

**The Translation Strategies Used in Rendering  
Cultural Bound Expressions in Barghouthy's Memoire "*I  
Was Born There, I Was Born Here*".**

## **Dedication**

*I would like to dedicate my work:*

*To my beloved parents.*

*To my children, my sisters & brothers.*

*And most specially to my husband.*

*Without them all, I was not able*

*To make this study possible*

## **Abstract:**

This study investigated the translation strategies used in rendering 33 cultural items and expressions in Mourid Barghouthy's autobiography "*I Was Born There, I Was Born Here*". The researcher depended, in particular, on two models as main frameworks to build her analysis and discussion on. These two theoretical models are domestication and foreignization and Ivir's procedures for the translation of cultural references. This study also attempted to find out to what extent the translator has succeeded in choosing the translation strategies he used to maintain the meaning of the original cultural bound expressions. The researcher adopted a qualitative research to conduct this study since the data analysis is based on analytical and descriptive approaches.

After examining the selected data taken from the original book, the researcher found out that the domestication strategy has been the most frequently-used strategy in dealing with culture-bound expressions in translating Barghouthy's autobiography *I Was Born There, I Was Born Here* from Arabic into English; especially the procedure of defining the elements of culture which accounts for (27%) of the total strategies used by the translator. It also showed that the translator has succeeded in capturing the intended meaning sought by the original author in most extracts.

Keywords: Cultural items, qualitative research, translation strategies, domestication, foreignization.

# **Chapter one**

## **1.1. Introduction:**

Mourid Barghouthy, an award-winning Palestinian poet, has spent much of his life in exile, and in 1996 he was allowed to return to Palestine. *I Was Born There, I Was Born Here* is an autobiographical novel published in 2009 as a second part of Barghouthy's memoir after publishing his great novel *I Saw Ramallah*, a story started when Barghouthy returned to the Occupied Territories to introduce his son, Tamim, to Palestine for the first time. In this book, Barghouthy talks about his family's suffering due to the Israeli occupation, and he tells a lot of stories that show his nostalgia to old days when all people of his town used to gather as one family.

In this thesis, the researcher focuses on the strategies used by the translator to render Cultural-bound terms (CBTs) found in this literary work since this literary work is loaded with cultural dialogues and expressions of highly emotive and sensitive nature. The researcher depended, in particular, on two models as main frameworks to build her analysis and discussion on. These two theoretical models are domestication and foreignization and Ivir's procedures for the translation of cultural references. The researcher also finds out how CBTs are translated in terms of strategies the translator used in translating such text to decide whether the original meaning is affected or not.

The translator of Barghouthy's book is Humphrey Davies, a British translator, who has translated many Arabic books by a wide range of authors including Bahaa Taher, Khaled Al-Berry, Muhammed Mustagab, Yusuf al-Shirbini, Gamal al-Gitani and Ahmed Alaydi. His translation of Elias Khoury's *Gate of the Sun* was awarded the Banipal Prize, and that of Alaa Al Aswany's *The Yacoubian Building* was voted best translation of 2007 by the Society of Authors.

Translation is a means of communication through which people can communicate and exchange knowledge. However, translators face some challenges when they try to translate texts containing cultural and idiomatic expressions. The

main problem in rendering such expressions is in conveying the real and intended meaning of the source language into the target language. In the same context, Nida (1964) stated that "in order to achieve an equivalent response, the translation should make sense; convey the spirit and the manner of the original; have natural and easy form of expressions" (p.164). He suggested two main types of equivalence:

1- Formal equivalence: in which the translator focuses his/her attention on the similarity of form between the source language and the target language texts.

2- Dynamic equivalence: in which the translator has to reproduce an equivalent effect on the receiver as that experienced by the source language receiver.

Nida (1964, p.13) also asserted that "the role of a translator is to facilitate the transfer of the message, meaning, and cultural elements from one language into another and create an equivalent response to the receivers". Translating CBEs requires that the translator must look into the concept of culture and metaphoric expressions, and here it should be admitted that metaphors are not used just as figures of speech; but as concepts in everyday interactions and exchanges. However, any competent translator knows that translation is not just rendering a language, but other aspects and disciplines get involved in order to avoid mistranslation and produce an accurate version; these disciplines include semantics, pragmatics, syntax and culture. The translator must look beyond the linguistic elements considering the extra linguistic level.

This autobiography is full of social conversations and dialogues that reflect the Palestinian culture. So the researcher in this study highlights and analyzes the strategies used in rendering such CBEs. Undoubtedly, translating cultural items is very challenging, especially when the two involved languages have totally different cultures. However, it is certain that bilingualism is required for translation proficiency and efficiency, but it is not enough since the good translator should be bicultural or multicultural in order to know how to fix or solve the problems resulting from the cultural differences between languages. Wilss (1996: 166) says that the success of translators depends on various factors such as "their mental disposition, experience, the congeniality of the textual input, the correlation of the degree of the pertinent text to be translated and the translator's competence level".

## **1.2. Statement of the problem:**

The researcher found that Barghothy's memoir is worth studying since it deals with many culture-bound expressions whose translation is problematic for translators.

The problem is that the Arabic biography has its own cultural terms and stylistic devices that are used in certain contexts in Arab states. Therefore, it is hard, to some extent, to render such type of writing into another language, especially a language that has different cultural aspects like English. The main problem here is that it is difficult to find an appropriate equivalent of a cultural term in the target language when translating a text that has cultural features. At this point, the researcher investigates the strategies used in translating cultural-bound expressions in Barghouthy's *I Was Born There, I Was Born Here* from Arabic into English.

## **1.3. Motivation of the study:**

Doing such research is a huge challenge because the researcher in this study deals with two remote cultures with each culture having its own linguistic and cultural characteristics. The researcher in this study seeks to investigate the strategies of translating cultural-bound items in Barghouthy's book *I Was Born There, I Was Born Here* from Arabic into English.

The researcher's interest in this topic emanates from her belief in the importance of Arabic literature, especially the works including cultural and colloquial terms, to be addressed and investigated in order to see what types of strategies were used to render them into English. Besides, the researcher knows that it is her responsibility to correct the misconception of expecting the translated version is an identical copy of the original.

## **1.4. Significance of the study:**

This study attempts to investigate the strategies used in translating the autobiographical novel of *I Was Born There, I Was Born Here* by the Palestinian

author Moreid El-Barghouthy from Arabic into English, especially when it comes to translating cultural specific terms. This study focuses on the notion of "culture" as an important factor in the field of Translation Studies.

This autobiographical novel is loaded with culturally-bound expressions since it portrays the daily scenes of Palestinian life and reflects social conversations taking place in the Palestinian context. So the researcher chose this title for her MA thesis to find out how the translator of this literary work managed to translate cultural items found in this work from Arabic into English, then to determine whether the general meaning is affected or not as cultural items are highly expressive conveying every day conversations and social events. This analysis of the common translation strategies used in translating this literary work will be a good contribution to translation studies in general and to English-Arabic translation in particular.

### **1.5. Research objectives:**

Writers often reflect their own culture in their writings, the thing that constitutes a huge challenge for translators as they try to find out the right equivalent in the target text, especially when the translator comes from a different cultural background. Therefore, this thesis tries to achieve the following objectives:

1- Identifying the most common strategies used in translating cultural bound expressions in Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English.

2- Finding out to what extent the translator has succeeded in choosing the translation strategies he used to maintain the meaning of the original cultural bound expressions.

### **1.6. Research questions:**

The study seeks to answer the following main questions:

1- What are the most common strategies used in translating cultural bound expressions in Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English?

2- To what extent has the translator succeeded in choosing the translation strategies he used to maintain the meaning of the original cultural bound expressions?

### **1.7. Limitations of the study:**

This thesis has certain limitations that need to be taken into account. The first limitation is that this study is restricted to a case study of Barghouty's autobiography "*I Was Born There, I Was Born Here*". The second limitation is that this research is also restricted to the translation of cultural-bound expressions from Arabic into English.

### **1.8. Definitions of terms:**

#### **Autobiography:**

Autobiography is generally defined as someone's life story written by that person. A mixture of memories and facts exists in autobiographies, and it has its own social background and style. Anderson (2001: 50) defines autobiography as "a retrospective prose narrative produced by a real person concerning his existence, focusing on his life and his personality".

#### **Cultural translation:**

Cultural translation is a type of translation in which the translator takes into account the cultural differences in order to produce an accessible and natural target text. Cultural issues include literature, dialects, architecture and food, this gives a good evidence that translation goes beyond linguistic items to tackle cultural contexts between people.

#### **Literary translation:**



According to Bush, literary translation is "an original subjective activity at the center of a complex network of social and cultural practices" (Bush, 1998: 127). Literary translation is one of the most challenging since it has more than social and communicative purposes. Newmark believes that literary language must remain aesthetically pleasing in translation and there should be a constant tension between the informative and the aesthetic function of language (Newmark 1998: 201).

### **Culture-Bound Terms (CBTs):**

Culture-bound terms (CBTs) are defined by Harvey (2003: 2-6) as "the terms which refer to concepts, institutions and personnel which are specific to the SL culture".

### **Context:**

Context is the entire environment in which the word or sentence is expressed or stated. There are two categories of factors that may influence the meaning of the text, linguistic context or situational context.

