
Target Text	I'm divorcing you
Suggested Translation	The source element would have been better elaborated and explained in details
Semiotic Value in ST	An Islamic Law, where *talaq* consists of the husband saying the phrase 'I divorce you' to the wife, three times
Semiotic Value in TT	Does not exist in the experience of the TL recipient
Translation Strategy	Paraphrasing
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.8)

وندت ضحكة ثم ساد الصمت وقال صوت:

قتلت أباك يا شمس الدين...

وقال آخر:

حتى الشهادة لم ينطق بها! (نجيب محفوظ، ١٩٧٧، ص. ٤٥٣)

TRANSLATION OF EXAMPLE (4.8)

> There was a short burst of laughter, then silence returned to the bar.
> "You've killed your father, Shams al-Din," a voice called.
> **"He didn't even have time to say his prayers!"** (Cobham, 1992, p. 327)

The use of literal translation in the above example as a strategy to account for the religious element حتى الشهادة لم ينطق بها – *hata al-Shahada lam yantiq biha* caused a problem because it fails to capture the intended meaning reflected in the source context on the deep level. The source item is basically alien to target readers. Therefore, understanding of the context of situation would be crucial since it plays a major semantic role in facilitating the decoding of the source item.

Shahada is the first of the Five Pillars of Islam that expresses two fundamental beliefs that make one a Muslim: *Ash Hadu Anna La Ilaha Illa Allah*, *Wa Ana Muhammad Rasul Allah*, which translates into 'there is no God but Allah and Muhammad is the Messenger of Allah'. In the Holy Qur'ān, the two parts are mentioned separately:

> "Know therefore that there is no God [Allah] but Allah and ask forgiveness for the fault and for the men and women who believe: for Allah knows how ye move about and how ye dwell in your homes." (*Muhammad*, Verse 19)

> "It is He who has sent His Apostle with Guidance and the Religion of Truth to proclaim it over all religion: and enough is Allah for a Witness." (*Surat Al-Fateh* [The Victory], Verse 29)

This religious information is lost in the translation due to its focus on formal equivalence. This elaborates the translator's task which may possibly rely on the pragmatic assumption to enhance the text with information that does not exist in the original text. It was observed that such gap resulted from literal translation; whereby linguistic equivalence is achieved at the expense of cultural equivalence; thus posing major difficulties in the decoding of the meaning intended in the source message. In such examples, translation adheres to the "principle of adequacy" (Toury, 1986), but

violates the "equivalence effect principle" (Farghal, 1995a, p. 54). These linguistic gaps, as Farghal (1995b, p. 198) calls them, are purely linguistic as they are present in the experiential world of the culture in question. Therefore, elaboration is required on the part of the translator.

However, the problem in translating the religious element into 'He didn't even have time to say his prayers' as the closest semantic equivalent, still affects the semantic components of the context in question, since they are not the same in the two languages. As it differs in its texture, features and even the manner in which it is used. The below table (4.8) sums up the analysis of the above Arab cultural sign:

Table 4.8: Analysis of the Arab Cultural Sign (حتى الشهادة لم ينطق بها – *hata al-Shahada lam yantiq biha*)

Source Text	حتى الشهادة لم ينطق بها – *hata al-Shahada lam yantiq biha*
Target Text	He didn't even have time to say his prayers!
Suggest Translation	The source element would have been better elaborated and explained in details
Semiotic Value in ST	An Islamic Creed, where Muslims declare their belief in the oneness of God and acceptance of Muhammad as God's prophet
Semiotic Value in TT	Does not exist in the experience of the TL recipient.
Translation Strategy	Literal Translation
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.9)

عند ذاك رمى شمس الدين نبوته، ونضا عنه ملابسه إلا ما **للعورة** يستر، ووقف بقامته الرشيقة المتألقة بلعاب الشمس ينتظر. وابتسم غسان ابتسامة ثقة، وفعل مثل صاحبه، وهو يقول: سوف أحميك من شر نفسك. (نجيب محفوظ، ١٩٧٧، ص. ١٠٣)

TRANSLATION OF EXAMPLE (4.9)

At this Shams al-Din threw down his club, stripped to his **loincloth**, and stood waiting, his slender body glistening in the shimmering air. Ghassan smiled confidently and did the same. "I'll protect you from your evil urges," he said. (Cobham, 1992, p. 69)

Religious elements, myths and legends are major components of any culture. They present major barriers in translating a text that requires translators' full attention. The highlighted word العورة – *awrah* (parts of the body that must not exposed), in the above example, is an instance of lexical creation. The source word does not exist in the mind of native speakers of the TL culture. This lexical item is source-specific. In Islam,

exposing *awrah* is unlawful and is regarded as sin. It is clearly mentioned, in the Holy