### **Equivalence:**

Nida (1966; 19) asserts that equivalence consists of "producing in the receptor language the closest natural equivalent to the message of the SL first in meaning and secondly in style".

"Equivalence in translation should not be defined in terms of sameness and identity, but should rather be viewed as being an approximate rendering of a text from SL to TL." (Boushaba, 1988; 91)

Karimi defined equivalence as "if a specific linguistic unit in one language carries the same intended meaning/ message encoded in a specific linguistic medium in another, then these two units are considered to be equivalent".

### **Fidelity:**

Taylor (2014) in her study asserts that fidelity in translation means the ability to reflect the essence and the significance of the source text. According to Eakin (1992) fidelity of the autobiography is what makes it attractive and significant for the reader.

### **Domestication & Foreignization:**

Domestication is a type of translation strategies which is used to minimize the strangeness of the foreign text for the target readers. However, foreignization is a type of translation strategy in which a target text is produced. It deliberately breaks target conventions by retaining something of the foreignness of the original.

According to Venuti (1998), the domestication is a cultural translation strategy which involves a process of choosing foreign text; e.g, cultural-specific elements, and applying an appropriate translation method to render them into the target context. In other words, what domesticated is the form and the content of the source text.

On the other hand, foreignization is a process of choosing the foreign text and applying an appropriate translation method to translate it. What foreignized is the form and content of the target text.

## **Chapter two**

### **Literature Review:**

#### **2.1. Introduction:**

This chapter reviews the literature related to translating cultural bound expressions in literary and cultural works. Therefore, the researcher includes theories and studies on the related topics.

According to Culler (1976), languages are more than sounds and words, as each language has its own way of expressing the world, and it has its own system which differs from other languages. Therefore, the process of translation is not an easy task and the translator must be well-qualified in order to render the source text in an appropriate way. Bassnett (1980) states that "Translation involves far more than replacement of lexical and grammatical items between languages..... Once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level aimed for begin to emerge." (p. 91:25). Bassnett (2001) also emphasizes that "translation always takes place in some kind of surrounding, not in a vacuum, so the translator is influenced not only by linguistic factors, but also by non-linguistic ones (extra textual)" (p. 123). This opinion is also supported by A. D. Svecjer who states that "One should bear in mind that translation is not just a recording of a source text into a target one, it is not just a mere change of the language code, but it is also a shift in orientation, a new orientation for a new reader, not only linguistic, but also a cultural adaptation" (Sveitser, 1987: 4).

However, Newmark suggests two types of translation, communicative translation, which resembles Nida's dynamic equivalence, and semantic translation, which roughly resembles Nida's formal equivalence. Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original while semantic translation attempts to render, as closely as the semantic and syntactic structures of the target language allows, the exact contextual meaning of the original.

The literature review of this study thoroughly covers the following topics:

- 1- Literary translation
- 2- Culture and translation
- 3- Culture-bound expressions
- 4- Problems in translating culture-bound expressions between Arabic and English
- 5- Strategies of translating culture-bound expressions between Arabic and English
- 6- A brief introduction to the source autobiography "*I Was Born There, I Was Born Here*"
- 7- Previous studies.

## **2.2. Literary translation:**

Literary translation is the translation of poetry, plays, songs, novels, as well as literary books, short stories, etc. Literary translation is one of the most challenging types of translation since it has more than social and communicative purposes. Every writer has his own literary style reflected in his writing; however, some opinions say that a translation should maintain the style of the original text while others emphasize that a translation should adopt the style of the translator.

The translator of literary texts has to take into account the aesthetic, stylistic, lexical, grammatical and phonological features of the source text, some of which may not be the same in the target language. In the same context, a successful translator should have a good knowledge and background of the source and target languages, especially in the case of cultural elements because authors often reflect their own culture through their writings. Therefore, literary translators have to be not just bilingual mastering two languages, but also bicultural being familiar with the culture of the target language as an important factor to produce a good translation.

Understanding the culture of the target language enables the translators to decide which procedure and method to employ for translating literary items and expressions to produce an integral and coherent piece of work. In general, in literary

translation we translate the sense and the message that the text intends to convey, not merely transferring words or expressions from one language into another.

Translators face real problems and great challenges when they deal with literary texts, the most prominent of which are the problem of equivalence and untranslatability. As Gorjan (1970; 201) comments, "Translators can strive to come as close to the original as possible, but they never can or will achieve complete identity in their translations". Generally, the main task of the translator is to capture the meaning and the sense of the original text because as it has already been mentioned before, translation is not merely rendering words and terms from one language into another, but it goes beyond linguistic boundaries.

The difficulty of translating literary texts emanates from the fact that the translator's task resembles the task of "the agent through whom new works of art in the literary sphere are passed through the language or cultural barrier" (Finlay, 1971: P. 45). This challenge explains why there are always more than one translation for distinguished masterpieces of art, and not for other fields (Finlay, 1971: P. 46).

There are five literary translation techniques proposed by Amparo Hurtado Albir, one of the leading specialists in translation.

1- Adaptation: Albir describes adaptation as "technique whereby one cultural element is replaced by another which is typical of the receiving culture. This technique is very useful when translating advertisements, slogans, etc., which employ a number of different linguistic processes. In these cases, the most important thing is the actual meaning of the message rather than the words making it up."

2- Linguistic Amplification: Albir says, "this translation technique adds new linguistic elements in the target text. It is the opposite of the linguistic compression technique."

3- Compensation: According to Albir, it is a "translation technique whereby a piece of information or stylistic device is moved to another location in the text, because it does not have the same effect if maintained in the same place as in the original text".

4- Elision: Albir describes elision as a process that "involves removing items of information in the original language text so that they do not appear in the target text. As with the linguistic compression technique, elision is the opposite of the amplification process".

5- Borrowing: Albir defines this technique as "using a word or an expression in the original text and placing it as it is, with no modification, in the target text".

### 2.3. Culture and translation

"culture" is defined differently by many scholars which indicates that this concept has complex dimensions. For Taylor (1871) "culture includes beliefs, arts, skills, moralities, laws, traditions and behaviors that an individual gets from his own society"(p. 1). In the previous definition culture seems to be acquired and shared by members of one group. Hofstede (1980: 21-23) defines culture as" the collective programming of the mind which distinguishes the members of one group from another". In fact, the meaning may not be grasped appropriately if the cultural context is not taken into consideration. Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". In general, culture is the sum total of the ways of living built up by a group and passed on from one generation to another.

Language and culture are closely related, and it is important to consider both in the process of translation. Meanings in both source and target languages are profoundly affected by their cultural context, especially in literary translation. So translation without deep cultural context may affect the naturalness of the target text, especially when meanings are critical and sensitive.

Concerning translation, there are still opinions that argue that translation is basically a language matter not a cultural one and that it is a mere linguistic activity. In response to such voices, Sapir (1949: 72) claims that "language is a guide to social facts"; which is true because language is a vehicle through which we express our

thoughts, including cultural and social facts. Furthermore, Sapir (1949:79) states that "culture is technically used by the ethnologists and culture historians to embody any socially inherited element in the life of man, material and spiritual". Bassnett (2002: 22) illustrates this point by commenting that "No language can exist unless it is steeped in the context of culture, and no culture can exist which does not have at its center, the structure of natural language".

However, many scholars addressed the strong relationship between translation and cultural studies as both of them are inseparable. This relationship affects the process of rendering the original text in terms of deciding which procedure the translator should choose to maintain the same equivalent effect existing in the original text, since translation aims at communicating cultural messages.

According to Komissarov (1985), cultural factors in translation should be included within the linguistic theory of translation which must encompass the cultural aspect. This includes the underlying values, habitual patterns of thought, and certain assumptions about human nature and society which the translator should be prepared to encounter.

A translator is a cultural mediator, who moves from the source culture to the target culture, choosing the appropriate correspondence to serve the communicative function of the translation. Moreover, the translator sometimes interferes in the text in terms of taking some decisions to make the target text more accessible and smoother in the target culture. Thus, some scholars say that the translator should be a creative writer who rewrites the original text in a way that suits the conventions of the target language, but not totally neglects the source culture.

#### **2.4. Culture-bound expressions:**

Different countries have dissimilar values, attitudes, habits, morals and conventional behaviors that are transmitted from one generation to another. Consequently, we are surrounded by many cultures around the world that vary from a place to another. Faiq (2004) claims that culture is the attitudes towards the world and towards the events. In general, culture is a set of values and beliefs that are shared by

a group of people. According to Munday (2016), the cultural turn appeared in 1970s, so the new perspective of translation has started to consider social, cultural and historical factors.

Culture-bound terms (CBTs) are defined by Harvey (2003:2-6) as "the terms which refer to concepts, institutions and personnel which are specific to the SL culture". In the previous definition Culture-bound terms (CBTs) seem to be limited or valid only within a particular culture. However, different cultures can have different interpretations of the same situation or the same symbol, even we may encounter some situations in the culture of the source language that are not found in the culture of the target language. For example, the white color may be used as a symbol of happiness in some cultures, yet it can stand for sadness in other cultures. Therefore, the linguistic choices of a certain social group are seen to be highly related to its culture and it will be almost impossible to encode such choices if the cultural environment is neglected. It can be noticed that language plays a key role in different societies and cultures since it is seen as the basic instrument by which a particular generation passes on its beliefs and customs to the other (Ilić, 2004: 3).

In short, language is a vehicle used to manifest a great deal of cultural norms and conventions that stand behind lots of linguistic practices such as greetings, expressing different kinds of feelings, opening and ending conversations and negotiating. Hence, a wide range of linguistic expressions are noticed to be shaped based on what a particular culture values or devalues.

## **2.5. Problems in translating culture-bound expressions between Arabic and English:**

Translating culture-bound expressions is a major problem which hampers the process of translation from Arabic into English. These expressions include proverbs, verses, historical incidents, beliefs, contexts, tastes and terms relevant to a particular culture. Translators should be aware of both cultures bearing in mind that they should convey the message rather than linguistic items.



Culture-bound expressions are considered as a source of difficulty in translation. Teilanyo (2007; 15) says "the difficulty arises from the problem of finding adequate target language equivalents for terms conveying culture-sensitive notions in the source language as a result of the fact that the two languages have different meanings, subsystems, and cultures". Sometimes, core vocabulary is not perceived by all language users, so it would be problematic to find appropriate equivalents for these words. However, finding equivalents for non-core vocabulary is more difficult and challenging since each language has its own system, classification, semantic and stylistic features. (Carter, 1998)

It is certain that bilingualism is required for translation proficiency and efficiency, but it is not enough since the good translator should be bicultural or multicultural in order to know how to fix or solve the problems resulting from the cultural differences between languages. Wilss (1996: 166) says that the success of translators depends on various factors such as "their mental disposition, experience, the congeniality of the textual input, the correlation of the degree of the pertinent text to be translated and the translator's competence level". Nida (2001: 82) points out that "For truly successful translation, biculturalism is even more important than bilingualism since the words only have meanings in terms of the cultures in which they function". Nord (2001:34) points out that "translating means comparing cultures". Thus, cultural gaps between the source language and the target language pose major challenges for translators.

Translating CBTs presents a problem for the translator since they do not exist in the TL culture or the TL usually has no equivalents for those terms. Bing (2006). Here, a lexical gap is created in the TL thus leaving the translator with no option but to search for appropriate means to transfer the concepts denoted by those terms to that language. Therefore, the perfect translation of CBTs is impossible. Culture-specific terms are the main reason for untranslatability. Shunnaq (1993, 33) confirms that the translator's mission is more difficult than the author since he/she should restrict to the writer's ideas and thoughts. But this does not prevent that translators should be creative writers, as Bassnett (2002) defines the translator as being a "liberator" who liberates the readers from the boundaries of the source text and the source text author.

Other theorists such as Schleiermacher moves beyond communicative and word for word translation when he provided two opposite binaries: "either the translator leaves the writer alone as much as possible and moves the reader towards the writer, or he leaves the reader alone as much as possible and moves the writer towards the reader". Munday (2012). The first one is source-text oriented translation in which the translator seeks equivalence by focusing on the source text content and message ignoring the target reader's culture and norms. The second translation is target-text-oriented even though it is at the expense of the content of the source text.

The most prominent problem in translating culture-bound expressions is the problem of equivalence. As Gorjan (1970: 201) states, "Translators can strive to come as close to the original as possible, but they never can or will achieve complete identity in their translations". Here, the translator should do two things: the first task is to capture the meaning of the original, and the second task is to find equivalent words, phrases and sentences in order to produce a natural translated version of the original text.

Equivalence is not about sameness or synonymy because languages are very complex. Many factors affect languages and condition them; some of which are related to the structure of languages, social, cultural and extra linguistic factors. Since there are no two languages that share similar structure or have identical social and cultural relevance. Equivalence, in term of sameness, is impossible in the translation process. (Boushaba, 1988)

Nida (1964; 196) says that equivalence is "producing in the receptor language the closest natural equivalent to the message of the SL first in meaning and second in style". Nida (1964: 159), also, confirms that languages don't have an identical meaning given to the symbols or even the same structure according to which phrases and structures are constructed. He claims that translators should focus on the message of the ST rather than the form, adding that the effect of the TT on the target readers should be the same as the one of the ST on the ST readers.

Moreover, Newmark (1998) emphasizes the belief that a large number of words can be reproduced to designate a special language of a speech community when that community concentrates on a particular cultural topic. In line with

Newmark's theory of cultural word, five different classes of "cultural categories" are designated. Those categories are as follows:

- 1) Ecology
- 2) Material culture
- 3) Social culture
- 4) Organizations, customs, activities, procedures, concepts
- 5) Gestures and habits

Untranslatability is another common problem in translating culture-bound expressions from Arabic into English. Untranslatable words and phrases are mainly related to cultural constraints and linguistic barriers. It means that a certain situation in the source text may not exist in the target text; in this situation the translator faces untranslatable words, the thing that urges him/her to find proper solutions to overcome such obstacles. Guerra (2015) proposes a list of strategies which are practical solutions for texts with textual nature, including generalization, paraphrasing, omission and descriptive translation. For example, if we want to translate the word *تيمم* into English, which is completely missing in the TL culture, we resort to paraphrasing it into TL by describing it conceptually as "making ablution with earth by Muslims when water is scarce or missing". By doing so we manage to bridge the lexical and cultural gap between Arabic and English, making sure that this explanatory footnote will provide the target language reader with enough background information to enable him /her to grasp the SL cultural expression.

## **2.6. Strategies of translating culture-bound expressions between Arabic and English:**

Translating culture-bound expressions gets a lot of attention in the modern literature emphasizing the important role of cultural gap between SL and TL communities. As Javier Franco Aixela (1996: 54) notes, "cultural asymmetry between two linguistic communities is necessarily reflected in the discourses of their members,

with the potential opacity and inaccessibility this may involve in the target culture system". However, Translation Studies provides a variety of strategies, ranging from conservation to naturalization, to translate culture-bound expressions. In this regard, we should bear in mind that perfect translation of culturally-bound expressions is an unattainable task.

Newmark (1981: 39) says that "Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation on the other hand attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original". Newmark here illustrates that semantic translation differs from literal translation since semantic translation considers the context of the source text while the literal translation does not. Communicative translation is a free translation, as it emphasizes the effect of the message itself. Therefore, it has a style that is "smoother, clearer, more direct, more conventional conforming to a particular register of Language" (Newmark 1981; 39). Translators can make use of Newmark's theory in translating cultural allusions since communicative translation aims at maintaining the same effect of the original text.

The Skopos Theory is also beneficial in translating cultural terms and literary expressions. When the translator focuses on the purpose of the source text, according to the Skopos Theory, translating culture-bound terms and literary expressions would be possible. The Skopos Theory was introduced into Translation Studies by Hans J. Vermeer as a technical term for the purpose of a translation and of the action of translating. So, this theory focuses on the purpose rather than the linguistic items as knowing why an ST is to be translated and what the function of the TT is will be crucial for the translator.

Vinay and Darbelnet are other scholars who address the cultural theory of translation. They believe that there could be different translation procedures for rendering a word from SL into TL Munday (2016: 88- 91):

- 1) Borrowing
- 2) Calque (loan shift)

- 3) Literal Translation
- 4) Transposition (Shift)
- 5) Modulation
- 6) Equivalence
- 7) Adaptation

However, in this thesis the researcher mainly focuses on two theoretical frameworks to analyze the selected sample of culture-bound expressions, namely domestication and foreignization strategies and Ivir's procedures for the translation of cultural references.

## **2.7. Study theoretical frameworks:**

### **2.7.1. Domestication and foreignization:**

Domestication and foreignization are two important strategies in translating cultural terms and literary expressions since these strategies pay attention to both the linguistic and cultural dimensions. In fact, Venuti builds his beliefs on Schleiermacher's argumentation about the different methods of translation. Schleiermacher (1813/2012: 49) affirms that in translation either "the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (as cited in Venuti, 2008: 15) thereby restricting the methods of translation into two types. The former is called foreignization and the latter is domestication.

According to Venuti, domestication refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home," while foreignization is "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." (Venuti 1995: 20). Domestication is the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, while foreignization means a target text is produced which

deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth and Cowie, 1997: 59).

Debates over domestication and foreignization have existed for a long time. However, till 1950s and 1960s the focus had been at the linguistic level, when the more systematic approach to the study of translation began to emerge (Jeremy 2001:9). Since the cultural turn appeared in 1970s, the focus has been shifted to include the social, cultural and historical level. The dispute between domestication and foreignization as two binary translation strategies is mainly attributed to the cultural and political rather than linguistic differences (Dongfeng 2002 : 24). Generally speaking, only when there are differences at both linguistic and cultural levels, domestication and foreignization do exist.

For example, this piece of news report is translated into Arabic using Domestication: "...most of the Kuwaiti ruling family fled to Saudi Arabia." (BBC News, 1998: 19) as "غادرت معظم العائلة الحاكمة الكويتية إلى السعودية". This translation is domesticated because the back translation reads: Most of the Kuwaiti ruling family left to Saudi Arabia. Using 'left' instead of 'fled' is intended by the translator to avoid embarrassment, especially if s/he is working in Kuwait. This is due to the ideology of the translator.

On the other hand, translating verses of the Quran into English shows foreign elements to the English language readership. For example, والجبال أوتادا (The Holy Qur'an, Surat An-Naba', verse 7) is translated into English as: "And the mountains are as pegs" (As-Saleh, 2014). The English meaning of the verse is "Mountains balance earth like anchors to a ship". The foreignization involved here as any English speaker would tell that this text is foreign. It breaks the sense of English s/he uses daily.