Qur'ān, that men and women must cover their body parts:

> "And not to reveal their adornment except to their husbands, or their fathers, or
> their husband's fathers, or their sons, or their husband's sons, or their brothers or
> their brother's sons, or their sister's sons, or their [Muslim] women [i.e. their
> sisters in Islam]." (*Surat An-Nur* [The Light], Verse 24)

Translating the religious item *awrah* into 'loincloth', it is clear that, the

translator has to prioritise acceptability over adequacy, and hence acceptable translation

is more or less realised. It ensues, then, that the procedure followed by the translator,

i.e., paraphrasing goes in the direction of functional-based strategies. Yet, the semiotic

value is still not realised where E is called for. In this stage, the translator could have

provided something like: *awrah* is the parts of the body [both men and women] which

must be covered. The target word 'loincloth', in the above translation, is defined as a

one-piece male garment, which covers the genitals and the buttocks. Therefore, the

translation demonstrates that the above micro-sign might be far beyond the

understanding of the TL readers. The below table (4.9) summarises the analysis of the

above Arab cultural sign:

Table 4.9: Analysis of the Arab Cultural Sign (العورة – *awrah*)

Source Text	awrah – العورة
Target Text	Loincloth
Idiomatic Translation	The source element would have been better elaborated and explained in details
Semiotic Value in ST	An Islamic Law, where men and women are not required to expose their parts of body to others
Semiotic Value in TT	Does not exist in the experience of the TL recipient
Translation Strategy	Lexical Creation
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.10)

كانا يغادران الدار فجرا ثم يتسللان إليها مع الليل. في النهار تمضي بهما الكارو من حي إلى
حي، يتناولان طعامهما عدسا وفولا **وطعمية**، وفي الليل يرفلان في الثياب القطنية والحريرية،
يستريحان في السلاملك الداخلي أو فوق الدواوين، وينامان فوق فراش وثير يصعد إليه بسلم
قصير من الآبنوس. وجاء الصيف زافرا أنفاسه الحارة. إنه يحب ضياءه، لا يضيق بلفحاته،
ويستعذب أماسيه الرقيقة، ويعشق **الملوخية** والبامية والبطيخ والشمام، ويستبشر بالاستحمام
كل شروق. (نجيب محفوظ، ١٩٧٧، ص.ص. ٧٢ ، ٢٣٤)

TRANSLATION OF EXAMPLE (4.10)

> They would leave the house at dawn and slip back in as night fell. During the day they drove the cart from one district to another and ate lentils, beans, and **ta'amiya**; at night they floated about in cotton and silk, lounged on divans on the ground floor, and slept in a luxurious bed reached by a short flight of ebony stairs. The summer came with its stifling heat. He loved its light, and was not troubled by the burning rays of the sun. He savoured the balmy evenings, adored the dinners of **mulukhiyya**, okra, melon, and watermelon and took pleasure in bathing every morning at sunrise.
> (Cobham, 1992, pp. 46, 163)

Every culture has its own types of food, which might be unfamiliar to people of other cultures. Mahfouz's novel contains references to Egyptian dishes and foods. With the exception of the transliteration of only a few items, the exoticism of which might be seen as sufficiently familiar the translator systematically erases the cultural specificity of most references with her use of generalisations, by allocating generic equivalents to specific items.

Transliterating the highlighted source words ملوخية – *mulukhiyya* and طعمية – *ta`amiya* causes a loss in the semantic components and the pragmatic effects of the source words. The problem here lies in the fact that, the SL is basically alien to target reader or audience who may, or may not be familiar with the words. In this case, the translator is caught between the need to capture the local flavour of the SL and the need to be understood by the reader or audience outside the cultural and linguistic situation. Thus, target readers or audience are left to interpret the meaning of the words in question on their own.

One of the possible solutions could be the translation of cultural words to the closest semantic equivalent; the former as Jew's mallow; and the latter as fried balls made of chickpeas, onions, garlic and spices. The below table (4.10) sums up the analysis of the above Arab cultural sign:

Table 4.10: Analysis of the Arab Cultural Sign (ملوخية – *mulukhiyya* and طعمية – *ta`amiya*)

Source Text	*ta`amiya* – طعمية and *mulukhiyya* – ملوخية
Target Text	Ta'amiya and Mulukhiyya
Suggested Translation	The source element would have been better elaborated and explained in details
Semiotic Value in ST	Types of food served as primary course
Semiotic Value in TT	Does not exist in the experience of the TL recipient
Translation Strategy	Transliteration
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

4.3   CULTURAL DIMENSIONS

Gaps occurring on the deep and symbolic level of the SL are called cultural gaps. This symbolic level requires more effort on the part of both translators and target readers to capture the cultural implications meant by the source author. The discussion of cultural gaps focuses primarily on the analysis of figurative language, such as, cultural metaphors, idiomatic expressions and proverbs. It is worth mentioning that cultural gaps are context-sensitive; they are, generally, gaps of the unfamiliar and so are marked to target readers.