Foreignization and domestication can be investigated in terms of the translator's invisibility. On one hand, domestication is a strategy of translation that employs a transparent, fluent style resulting in producing a Target Text (TT) that is fully empty of alien and foreign words; thus, making the translator invisible as if the TT is composed by a native writer. On the other hand, foreignization maintains the

visibility of the translator supporting the foreignness of the source language and violating the target language and culture.

Venuti is an advocate of foreignization, a strategy that he also terms 'resistancy' and 'minoritizing'. He believes that this method is extremely needed today to "signify the linguistic and cultural difference of the foreign text" (Venuti, 2008: 18) and "restrain the ethnocentric violence of translation" (Venuti, 2008: 16) presented by domestication. Moreover, he believes that this strategy can change the attitude towards translation process since it implies the notion of human subjectivity which is missing in domestication. In the same context, Venuti (2008) confirms that the translator should be visible so that his efforts in translation is not to be neglected.

### **2.7.2. Ivir's procedures for the translation of cultural references:**

The second framework the researcher will use to analyze the data is Ivir's procedures for the translation of cultural references. Ivir (1987) suggests seven procedures to tackle cultural issues in translation:

#### **1) Borrowing**

Borrowing is the importation of the source language expression into the target language. It can stand by itself or it can be supported by definition and substitution to make the target text clearer and more understandable. Borrowing has advantages and disadvantages. One of the advantages is that it can be used freely in all the contexts and collocations in which it is used in the SL. It can also be used as an effective procedure for the translation of cultural allusions. On the other hand, there are some restrictions on borrowing which prevent it from being applied in all cases of cultural gaps. First, it makes sense only if there is a need for it in the target culture to ensure it is more than once used. Another difficulty is that "the form of the source language expression must be that it can be easily integrated into the target language phonologically and morphologically" (Ivir, 1987: 37). Arab translators should be careful when borrowing English terms; they are usually faced with two opposing camps: those who encourage borrowing to keep up with the rapid development, and those who oppose it due to the influence of the foreign culture on the source culture. Examples of borrowing from English include:

"cricket" كريكيت,

"the Congress" الكونجرس الأمريكي or the Arabicized form (مجلس النواب الأمريكي),

"jeans" جينز.

## 2) Defining the elements of culture

Defining the elements of culture means "reducing the unknown to the known and the unshared to the shared (Ivir, 1987: 38). In other words, it is a procedure used to make the target culture people aware of what they do not know. It can give the necessary cultural information provided that the translator focuses on the information relevant for the act of communication at hand. A definition or an illustration can be given in the body of the text or in a footnote. However, translation by definition has its disadvantages. One of the drawbacks of translation by definition is its "unwieldiness". For this reason, Ivir suggests that definition is a complementary procedure which should be used in combination with other procedures such as borrowing. Another disadvantage is that definitions always result in over translation, drawing much attention to themselves in a way that the corresponding non-definitional source language expressions do not (Ivir, 1987: 39).

## 3) Literal translation

Literal translation is considered one of the commonest method of cultural transference and spread of influence from one culture to another. It has the advantages of being faithful and transparent in the target language, allowing the speakers of the TL to understand the concept as the original is understood by speakers of the source language (Ivir, 1987: 39). However, literal translation is not always the best solution for overcoming translation problems. In Ivir's words, it "will not in itself be sufficiently transparent to fill the gap", particularly if the extra-linguistic realities of the two cultures are different (Ivir, 1987: 40). As Newmark (1988: 70) states "a common object will usually have a one-to-one literal translation if there is cultural overlap". Therefore, the absence of such a cultural similarity between English and Arabic will often lead to illogical translations between the two languages. For example, *تمطر قططاً و كلاباً* does not convey the intended message of the SL: 'It's raining cats and dogs'. The translator can choose other translation



procedures to render the sentence appropriately. This sentence can be rendered communicatively as *تمطر كأفواه القرب* or *تمطر بغزاراة*. Ivir (1987: 40) adds that literal translation should not be used if it would clash with an existing expression in the target language, especially if it has a meaning different from that intended by the original meaning. In his words "various degrees of unidiomaticity or unnaturalness result from literal translation".

#### **4) Substitution**

Substitution is defined as "a translation procedure used by the translator in cases where two cultures display a partial overlap rather than a clear-cut presence vs. absence of a certain element of culture" (Ivir, 1987: 41). In other words, a source language expression can be replaced by a target language expression provided that the TL receivers have no difficulty understanding such terms and identifying their concepts. For example, the English cliché 'as busy as a bee' is translated into colloquial Arabic as *زى أم العروس* and the proverb 'Like mother like daughter' as *القلب . الجرة على ثمها بتطلع البننت لأمها*. The main drawback of substitution is that "it identifies concepts which are not identical, eliminating the 'strangeness' of the foreign culture and treating foreign-culture concepts as its own" (Ivir, 1987: 42).

#### **5) Lexical creation**

Lexical creation is a translation strategy that involves the coining of new lexical items in the TL to stand for the SL culture-specific elements (Ivir, 1987: 43). It is used by the translator when the other translation procedures, namely literal translation, borrowing, definition, and substitution are not available for communicative reasons (Ivir, 1987: 44). Lexical creation can be found in different forms: lexical inventions, word formation, semantic extension, and new collocations. Examples of lexical creation in English include:

'poor-tax' or 'poor-dues' for *الزكاة*,  
'breast-brother' for *الأخ بالرضاعة* ,  
and 'co-wife' for *الضرة*.

Arabic examples include:

*عيد الشكر* for 'Thanksgiving',

عيد الحب for 'Valentines Day'.

According to Farghal and Shunnaq (1999: 29), lexical creation contributes to the enrichment of the TL lexis, adding that it may be considered a hyponym of descriptive translation as well as Arabicization, which is specifically called for in the lexicalization in the TL of culture-specific items. However, lexical creation greatly challenges the translator's ingenuity on the one hand and the receiver's power of comprehension on the other. He adds that the translator will not be sure whether his/her contribution to the native language will catch on, since its ultimate fate will not be clear until much later. In addition, the cultural neutrality of the newly created lexical items has the disadvantage of masking the cultural provenance of the element in question (Ivir, 1987: 43).

### **6) Omission**

Omission is necessitated by the nature of the communicative situation in which a cultural element appears. Ivir asserts that the translator can use this procedure when s/he thinks that translating the cultural term may affect the communicative situation rather than contributing to the faithfulness of the translation. For example, the Arabic compliment هنيئاً, usually said before or while eating, can either be rendered into English as 'I hope that you like it'/'enjoy your meal' or it can be left out. Ivir believes that saying anything where the source culture prefers to say nothing would give more emphasis to this element than the original sender intended (Ivir, 1987: 44). According to Dickins (2002: 23), cultural difference between English and Arabic is an area in which simple omission may be a reasonable strategy. For example, the phrase بابا الفاتيكان يوحنا بولس الثاني is likely to be most reasonably translated as 'Pope John-Paul II' with the omission of any equivalent of the ST الفاتيكان. Baker (1992: 40-42) also believes the translator can use this strategy if the meaning conveyed by an item or an expression is not significant to the development of the text. However, she stresses the fact that translators should use this strategy only as a last resort to produce a smooth and readable translation.

### **7) Addition**

Addition is a necessary procedure to convey the implicit elements of culture (Ivir 1987: 45). The translator can add information to bridge the cultural gap between

the sender and the receiver. Ivir adds that communication would be impossible if no extra information were added to make things clear. Dickins (2002: 24) states that in Arabic/English translation addition occurs in general and in specific contexts. For example, to translate the phrase منذ الهيمنة التركية, the translator should add a concept of time since the word 'hegemony' does not involve the concept of time, as does the word هيمنة in Arabic. The phrase can best be rendered into English as: 'Ever since the days of Turkish hegemony'.

## **2.8. A Brief Introduction to the Source autobiography "*I Was Born There, I Was Born Here*":**

As mentioned earlier, "*I Was Born There, I Was Born Here*" took up the story in 1998 when Barghouthy returned to the occupied territories to introduce his Cairo-born son, Tamim, to his country Palestine and to his family there. In 2000 Mourid Barghouthy published *I Saw Ramallah*, the acclaimed memoir that portrayed Barghouthy's returning in 1996 to his Palestinian home for the first time since exile following the Six-Day war in 1967.

Moving back and forth in time between 1990s and the present time, Barghouthy weaves this book referring to some evocations of Palestinian history and daily life. The episodes of this autobiographical book affectively depict the meaning of home and the importance of being able to say, standing in a small village in Palestine, "I was born here", rather than saying from exile, "*I was born there*". Full of life and humor in the face of a culture of death, *I Was Born There, I Was Born Here* is destined, like its predecessor, to become a classic.

The translator of Barghouthy's book is Humphrey Davies, a British translator, who has translated many Arabic books by a wide range of authors. Barghouthy's expressive prose is beautifully rendered in Humphrey Davies' sensitive translation.