Al-Masri (2004) defined cultural dimensions as "cultural norms, religious beliefs, social customs, and proverbial wisdom that are inherited through generations and comprise the identity of the source culture" (p. 113). Such gaps occur in the process of correlating the verbal signs of one culture to another culture. They result mainly from pragmatic inequivalences; such as causing gaps in the cultural meaning of the ST both on the surface and deep levels, causing gaps on the deep level cultural information, altering the realities by which source readers view the world of the text or omitting cultural characteristics that are unique to the SL.

It is assumed that cultural equivalence depends on the degree of similarity between two languages that represent two different cultures. In this study, the source-text language Arabic, a Semitic Language; and the target-text language English, an Indo-European Language are not related; and do not have a direct influence on each other due to the geographical distance. Therefore, cultural and religious differences

between the two languages are expected to be extreme, and any translation process between the two is, challenging shared knowledge, and context of situation, as two pragmatic forces, are therefore pertinent to the discussion. It remains the role of translators to provide some common background and to account for context-sensitive expressions.

The results of this research show that during the process of meaning transference, the translator made some modifications to the ST at different levels. These translation strategies affected the ST in variety of ways; hence causing cultural gaps:

1. **LITERAL TRANSLATION:** The translator opts for word-for-word translation of cultural expressions that do exist in the target culture; yet carry different connotations in the ST. Disregarding such connotations results in rendering an unintelligible translation to target readers.

2. **ADAPTATION:** Replacing the SL elements by equivalent TL elements to achieve equivalence. This strategy renders equivalence only on the surface level. Adaptation fails to account for equivalence on the deep level. Adaptation also takes the form of replacement of cultural idioms in the ST by one verbal sign in the TT; thus failing to transfer the SL view of the world.

3. **OMISSION:** The translator completely omits culture-bound terms. In this strategy, the SL signs have no cultural or linguistic equivalents in the TL. This causes a gap in the vividness of the metaphoric and idiomatic expressions of the ST.

It is noted that paraphrasing, explication, expansion, modification of style, and use of SL element, are not used to account for cultural gaps. The reason may be due to the translator's decision to adopt free translation of cultural elements. He chose not to

paraphrase or provide extra information to the TT, when in fact these strategies would have been more fitting in dealing with cultural gaps.

4.3.1 SAMPLES ON CULTURAL DIMENSIONS

EXAMPLE (4.11)

<div dir="rtl">

فسألها بخشونة مصطنعة:

عم تسالين **يا ولية؟**

فقالت ضاحكة:

مهنتي بيع الملابس والسعادة للناس... (نجيب محفوظ، ١٩٧٧، ص. ١١٢)

</div>

TRANSLATION OF EXAMPLE (4.11)

> "What are you talking about, **woman**?" he said, pretending to be harsh.
> Laughing, she said, "My trade is selling clothes and happiness."
> (Cobham, 1992, p. 76)

Social deixis are represented in the form of honorifics (terms of respect used to address high-ranking people). Social honorifics are closely related to Arab social life. Such honorifics may be troublesome in translation; particularly since they might be unknown to target readers. According to Horton (1999), social deixis concerns "those aspects of language structure that encode the social identities of participants, or the social relationship between them" (p. 53-73). In verbal communication, however, Shaozhong Liu (2010) points out that deixis in its narrow sense "refers to the contextual meaning of pronouns", and in its broad sense "refers to what the speaker means by a particular utterance in a given speech context". Thus, Hudson (1980) argues on the power and solidarity relations as it "can be seen as another instance of the way in which a speaker locates himself in his social world when he speaks" (p. 128).

The source cultural deixis يا ولية – *ya wuliyah* is used to address a woman of lower social status. Horton (1999) suggests that "indexical features signal the relationing of the characters vis-à-vis each other in terms of their social identities" (p.

54). This includes status relationships marked by such variables as solidarity and power. From cultural perspective, Arabs play down the role of women in society.

The above example illustrates how translation causes a serious alteration to the speaker's attitude; where it neutralises the derogatory implication meant by the speaker. This, in turn, implies significant alterations to the interpersonal dimension of the discourse. In a conservative Arab culture, men are considered superior, dominant and powerful. Therefore, they reflect the image of superiority through language use. This, however, is not to be confused with the idea that Arabic lacks expressions that have positive connotations. Rather, due to its conservative culture, such deixis are used very privately.

In this regard, Chisholm (1911) stated that in the late nineteenth and early twentieth century, there was a difference reflected among the British novelists with regards to social honorifics; women of lower class are strongly preferred to be called 'ladies', whereas women from higher social backgrounds are content to be identified as 'women'. Therefore, translating the cultural word into 'lady', as the closest semantic equivalent in line with the context could have better solved part of the problem. The problem, however, still affects the semantic components of the word in question, since it is not the same in the two languages. The below table (4.11) summarises the analysis of the above Arab cultural sign:

Table 4.11: Analysis of the Arab Cultural Sign (يا ولية – *ya wuliyah*)

Source Text	*ya wuliyah* – يا ولية
Target Text	What are you talking about, woman?
Suggested Translation	The source item would have been translated into 'lady' as the closest meaning
Semiotic Value in ST	Expression is used to address women of lower social status
Semiotic Value in TT	Different expression is used to address women of lower social status
Translation Strategy	Adaptation
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.12)

صعقة الخبر. انفتحت بغتة تحت قدميه فوهة جب. زلزلت أركان دنياه الأربعة.

وسأل **شيخ** الحارة عما يقال فقال الرجل!

أبشر، إنه يعني مضاعفة لقوة الفتوتين! (نجيب محفوظ، ١٩٧٧، ص. ٢٣٥)

TRANSLATION OF EXAMPLE (4.12)

> Badr was dumbfounded; suddenly a yawning pit opened in front of him and his world was shaken to its foundations. He asked the local **sheikh** for more details. "It's good news," the man said. "It means they'll combine their resources" (Cobham, 1992, p. 164).

In the SLT the term شيخ – *sheikh* is used as an honorific in all cases. According to Sharyan (2003) *sheikh* is a form of address that has no equivalent in English; the term is also used "to address someone who memorised the Qur'ān or the clergy man in Islam; it is also a form of deference for someone who is old and religious" (p. 103-122). In Arabic, *sheikh* could also mean a tribe chief. In line with this, there is an Arabic proverb says *kalib al-Sheikh sheik* (the dog of a *sheikh* is itself a *sheikh*) which roughly means 'like master, like man'. It is a sign of social hypocrisy, that anyone, who is close to a tribe chief, receives more preferential treatment than others. Head of a State is used to address dignitaries in some Arabian Gulf states like UAE, Kuwait and Qatar. Hatim and Mason (1990) tackle the issue from a discourse point of view, saying that *sheikh* "can be said to be a problem of tenor or level of formality" (p. 66).

In context, however, the item presents the translator with a number of problems, the solution to which requires more than knowing the lexical meanings, even if these are learnt with glosses of tenor 'formal', 'informal' and other pragmatic values (deference). The translator has to provide additional information with regards to the term *sheikh* by using footnote strategy to explain to the TL readers the various meanings and uses of the term. For instance, *sheikh* means literally an elderly man. Hence it is used among Bedouins for the chief of a tribe and among civilised Arabs for the head of an order or sect, like the dervishes. It may mean a learned doctor of religion, since there are no

priests or senators in Islam. The below table (4.12) sums up the analysis of the above

Arab cultural sign:

Table 4.12: Analysis of the Arab Cultural Sign (شيخ – *sheikh*)

Source Text	*sheikh* – شيخ
Target Text	He asked the local sheikh for more details
Suggested Translation	Untranslatable
Semiotic Value in ST	Sheikh is a form of address used to designate an elder of a tribe, a revered wise man, or an Islamic scholar
Semiotic Value in TT	Does not exist in the experience of the TL recipient
Translation Strategy	Transliteration
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

EXAMPLE (4.13)

أي شخص تعني يا معلم؟

فقال الكلبشي بازدراء:

لا... لا...، لا تستغفل الكلابشي يا **ابا سماحة!** (نجيب محفوظ، ١٩٧٧، ص. ٤٧٤)

TRANSLATION OF EXAMPLE (4.13)

He decided to act the innocent. "Who do you mean?"
"Come on!" said Kalabshi scathingly. "What kind of fool do you
take me for?" (Cobham, 1992, p. 342)

Terms of address are culture-specific. Carter and McCarthy (2006) commented on the

relative formality of terms of address as "it is managed by means of vocatives, i.e., the

use of the addressee's name ... or a term of kinship ... or endearment" (p. 115). Carter

and McCarthy (2006) also add that vocatives "are more closely connected with social

intimacy and distance in interpersonal relationships and with the marking of discourse

boundaries" (p. 115) among the terms the translations have displayed are: *sheikh*, *abu*,

umm, *khanum*, among others.