## **2.9. Previous studies:**

The current study is one of the important studies which tackles the

translation of cultural bound expressions in a literary work. It mainly focuses on translating cultural bound expressions in Barghouty's autobiography *I Was Born There; I Was Born Here* from Arabic into English. The researcher read some theses and studies that addressed the same field. The following studies are some of these studies that have previously tackled the translation of culture-bound expressions:

Kouider Abbad (2016) is among the researchers who have addressed the issue of foreignization and domestication strategies. He planned to find out the strategies and methods translators adopt when dealing with certain cultural elements in Ahlem Mostaghanemi's novel *"Thakirat al-Jassad"*. Also, the researcher analyzed the problems of translating some cultural elements from Arabic into English and Arabic into French. A qualitative method has been adopted to investigate the selected sample in this study. The researcher concluded that foreignization strategy is the most common strategy used because it was chosen deliberately by both translators to maintain and retain the foreign atmosphere of the Algerian Arabic culture. While the most widely used procedures in the translation of cultural elements in this research are: preservation, localization and addition to perform a translation as accurately as possible and provide all the necessary information to the reader of the target text.

Shmasneh (2016) conducted a study to analyze of the Translation Strategies used to translate the novel of *"I Saw Ramallah"*. This study adopts a descriptive and analytical approach that pays attention to the most prominent figurative terms and culturally-bound expressions. At the level of cultural-bound expressions, the researcher concluded that the translator translates most of the cultural-bound expressions into their pragmatic equivalence besides using other translation strategies such as cultural substitution, omission, semantic translation, transference...etc.

Al Salmi (2018) has also applied domestication and foreignization strategies to analyze culture-specific items in the novel of *"Mawsim Alhijrah 'iilaa Alshamal"*. A qualitative approach is used to conduct this study. The major conclusions drawn out of this study that foreignization strategy has been the most frequently-used in dealing with culture-specific items, and the translator has mostly succeeded in capturing the intended meaning meant by the writer of the ST before encoding it into the target text.

Baawaidhan (2016) is also a researcher who has discussed the model of domestication and foreignization. The methodology in this study is concerned with the methods in which the researcher describes how the data collection is gathered as first the stage, and then describing the way in which data is analyzed as the second stage. According to the obtained results, foreignization has dominated in translating Arabic dialectical expressions into English more than other strategies.

To sum up, it is obvious that all previous studies have applied Venuti's model of domestication and foreignization in their analyses. In addition, most of them have specifically dealt with cultural bound expressions. However, the current study is used two models to analyze cultural bound expressions: Venuti's model (1995) and Ivir's procedures for the translation of cultural references; the thing that makes the findings and results more powerful and accurate.

## **2.10. Summary:**

In this chapter, The researcher reviews most of theories and approaches related to the translation of cultural terms and literary expressions, including Newmark's communicative and semantic translation, Skopos Theory, Vinay and Darbelnet's linguistic model, Venuti's domestication and foreignization and Ivir's procedures for the translation of cultural references. But the researcher heavily focuses on domestication and foreignization strategies, and Ivir's procedures for the translation of cultural references, as these are the two models the researcher used in her analysis.

Culture is a very important dimension in translation since language and culture are closely related and it is necessary for the translator to take both into consideration during the process of translation. This relationship affects the nature of the meaning of the original text because authors reflect their cultures in their writings.

The researcher also discusses in this of the thesis the problems of translating cultural bound expressions in all text types in general and in literary works in particular. Equivalence is the most prominent problem in translating culture-bound expressions since the translator should do two things: the first task is to capture the

meaning of the original, and the second task is to find equivalent words, phrases and sentences in order to produce a natural translated version of the original text.

However, translators should be aware of both cultures bearing in mind that they should convey the message rather than linguistic items. Wilss (1996: 166) says that the success of translation depends on various factors such as "their mental disposition, experience, the congeniality of the textual input, the correlation of the degree of the pertinent text to be translated and the translator's competence level".

Generally, this study was conducted to find out the most common strategies used in translating cultural bound expressions in Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English, then to evaluate whether the translator was succeeded in choosing the translation strategies he used to maintain the meaning of the original cultural bound expressions or not.

## **Chapter 3**

### Methodology:

#### **3.1. Introduction:**

This study investigates 30 extracts of cultural bound expressions. These extracts were carefully extracted from Barghouty's autobiography "*I Was Born There, I Was Born Here*" to find out the strategies the translator used to render these items from Arabic into English.

The researcher chooses to use qualitative research since the data analysis is based on the analytical and descriptive approach in order to analyze and figure out the strategies used in the process of translating culture-bound expressions from Arabic into English.

This section includes the research design, samples, empirical tools and reliability issues that the researcher follows up in her study to answer the questions of this research.

1- What are the most common strategies used in translating cultural bound expressions in Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English?

2- To what extent has the translator succeeded in choosing the translation strategies he used to maintain the meaning of the original cultural bound expressions?

#### **3.2. research design:**

The researcher adopts the Qualitative research method to carry out this research. Qualitative analysis is suitable for this study since the data analysis is based on the analytical and descriptive approach to investigate the strategies used in translating culture-specific expressions from Arabic into English in Barghouty's "*I was Born There, I was Born Here*". Moreover, the analytical approach will be used to

figure out whether the translator has succeeded in maintaining the same meaning and effect of the original cultural bound expressions.

### **3.3. subjects and samples:**

This study investigates 40 extracts of cultural bound expressions taken from Barghouthy's autobiography "*I was Born There I was Born Here*". These examples have been carefully selected to suit the nature of this study. Barghouthy's autobiography is full of items that reflect the own culture of the writer, the Palestinian culture, which were translated by a British translator into a different language with a different culture. So the researcher will analyze these extracts to determine whether the translator was successful in rendering the source text to the target text or not.

### **3.4. Empirical Instruments:**

The researcher conducts this study to compare between the original autobiography written by the Palestinian Poet, Moried Barghothi and the translation of this book by Humphrey Davies with regard to culture-bound expressions. This comparison will be based on the fact that this autobiographical novel is full of culturally-bound expressions since it portrays the daily life of Palestinian people and reflects social conversations taking place in the Palestinian context , the thing that may be difficult for the translator because it is his task to find an appropriate equivalent of the source text item in the target text without distorting or changing the general meaning.

The researcher depends, in particular, on two models as main frameworks to build her analysis and discussion on. These two theoretical models are:

- 1) Domestication and foreignization,
- 2) Ivir's procedures for the translation of cultural references.

**Domestication** ⇐ **Equivalence** ⇒ **Foreignization**

Generally, Toury (1995) proposes three methodological steps for systematic descriptive translation studies:



- 1) Situating the original text within the target culture;
- 2) Analyzing the texts in the ST and the TT in order to identify the relations between the corresponding segments in the two texts;
- 3) Making generalizations about the patterns identified in the two texts.

Analyzing the translation of such texts can be successful if the following steps are taken into consideration:

1. Finding out the cultural expressions and terms that are worth studying.
2. Finding out if there is any indication that reflects the real meaning of these terms and expressions.
3. Examining the cultural bound expressions in terms of the strategies used in rendering them.
4. Determining which shade of meaning is corresponding to these terms.

### **3.5. Inter-Rater Reliability**

In order to ensure the research reliability, a second rater analyzed the study corpus of cultural-bound expressions picked up by the researcher. This is to see the degree to which the rater and the researcher agree on the identification of cultural-bound expressions. The rater is a professor of translation at the Islamic University of Gaza, and he checked the suitability of the 30 items selected by the researcher to make sure that the selected items are cultural-bound expressions and they suit the subject of the study. The researcher then has determined on the type of strategies used by the translator and whether he has been successful in conveying the intended meaning of the source text cultural bound expressions.

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## Chapter four

### Data Analysis and Discussion

#### 4.1.A brief review:

In this section, the researcher analyses 33 examples of CBEs selected from the translated version of Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English. The analysis is based on two models, Venuti's domestication and foreignization and Ivir's procedures for the translation of cultural references answering the two following questions:

1- What are the most common strategies used in translating CBEs in Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English?

2- To what extent has the translator succeeded in choosing the translation strategies he used to maintain the meaning of the original CBEs?

So each extract of the sample is investigated within the framework of the two previously mentioned theories to determine, first, the main orientation that the translator adopts to translate the selected CBEs; whether it is domestication or foreignization, then determine the distinctive procedure used in rendering them from Arabic into English. After finding out the strategies used in translating CBEs, the researcher examines the meaning to see if it is maintained as it is in the target text or not.

According to Venuti (1998), domestication is a cultural translation strategy which involves a process of choosing a foreign text; e.g, cultural-specific elements, and applying an appropriate translation method to render them into the target context. In other words, what domesticated is the form and the content of the source text.

On the other hand, foreignization is a process of choosing a foreign text and applying an appropriate translation method to translate it. What foreignized is the

form and content of the target text. In this context, Friedrich Schleiermacher (Quoted in Munday, 2016:48) considers only two directions for the translator. "Either the translator leaves the author in peace as much as possible, and moves the reader towards him; or leaves the reader in peace as much as possible and moves the author towards him".

Some translation procedures and methods are deliberately domesticated in the treatment of the target text, trying to make it more natural and accessible in the target culture, while others keep some foreign elements of the source text bearing in mind the linguistic and cultural differences among languages.