The widely used [*abu* + proper name] *Abu Ahmad* (Father of Ahmad) and [*umm*

+ proper name] *Umm Mohammad* (Mother of Mohammad) in Arab societies enhances

social atmosphere among interactants and it has social, religious and political

connotations. But such formula does not exist in TL. Omitting the figurativeness of the

source item أبا سماحة – *Abu Samaha* is particularly sensitive in literary translation and

results in a translation that is unfair to the ST, the source culture and the target readers or audience. Therefore, it caused a gap in the vividness of the metaphoric expression of the ST.

Socially speaking, it is the most common polite form of address in Arab culture. In a given exchange, it is a norm for interlocutors to use the word *abu* plus the name of a man's or woman's firstborn. Addressing an Arab man using his first name is less polite. Considering the relations in using polite titles of address and kinship one can observe that social deixis is one of the richest areas where language and culture are interrelated. Brigs (1999) asserts that "the rank and degree of a person was an inseparable part of one's identity, and there were many ways in which this could be acknowledged" (pp. 119-120). The below table (4.13) summarises the analysis of the above Arab cultural sign:

Table 4.13: Analysis of the Arab Cultural Sign (أبا سماحة – *Abu Samaha*)

Source Text	أبا سماحة – *Abu Samaha*
Target Text	Omitted
Suggested Translation	The source item would have been better transliterated rather than omitted
Semiotic Value in ST	Expression used to enhance social atmosphere among interactants
Semiotic Value in TT	Such expression does not exist in the Western culture
Translation Strategy	Omission
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.14)

<div dir="rtl">

ووعده المجهول بإدراك كل شيء إذا كشف الغطاء عن الوجه مرة أخرى. مد يده ولكن يدا أمسكت بيده وصوت قال:

وحدوا الله! (نجيب محفوظ، ١٩٧٧، ص. ٣٩٧)

</div>

TRANSLATION OF EXAMPLE (4.14)

> The unknown promised him he would understand everything if he pulled the cover back once more. He stretched out his hand, but a hand grasped it and a voice intoned, "**There is no god but God**."
> (Cobham, 1992, p. 285)

The main difficulty translators may encounter when dealing with interjections and exclamations is that they are polysemous, and have to be interpreted in context.

Translators have to be extremely careful in handling the so-called 'padding-material', which is often overlooked and dismissed as non-important. Neglecting this aspect of language makes a translation seem artificial and unnatural. When such material fails to convey the flavour of the TL then the reader usually realises that he is reading a translation. Therefore, some translators tend simply to eliminate interjections and exclamations from the text. This fact shows either: (1) these expressions are regarded as unimportant; or (2) their translation presents difficulties which are not easy to overcome. Omission is sometimes considered, therefore, as an appropriate method to deal with these categories.

The Arabic interjection وحدوا الله – *Wahhidu-l-lah* has more than the semantic import as 'Declare God to be One'. Farghal and Borini touch on the above interjection saying that:

> It should be noted that the target language reader may interpret [it] as utterance by a preacher who requests his audience to believe in God [...] while the intended illocutionary force in the Arabic formula is a polite piece of advice to calm down. (1998, p. 148)

Furthermore, the *sheikh* encourages the speaker to be patient and calm down. As a micro-sign, the interjection interacts with other signs in the text, for example, the responsive segment لا إله إلا هو – *la ilah ila hu*, and thus sets forth text as a macro-sign. The translator could have better translated the interjection into 'for God's sake' to solve part of the problem. Therefore, exclamations should not be neglected in such a way by translators as they not only convey speakers' attitudes but are also used as stylistic devices to give readers humorous hints about the character's national origin. The below table (4.14) sums up the analysis of the above Arab cultural sign:

Table 4.14: Analysis of the Arab Cultural Sign (وحدوا الله – *Wahhidu-l-lah*)

Source Text	وحدوا الله – *Wahhidu-l-lah*
Target Text	a voice intoned, "There is no god but God"
Suggested Translation	The source item would have been better translated into 'For God's sake' as the closest meaning
Semiotic Value in ST	An indication of Islamic mysticism in which mystics go through a kind of nascent spiritual practices. And a polite form of advice to calm down
Semiotic Value in TT	Does not exist in the experience of the TL recipient.
Translation Strategy	Literal Translation
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

EXAMPLE (4.15)

قلبي يحدثني بأن فتوتنا الجديد سيكون من زبائني الكرام...