The researcher classified Ivir's procedures for the translation of cultural references according to whether it domesticates the source text or foreignizes it. Foreignization strategy can be applied in two basic procedures namely; borrowing and literal translation as shown in figure 1:

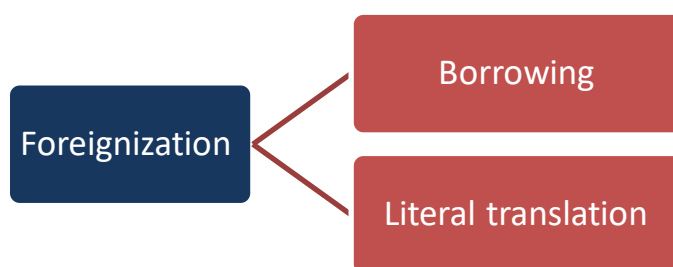


Figure 1: translation procedures foreignizing the text

On the other hand, domestication strategy can be applied in five basic procedures namely, substitution, addition, omission, lexical creation and defining the elements of culture. Domestication procedures are shown in figure 2:

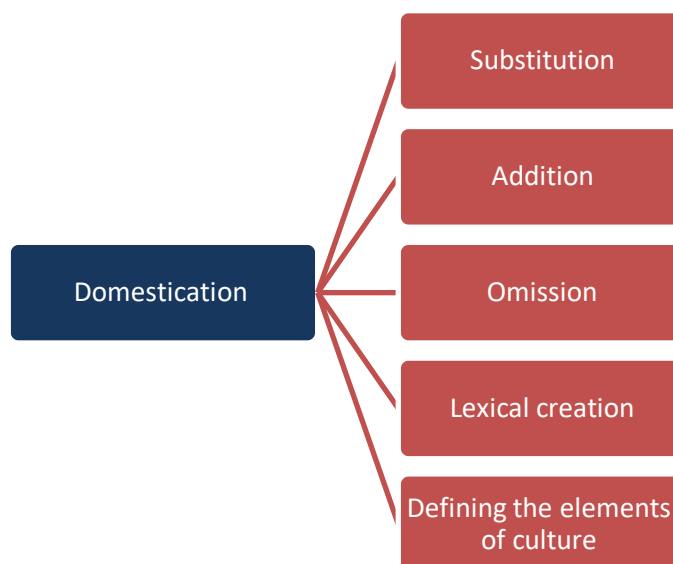


Figure 2: translation procedures domesticating the text

#### 4.2. Data analysis and discussion:

This study investigates 30 examples of cultural bound expressions. These examples were carefully extracted from Barghouty's autobiography *"I Was Born There, I Was Born Here"* to find out the strategies the translator used to render these items from Arabic into English. Then, the researcher comments on those strategies adopted by the translator in rendering these CBEs to determine to what extent the translator has succeeded in choosing the translation strategies he used to maintain the meaning of the original CBEs.

Durdureanu (2011:1) says that "Translation is seen nowadays as an important human action and the translator is a mediator between cultures", adding "Translation is always placed at the core of the intercultural aspects, so that the study of translation goes along with cultural studies". So finding a cultural equivalent can be a challenging task for the translator since he/she should have enough knowledge and background about the original language to enable him/her detect its cultural elements. It is worth noting here that Barghouty's autobiography *"I Was Born There, I Was Born Here"* was translated by Humphrey Davies, who is a reputable British translator, and it is not easy to deal with a text that belongs to a completely different culture.

Now the researcher starts analyzing each extract to answer the two main questions of this thesis.

### **CBE (1)**

ST: كبير القوم خادمهم

TT: the great man lives to serve his people, as they say

The expression "كبير القوم خادمهم" has social and cultural connotations among Arabs. It can be classified as an idiom or saying used to show that the leader of any group of people; whether it is a nation, tribe, party or even family should serve his/her people since he/she is responsible for helping them and providing them with the things they need. When translating idioms, translators have to overcome a number of difficulties, the most important of which is the problem of equivalence. Culture plays an important role in the course of the idioms' interpretation and translation, so the translator should have a solid understanding of the culture of the target language to enable him/her to find an appropriate equivalent for them.

If we look at the target text "the great man lives to serve his people, as they say", we notice that, according to Ivir, the translator in this extract has resorted to translation by paraphrasing or defining the elements of culture. To paraphrase an idiom means to give a brief explanation, especially when finding a full or a partial equivalent is not possible in the TL. As it is mentioned in the introduction of this chapter, defining the elements of culture can be associated with domestication strategy.

So the translator in this extract has used the strategy of domestication which is applied in the procedure of defining the elements of culture. The translator has succeeded in choosing the translation strategy he used to maintain the meaning of the original cultural bound expressions, using "the great man" to translate "كبير القوم" is not very accurate; it would be better if the translator used "the leader" instead of "the great man". Personally speaking, the expression "great man" does not convey the same connotative meaning of "كبير القوم" since if we make back translation we get "رجل عظيم", which is not what the original writer intended to mean.

## **CBE (2)**

ST: كأنه الفلم ناقصه أكشن

TT: as if the film needed more action

This Arabic expression is culturally loaded and it is usually used in the Arab context to describe deteriorating situations, particularly when more bad things keep happening during unstable and uneasy periods. As can be noticed, the translator in this extract has decided to bring the reader to the author, thus foreignizing the original expression using literal translation. Nida (1964:159) says that when translating literally, we seek a formal equivalent in order to shift the attention towards the message itself, in both form and content. By doing so, he has enforced the reader to exert extra effort to get involved in the interpretation of the source expression.

Deciding to use literal translation in this extract is a challenge for the translator because the reader who belongs to a different culture may not understand that the word "action" in this context means troubles and complications. So in the researcher's opinion, the translator had to find a different strategy to render this expression; for example, domesticating it through paraphrasing. So the researcher suggests to translate this expression as " as if the situation needed more deteriorations/troubles.

## **CBE (3)**

ST: مسخرة

TT: it is a farce

The source text here is a word used when someone wants to deplore a situation or an idea in a sarcastic and silly way, and it is used when someone sees no logic in certain episodes; so he/she says it to express their total denial or refusal towards this thing or this incident. The translator here has used "It is a farce" as equivalent to "مسخرة". According to Wikipedia, "a farce is a comedy that aims at

entertaining the audience through situations that are highly exaggerated, extravagant, and thus improbable. Farce is also characterized by physical humor, the use of deliberate absurdity or nonsense, and broadly stylized performances. It is also often set in one particular location, where all events occur. Farces have been written for the stage and film."

Farce is a literary term derived from a French word which is performed in the form of light and humorous plays; hence this term is part of the western literature and culture. The translator in this term has used the procedure of substitution finding a term in the target language that has the same equivalent effect similar to the effect is created on the original receptor. In substitution, a source language expression can be replaced by a target language expression as long as the TL receivers have no difficulty in understanding such terms and concepts. By adopting such a procedure, the translator has domesticated the text to his reader.

Being fully aware of the usage of the word "مسخرة" in the Arab context, the translator has successfully found an appropriate word in the target culture maintaining the function of the original term.

#### **CBE (4)**

ST: قهوة العرس غير قهوة العزاء حيث تفقد القهوة السادة كل معانيها

TT: Coffee at wedding is different from coffee at **a wake**, when coffee loses all meaning

The source text discusses the habit of drinking coffee in different occasions in the source language culture, including weddings and mourning shelters. It is worth mentioning here the value and the importance of coffee in the Arab context, as Arabs have great interest in coffee. Coffee has become the symbol of hospitality in the Arab homes and gatherings. However, coffee does not get the same attention and value in the western culture, so this may create a gap in translation.

If we look at the target text, the translator has translated "العزاء" into "awake", but this is inaccurate; because according to Reverso context, awake means "تأبين", and

in the Arabic culture we don't call the ceremonies of receiving condolences when someone dies "تأبين". What is exactly meant by "awake" is, according to Merriam-Webster dictionary, "a watch held over the body of a dead person prior to burial and sometimes accompanied by festivity". So the difference between "تأبين" and "بيت العزاء" is that "تأبين" usually takes place at night before the burial of the dead person, and this term is not used in Islam, but it is used in other religions. One more difference is that "بيت العزاء" lasts for more than one day; up to three days, unlike "تأبين" which is organized in one day.

In the translation above the translator uses the procedure of substitution which can be associated with domestication. He has replaced the term "عزاء" in the source culture with a culturally equivalent expression "a wake" which may have the same connotative meaning of "عزاء". This rendering however has not been successful in conveying the intended meaning of the source language expression عزاء. The translator could simply paraphrase the word "عزاء" by saying "special ceremonies performed when someone dies to receive condolences" or use "mourning shelters" as a cultural substitution .

### **CBE (5)**

ST: حين تفقد القهوة السادة كل معانيها

TT: when coffee loses all meaning

The translator in this example has omitted the adjective "سادة" from the target text providing no equivalent for the cultural term. Again this is due to the fact that non-Arabs do not value coffee like Arabs, and they are not interested in the flavors of coffee, so the translator might think that the word "سادة" is not very important. So the procedure the translator has used in this example is omission, which can be fallen under the procedure of domestication.

The researcher thinks that this word is significant here because there are various flavors for coffee, and the "plain coffee" which means "القهوة السادة" is the type of coffee that Arabs usually offer when someone dies.