فقهقه غسان وقال:

أحلق شاربي لو فعل، ولن نحظى منه إلا بالفقر... (نجيب محفوظ، ١٩٧٧، ص. ١٠٦)

TRANSLATION OF EXAMPLE (4.15)

"Something tells me our new chief will be a good customer of mine," interjected Abu Rasain.
Ghassan guffawed. "**I'll shave my moustache off if that ever happens**," he said. "All we'll get from him is poverty." (Cobham, 1992, p. 71)

Translating various oath words into the translator's first language makes it much easier than into the translator's second language. Oaths can be a word, expression, gesture, or other behaviour, which is socially interpreted as insulting, rude, or showing disrespect toward an object of religious veneration.

Using literal translation as a strategy to account for the highlighted source item أحلق شاربي لو فعل – *ahluq sharibi lau fa'al* makes translation elusive in the sense that it does not explain to target readers the significance of the Arabic item. In order to understand how translation causes a gap, we need first to get familiar with the non-verbal expression. From pragmatic perspective, the connotations behind shaving off one's moustache reveal a series of complex acts derived from the cultural traditions.

In Islam, men are encouraged to let beards and facial hair grow, but the significance of moustache here appears more cultural than religious. In Arab societies, swearing by one's moustache is as serious as swearing by one's mother. In Arab

tradition, it is quite shameful not to have a moustache. In Middle Eastern societies, people build trust by swearing by their moustache and offering them as ransom in the event their integrity is compromised. The proverbial moustache is not only a male prerogative, but a bastion of the male presence. In English culture they say 'a man without a moustache is like a cup of tea without sugar'.

Translating the above cultural item into 'I would eat my hat, if he did' would be the closest semantic equivalent that solves part of the problem. However, the problem still affects the semantic components of the two words in question, since they are not the same in the two languages. The source word has more semantic components than its equivalent target word. As it differs in its texture, features and even the manner in which it is used. The below table (4.15) summarises the analysis of the above Arab cultural sign:

Table 4.15: Analysis of the Arab Cultural Sign (أحلق شاربي لو فعل – *ahluq sharibi lau fa'al*)

Source Text	أحلق شاربي لو فعل – *ahluq sharibi lau fa'al*
Target Text	I'll shave my mustache off if that ever happens
Suggested Translation	The source metaphor would have been better translated into 'I would eat my hat, if he did' as the closest meaning
Semiotic Value in ST	It is used when one does not believe that something will happen
Semiotic Value in TT	It is used when one does not believe that something will happen
Translation Strategy	Literal Translation
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

EXAMPLE (4.16)

فلم تدر حليمة بم تجيب. لم تعد سعيدة بالخطوبة ولا متحمسة لها، ولكنها تكره عادة أن تفعل

ما تخجل منه، كما أن تقوى الله ملأً قلبها. وتمتمت:

قسمة ونصيب!

فسألها بحدة:

ماذا؟

فقالت باستسلام:

يقول المثل **"خذوهن فقيرات يغنيكم الله."** (نجيب محفوظ، ١٩٧٧، ص. ٥٢٣)

TRANSLATION OF EXAMPLE (4.16)

Halima didn't know what to say. She was no longer enthusiastic
about the arrangement, but she didn't want to do anything she
would be ashamed of, and she was a pious woman.
"It's fate," she announced.

"What?"
"The proverb says, '**If you marry a poor woman, God will make
you rich,**'" she said lamely. (Cobham, 1992, p. 379)

Proverbs can be looked at as illustrations of contexts, not as a representation of a particular one. In other words, they are limited to one context in the SL. Rather they are used over and over; and are extended to many variable contexts because of the morals they teach.

The Arabic proverb خذوهن فقيرات يغنيكم الله – *khudhwhna faqirat yughnykum Allah*, in the above example, shows how religion shapes the ways of life in a predominantly religious society. Understanding the context of situation, in which the source item is used, would be crucial since it plays a major semantic and pragmatic role in facilitating the decoding of the source item. The use of literal translation as a strategy to account for translating the proverb from its ST caused a cultural problem. In the above example, the proverb used to refer to marriage in general and in Muslim society in particular. Islam basically encourages people to marry those who are pious and have faith regardless of race, ethnicity and social status. In the Holy Qur'ān, Allah has stated that:

"Marry the single people from among you and the righteous (pious) slaves and slave-girls. If you are poor, Allah will make you rich through his favour; and Allah is bountiful, All-knowing." (*An-Nur* [The Light], Verse 24)

This elaborates the translator's task who may rely on pragmatic connotation to enhance the text with information that does not exist in the original text. The author of the original text relies on the shared cultural knowledge with his target readers. Therefore, the proverb should be rendered to an equivalent proverb in the TT, or the translator should have opted for elaboration strategy to explain the proverb so as to help the target readers understand the significance of the sign referred to.