## CBE (6)

ST: حطة وعقال

TT: **Kufiya** and the cord

The source text here includes two pieces of traditional head cover "حطة وعقال" worn by Arab elderly males, particularly in the Levant. The traditional piece of cloth "حطة" is an important part of the Arabic culture and heritage since it depicts the originality of Arabs. "حطة" has another name in the Arab context, which is "كوفية" "Kufiya". The translator here has borrowed the word "Kufiya" from Arabic language using the same pronunciation with English letters. He has preferred to borrow the word "Kufiya". which can be associated with foreignization in this extract, and putting the text within the context of the source culture. Borrowing is defined by Molina and Albir (2002:520) as a technique used in translation where a word is directly taken from the source language. The term "Kufiya" is frequently used in English language since it has been recently used in many Arabic-English dictionaries.

The researcher thinks that the translator has succeeded in using the word "Kufiya" as equivalent for "حطة". The term "Kufiya" is originally borrowed from the Arabic term "كوفيه", and "كوفيه" and "حطة" are synonyms in Arabic language; so it is a perfect decision made by the translator to render "حطة" as "Kufiya".

## CBE(7)

ST: عقال

TT: cord

The term "عقال" is a band of fabric worn around the head to set the Kufiya. The translator has translated this word as "cord" applying the procedure of defining elements of culture within the framework of domestication. He has tried to elaborate this term in an accessible way since the word "عقال" is a purely cultural word related to the Arab heritage.

The researcher thinks that the translator, to some extent, has managed to translate this concept in an appropriate way since he has resorted to elaborate this cultural term communicatively by mentioning its function as a cord to set the Kufiya. However, it would be better to use transliteration ,e.g. "Iqal", and then provide a footnote explaining its meaning.

### **CBE (8)**

ST: الخلايله اجدع ناس

TT: The khalilis are great guys

The source text here is an expression used to praise someone or a group of people for their courage and loyalty. In this extract, the speaker addresses the people of al-Khalil, or Hebron, lauding them for their kindness and belonging. Generally, people of al-Khalil in the West Bank are known as simple and cooperative people. The translator here has rendered the word "الخلايلة" as "khalilis" using the procedure of borrowing which comes under the strategy of foreignization.

According to Ivir (1987), borrowing can be used as an effective vehicle for the transmission of cultural information in all contexts and collocations. He also says that there are two opposing camps: those who encourage borrowing to keep up with the rapid development, and those who oppose it due to the influence of the foreign culture on the source culture.

The researcher sees that the translator has successfully rendered the word "الخلايلة" as "khalilis". Although the translator could use the English equivalent "Hebron", he has preferred to borrow the word and put the text within the source cultural context. In addition, the translator is a British translator, and he belongs to a different culture, the thing that makes us expect that he might use the English equivalent rather than borrowing it from the source language. Personally speaking, the target text should include some foreign and exotic features in order to enrich the target reader's knowledge and urge him/her to search and read more about this borrowed word, not just provide him/her with an exaggeratedly clear text. Moreover, "al-Khalil"

is an old city known for its archeological sites, and it is an integral part of the Palestinian culture, so it is preferable to borrow this word from the original text in order to maintain the identity of this great city.

### **CBE (9)**

ST: الخليل بلد رجال والله

TT: al-Khalil's a real man's town, swear to God

The source text here is also a compliment addressed to the people of "al-Khalil" city. The original word "رجال" is a colloquial expression said when men manifest laudable attitudes, especially during difficult times. The word "رجال" has been replaced by "real man" in the target text with the addition of the adjective "real". In this extract the translator has used the procedure of addition within the framework of domestication.

By adding the adjective "real", the translator has maintained the same equivalent effect found in the source text which is a much-needed addition in order to convey intended meaning and preserve the same function of the cultural source expression.

### **CBE (10)**

ST: انت خليلي؟

كنت واتعالجت

TT: Are you from al-Khalil?

I used to but I got treatment

The source text is a conversation between two persons about whether the addressee is from al-Khalil (Hebron) or not. The answer here has been literally rendered into English that the addressee used to be Khalili, but he got treatment. It is

worth mentioning here that people of al-Khalil are said to be known for their stubbornness and naivety in the Palestinian society, so they are always liable to sarcasm. In addition, many jokes and humorous situations are told to mock their behaviors and reactions. The addressee's is a metaphor, as he depicts being khalili is an illness that he had in the past, but he got treatment. He of course made this image to amuse listeners and add a sense of humor to the conversation.

The translator here has employed literal translation which can be associated with foreignization. Ivir (1987) states that literal translation is considered one of the commonest methods of cultural transference and spread of influence from one culture to another. Here using literal translation in this case is inappropriate. This extract needs more elaboration in order to be fully understandable and accessible in the target culture which is not using the same expression to describe the same situation. In the researcher's opinion, it is preferable if the translator has explained it in a footnote or paraphrased it to make the target reader aware of the relation between the question and the answer in this conversation, otherwise the reader will be confused and will not get the intended meaning of the source text.

### **CBE(11)**

ST: والنعم

TT: An honor

The source text here is a culture-specific term said as a complement to praise someone's origin or behavior. For instance, if I tell someone that I am from Palestine, he/she can reply using this term to praise Palestine and its people. The translator here has substituted the source text with a word used in the target culture which has the same equivalent effect in the target context, e.g. " honor". For the sake of illustration, the translator has repeated the source language's text in the target text by using a parallel reference. Generally, the procedure of substitution aims to domesticate cultural references and keep the target reader adherent to his/her own cultural patterns and norms.

In this example the translator has used the method of substitution within the framework of domestication. He has succeeded to capture the same connotative meaning and render it to the target language considering the culture differences between the two languages regarding this term. Both terms, source and target terms, have the same implication, but each term suits the norms of its cultural framework. Needless to say, the ultimate goal of translation is to transfer meaning, not words.

### **CBE (12)**

الزيتون وصفات: الرصييص والمملوح والمكمور والمشطب والمحشو باللوز أو الجزر أو  
الأحمر الحلو: ST: بالفلفل

TT: olive has many recipes: Semi-crushed, salted, semi-dried, scored, or stuffed with almonds or carrots or sweet pepper

The source text tackles different recipes that Palestinians can make from olive. The olive tree is a famous, old, holy tree as it is mentioned in the holy Quran. In Palestine it is prized for its historical presence, its beauty, and its symbolic significance. The tree symbolizes peace and Arabism, and it is an integral part of the Palestinian culture as it always reminds with their presence on the land of Palestine. In addition, the Palestinians the olive fruit is an integral part of the Palestinian meal being served on every meal of the day. Olives can be prepared using different ways and ingredients, and the source text here is about some recipes to prepare the olive. Some of these recipes are clear and some are purely cultural, so they need more elaboration. The words that need to be investigated here are "الرصييص والمكمور" "والمشطب". The translator has translated the word "الرصييص" as "Semi-crushed", "المكمور" as "semi-dried" and "المشطب" as "scored". "الرصييص" is the process of olive's partial crushing, and it does not have a literal equivalent in English language. "المكمور" is the process of burying the olives in a special place with enough amount of salt, and they become ready to eat after it is totally dried. "المشطب" is to use the knife to score the olives.

Based on the discussion above, we notice that these three terms are related to the Palestinian traditions regarding preparing olives. Therefore, these recipes do not

exist in the target culture. So, the translator here has used the procedure of defining cultural elements to render these terms within the framework of domestication. Defining elements of culture is a procedure aimed at making the target culture people aware of what they do not know. Therefore, the researcher sees that the translator has perfectly managed to transfer the source text in this example since he has tried to reduce the unknown to the known and the unshared to the shared. So, using this procedure of defining the cultural element has been an appropriate choice to bridge the cultural gap between the two English and Arabic.

### **CBE(13)**

ST: مريعاية الشتاء

TT: forty eight days of the bitterest cold

The source text in this example is an expression used to describe the period of pretty cold weather in winter in the Arab world which lasts for forty days beginning in December,22 till the end of February. Arabs usually, especially in the Levant, prepare themselves well to receive these days, in terms of wearing warm clothes, trying not to leave home during severe depressions and using heaters. The translator in this extract has domesticated the expression in the target language using the method of paraphrasing or defining cultural elements. Defining cultural elements indicates that the term or an expression is translated into its description of the function in the target language.

Here the translator has succeeded in rendering this expression maintaining the same functional meaning. Arab world and the west, of course, have different climates; therefore, the translator has tended to use this procedure of defining the cultural element in order to convey the ST sense accurately by using descriptive translation in the target language.

### **CBE (14)**

ST: الله يرمل مرتك يا صبحي

TT: God widow your wife

This extract is a colloquial insult used in the Palestinian society to express anger and discontent. Insults vary from region to another and from one culture to another. This insult is an indirect one, which means that "I hope you die" so your wife becomes a widow, and it is used spontaneously without being conscious of its real meaning. In this example, the translator has used literal translation to render this colloquial expression into English as "God widow your wife", which can be associated with the foreignization strategy.

The researcher thinks that the translator has failed to transfer this expression because as it is mentioned before that using insults differs from one culture to another, with each insult in each culture having different implications and connotations. So, adopting the literal translation method is not appropriate in this context. As Newmark (1988: 70) states "a common object will usually have a one-to-one literal translation if there is cultural overlap". Consequently, the absence of such cultural overlap between English and Arabic in certain expressions and contexts will often lead to erroneous translations between the two languages, and this is the case of this extract. Personally, it would be better if the translator substituted this insult with another one which is more natural and accessible in the target culture e.g. "damn you".