Translating the source item proverb into 'a rose by any other name would smell as sweet', as the closest semantic equivalent could have better solved part of the problem. However, the problem still affects the semantic components of the two words

in question, since they are not the same in the two languages. The source word has more semantic components than its equivalent target word. As it differs in its texture, features and even the manner in which it is used. The below table (4.16) sums up the analysis of the above Arab cultural sign:

Table 4.16: Analysis of the Arab Cultural Sign (خذوهن فقيرات يغنيكم الله – *khudhwhna faqirat yughnykum Allah*)

Source Text	خذوهن فقيرات يغنيكم الله – *khudhwhna faqirat yughnykum Allah*
Target Text	The proverb says, 'If you marry a poor woman, God will make you rich,'
Suggested Translation	The proverb would have been better translated into 'a rose by any other name would smell as sweet' as the closest meaning
Semiotic Value in ST	Islam basically encourages people to marry those who are pious and have faith regardless of race, ethnicity and social status. The nature of a thing is more important than what it is called.
Semiotic Value in TT	Does not exist in the experience of the TL recipient. It matters to choose one's partner for marriage
Translation Strategy	Literal Translation
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

EXAMPLE (4.17)

ودخل القهوة عند ذاك موسى الأعور، وفي أعقابه دخل شيخ الحارة يونس السايس، وهتف موسى:

في ساحة فتوتنا يتحقق العدل.

فنهره الفتوة قائلا:

لا تنهق كالحمار... (نجيب محفوظ، ١٩٧٧، ص. ٥١٨)

TRANSLATION OF EXAMPLE (4.17)

One-Eyed Musa entered the cafe, followed by Sheikh Yunis al-Sayis.
"It's up to you to see justice is done, chief," cried Musa.
"**Don't bray like an ass**," scolded the chief. (Cobham, 1992, p. 376)

The traditional analysis of metaphor has assumed that metaphor involves a deviation from ordinary and straight-forward usage of language in order to cause a change in meaning based upon similarities between two things. Lakoff and Johnson (1980) proposed that metaphor is a verbal representation of abstract thinking in everyday life. In their insightful research, Lakoff and Johnson (1980) found that metaphor "is for most people a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language" (p. 3).

The metaphoric usage is generalised by native speakers to include further implicit references to social values such as men's pride, heroic-like acts, and women's honour. The change in these pragmatic factors of the metaphor automatically changes the audience's response. In other words, Debrzzynska (1995) states that, the translated metaphor "becomes the product of a different world and generates a different sense" (p. 598).

The difficulty in translating the highlighted metaphor لا تنهق كالحمار – *la tanhaq kal himar* lies in the fact that it is rooted in its social context. An analysis of English translation of the metaphor reveals that although it successfully renders the communicative message behind the metaphor; it causes pragmatic gap in two ways: the connotations meant by the source words, and the speaker's attitude. In order to understand the gap caused in translating this metaphor. In Arabic, *himar* (ass) is a derogatory term that refers to someone of very limited intelligence. The metaphor, however, shows how metaphors, expressions and idioms are reflections of cultural ways of living.

The author here draws the association between a donkey and a person to reflect the image of stupidity and unintelligence. Translation, on the other hand, not only loses this cultural image, but also neutralises the metaphor so that it even loses its aesthetic effect. This is the result of overlooking the metaphor's sensitivity to the communicational situation. It involves the shared knowledge and mutual expectations of the author and the reader of what is common. Using the source item as a metaphor suggests that one should not say anything out of knowledge, and one is not to speak unless spoken to.

To sum up, the translator should not disregard the role played by such expressions. He should be aware that the more distant the cultures are from one another in which source and target texts are immersed, the more different their idioms are.

Literal translation, therefore, should be limited to those cases in which source and target cultures, source and target languages, describe reality. Metaphors, in a way, are images created by a society to speak about reality. The below table (4.17) summarises the analysis of the above Arab cultural sign:

Table 4.17: Analysis of the Arab Cultural Sign (لا تنهق كالحمار – *la tanhaq kal himar*)

Source Text	لا تنهق كالحمار – *la tanhaq kal himar*
Target Text	Don't bray like an ass
Suggested Translation	No suggested translation since the TL shares the same metaphor
Semiotic Value in ST	One is not to speak unless spoken to
Semiotic Value in TT	One is not to speak unless spoken to
Translation Strategy	Literal Translation
Translation Orientation	Target Text-Oriented / Acceptability-Oriented

EXAMPLE (4.18)

ونظر الفلالي إلى رجاله وتساءل:

ما العمل؟

فتابعت الأصوات:

من ينكر الشمس في السماء؟

هل تعلو العين على الحاجب؟ (نجيب محفوظ، ١٩٧٧، ص. ٢١٥)

TRANSLATION OF EXAMPLE (4.18)

> Al-Fulali looked at his men. "What shall we do?" he asked.
> Random voices answered him: "Who would challenge the sun's place in the sky?"
> "**Is the eyebrow beneath the eye?**" (Cobham, 1992, p. 148)

Proverbs are defined as "the short, generally known, sentences of the folk that contain wisdom, truths, morals and traditional views [...] and which are handed down orally from generation to generation" (Brown & Rosenberg, 1998, p. 525). The highlighted proverb هل تعلو العين على الحاجب – *hal ta'alu al-a'in a'la al-hajib* (the eye does not become higher than the eyebrow) culturally and metaphorically refers to people having different levels and one should honour that. And also people should know and respect their place in life. Furthermore, the proverb carries rich information about Arab society as well as its habitat.

Analysing the translation of the above proverb shows that it not only overlooks the wisdom conveyed by the proverb, but also causes a gap in the socio-cultural reality of the source culture. The possible solution the translator could have opted to translate the above proverb is to 'above one's station' or 'having airs and graces', as the closest semantic equivalent in line with the context. The below table (4.18) sums up the analysis of the above Arab cultural sign:

Table 4.18: Analysis of the Arab Cultural Sign (هل تعلو العين على الحاجب – *hal ta'alu al-a'in a'la al-hajib*)

Source Text	هل تعلو العين على الحاجب – *hal ta'alu al-a'in a'la al-hajib*
Target Text	Is the eyebrow beneath the eye?
Suggested Translation	The proverb would have been better translated into either 'above one's station' or 'having airs and graces' as the closest meaning
Semiotic Value in ST	Refers to people have different levels and one should honour that. People should know and respect their place in life.
Semiotic Value in TT	Does not exist in the TL culture
Translation Strategy	Literal Translation
Translation Orientation	Source Text-Oriented / Adequacy-Oriented

4.4   CONCLUDING REMARKS

During the process of translation the ST may inevitably suffer losses due to linguistic barriers or insufficient knowledge of the SL and culture. In other words, the difference in the mentality and thought pattern of Arabic and English speakers is a major factor in preventing target readers from correctly interpreting the ST.

Due to the fact that, English and Arabic are the means of expression of two cultures which do not belong to the same civilisation in which some cultural elements cannot be translated. Translators, however, should be aware of unintended connotations in the use of what they consider cultural equivalents. Translators, therefore, should resist the temptation to use what they wrongly assume to be 'cultural equivalents'.

Translators, always, need to bear in mind that they are dealing with a text written with a particular type of reader in mind: what is obvious for the source reader, may not be so for the target reader. In such cases, translators' task is to make explicit in the TT

what in the ST was implicit. They, then, need to resort to translation procedures which allow them to transmit the set of connotations intended in the ST.

Translators should neither overestimate the target readers' capacity nor their familiarity in understanding foreign expressions. Transliteration, as a method of translation, should be used only whenever the reader can resort to context to decode the meaning of a certain foreign term or when its understanding is not relevant for the interpretation of the text. On the one hand, literal translation, cultural equivalents, paraphrasing, explanation, or even footnotes may be useful procedures. On the other hand, although translators, as first readers, are the first interpreter of the text, they should not overdo their task either.

From a semiotics perspective, Semiotic Equivalence has the advantage of comprehensively accounting for the sign as part of the semiosis/interpretation process, which handles the sign in a broader perspective. According to this approach, the translations of verbal and non-verbal signs are achieved by taking into account both semantic and pragmatic values of the ST. It should be borne in mind that, translators who adopt a formal approach to equivalence end their interpretation process at this stage.

Furthermore, translators who adopt semiotic equivalence move onto a higher level of interpretation. During this stage, translators look for the meaning inside the sign and connect it to the real circumstances upon which a meaning is based. At this point, translation of cultural expressions becomes relevant. Cultural factors are accounted for since they are supplemented with contextual information, through the immediate object.

In conclusion, the semiotic approach allows for more creativity, where the meaning is open to interpretation, and is more variable. In particular, Hatim and Mason (1997) state that interpretation considers variable factors such as the receiver of the sign and the differences in interpreting contextual clues among recipients.