### **CBE(15)**

ST: صابون الشكعة وصابون طوقان

TT: Shak'a soap, and Tuqan soap

"صابون الكشعة" and "صابون طوقان" are two famous kinds of soap made in Palestine, particularly in the city of Nablus in the West Bank, using natural components. The main component of the Palestinian soap is olive oil, so many people

prefer to use it rather than using chemical products of soap. The translator here has employed the procedure of borrowing which comes under the strategy of foreignization to render this example into English as "Shak'a soap, and Tuqan soap".

By using borrowing procedure, the translator has been able to give more details about these two kinds of soap since these kinds are locally made and produced, even Arabs who live outside Palestine may not know much about them. The researcher thinks that that borrowing in this example should be combined with another procedure, such as defining the elements of culture and paraphrasing to give more appropriate explanation; this definition or elaboration can be given in the body of the text or in a footnote., so he may think that these terms are familiar for all Palestinians and Arabs.

#### **CBE(16)**

والله لم ينحسكم غيري, طول عمري منحوس

TT: It must be my fault, I'm unlucky by nature

The source text here is an expression derived from daily life of Arabs in general and Palestinians in particular. It is said when someone thinks he has a bad luck, he/she always goes through bad episodes and circumstances, and this bad luck may affect people who are around this person. So if bad thing happens, it is attributed to the bad luck of that person. The translator in this example has used literal translation to transfer the meaning into English. A literal translation is labeled by Nida (1964:159) as a formal equivalent, shifting the focus of attention towards the message itself, in both form and content. Ivir (1987: 39) states that literal translation has the advantages of being faithful and transparent in the target language, allowing the readers of the TL to understand the concept as the original is understood by readers of the source language.

In brief, the translator has employed the method of literal translation within the frame work of foreignization, transferring the form and content into the TL. Here the translator has been able to render the source expression in an appropriate way



which does not affect the original sense found in the source text because the two involved cultures have the same situation, as Newmark (1988: 70) says "a common object will usually have a one-to-one literal translation if there is cultural overlap". Therefore, there are no ambiguous elements in this extract that need more elaboration in the cultural context of the target language. Moreover, if we use the back-translation method to ensure accuracy, we will get, to a large extent, the same original text.

### **CBE(17)**

ST: صرنا فرجة

TT: we've become a spectacle

The source text here is an expression said when people think that they make a wrong behavior or an improper conduct. Consequently, they criticize themselves and expect that others are also going to express their disapproval of this behavior, typically in public. In short, "صرنا فرجة" means "everyone is looking at us shamefully!". The translator has used a cultural substitution for this expression in the target culture, which means that the translator has domesticated the source text for target readers translating it as "we've become a spectacle".

However, this translation has not been successful to convey this colloquial expression. If we look up the word "spectacle" according to Merriam-Webster, we find that it means "something exhibited to view as unusual, notable, or entertaining, especially an eye-catching or dramatic public display". And according to the Cambridge English Dictionary, it means "an unusual or unexpected event or situation that attracts attention, interest, or disapproval". It can be noticed here that the term "spectacle" has more than one interpretation, the thing that may confuse the reader since it might mean an interesting show or a dramatic performance. Moreover, the term "spectacle" has literary implications because it is a type of public displays; also it might mean an event made to attract attention, but the source text in this example does not carry these meanings. In the source culture the expression simply means that "we should stop doing such bad behavior because people are staring at us disgracefully". Ivir (1987: 42) states that a source language expression can be replaced by a target

language expression provided that the TL receivers have no difficulty understanding such terms and identifying their concepts. But in this example the target readership may not capture the intended meaning the original writer wants to convey, so it would be better to paraphrase the expression as it is mentioned in the above discussion to produce a proper translation.

### **CBE(18)**

ST: مسخن

TT: Musakhan

"مسخن" is a traditional, Palestinian dish, being considered as one of the most popular dishes in Palestine. The essential ingredients of this recipe are chicken, onion, olive oil and sumac. Palestinians often prepare this dish for people who come from other countries and cultures to let them know more about their traditional food. The translator has borrowed this term from the source culture and rendered it in the target language as "Musakhan" adopting the strategy of foreignization.

By using the technique of borrowing to translate this term, the translator has succeeded in maintaining the meaning of the original text since borrowing is the most suitable method any translator can use to transfer traditional dishes into different cultures. Traditional recipes are locally created, so it may be hard to find appropriate cultural equivalents in other cultures. Culture-specific concepts are an example of non-equivalent words which are very problematic in the translation process. The source-language concept is not lexicalized in the target language and the source-language word is semantically complex. So the translator has recourse to use the procedure of borrowing in this example so as to maintain and preserve its identity.

### **CBE(19)**

ST: لو عكا خايفة من هدير البحر, ما وقفنش عالشاط

TT: Had Acre feared the sea's roar, it would never had stood on the shore

The source text in this example is a metaphor of personification in which the author likens Acre, a Palestinian coastal city, to a human being who stands on the shore without being afraid of the rough sea. Newmark (1988: 105) defines metaphors as a "figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another". Personification is one of the main features of literary works in which a thing, an idea or an animal is given human attributes.

The translator in this example has kept the same ST original metaphor in the TT using literal translation, one of foreignization procedures since he retains the same semantic features of the ST metaphor. By doing so the translator has perfectly succeeded in rendering this extract since he has kept the same image of the ST in the TT. The personification in the ST indicates that the people of the Acre city are very strong and they will always be steadfast despite the atrocious acts of the Israeli occupation, including the practices of displacement and bombing. So, maintaining the same metaphor in the TT enriches the meaning in an effective way rather than using explicit explanation which makes the text plain and boring.

### **CBE (20)**

ST: طريقك خضرا يا تميم

TT: Your road is blessed

The statement in this extract is an expression said to wish others good luck hoping that they succeed in their plans. The culturally loaded expression is derived from daily communication in Arab societies. The translator has translated this expression as "Your road is blessed" adopting the technique of substitution which comes under the strategy of domestication. Ivir (1987: 41) defines substitution as "a translation procedure used by the translator in cases where two cultures display a partial overlap rather than a clear-cut presence vs. absence of a certain element of culture". This means that in some texts we may encounter certain terms or expressions

that do not have a clear-cut presence in the target culture; in this case, the translator resorts to use a suitable substitution to bridge this gap.

Here the researcher thinks that the translator has succeeded in conveying this source text into English achieving the same equivalent effect in the target text. It can be noticed here that literal translation cannot work at all because the meaning will remain vague in the target language. If we try to apply literal translation, we get "your road is green"; which may not make sense within the context of target culture. The green color in Arabic culture is a symbol of comfort and happiness, so Arabs use this color to wish their folk a happy life full of accomplishments. But some other cultures, including western culture, do not use this expression that includes the green color to express the same situation. Instead, the translator has used an alternative term in the target culture that has the same communicative meaning of the source text: this term is "blessed". To sum up, the translator has been managed to capture the functional meaning of the source text in an appropriate way by using the substitution technique.

### **CBE(21)**

ST: الله يلعن الشيطان

TT: Damn it

This expression is said in the Arabic culture when someone is angry and upset, so he/she starts cursing the devil. The devil is the chief evil spirit and the reason of lack of success, especially in Islam, so Arabs unintentionally use this expression to express their displeasure and wrath. The translator here has used the procedure of substitution to render this cultural expression into English as "Damn it", which can fall under the strategy of domestication.

The advantage of using his method is that the receptor finds no difficulty in understanding and identifying the weird terms and concepts, so substitution removes the strangeness of the foreign culture. By doing so the translator has achieved the ultimate goal of translation process which is having the same cultural effect on the

target readers as "Damn it" is a commonly used expression in western culture which is said in the same situation of the source culture, so this substitution has the same functional meaning in the target culture.

### **CBE(22)**

ST: تكرمي

TT: for your sake

The source term here is an expression said as a polite and respectful acceptance to help someone in Arabic culture. "تكرمي" means "it is an honor and pleasure to help you". Arabs usually tend to use such kind replies on daily basis because they appreciate social relations very much, and they are considered as integral part of their life style. The translator has translated "تكرمي" as "for your sake" using the technique of substitution. It can be noticed that substitution is a dominant procedure in this study since this method, as it is mentioned earlier, removes the strangeness of the foreign culture. So, most of translators find it a good choice for translating CBEs.

The researcher thinks that using this method is very suitable to translate this expression because "for your sake" means in the target language, according to the free dictionary, "to satisfy the demands of someone or something and for the purpose or benefit of someone or something". This is the same meaning of the source text "تكرمي", which means that the translator has maintained the same communicative meaning of the source text.

### **CBE(23)**

ST: العتابا والميجانا والدلعونا

TT: Ataba, mijana and dal'ona

The source text here includes some traditional musical forms performed in the Arab world, particularly in Lebanon, Syria, Palestine, and Jordan. "العتابا والميجانا" and "والدلعونا" are celebratory musical forms sung at several occasions, such as weddings and festivals whose lyrics are inspired by the surrounding cultural environment. These songs have distinguished rhythm and rhyme that almost sung collectively by a group of people. Generally, few instruments are used to perform these musical forms; the thing that makes them simple and most people like to listen to them.

As the translation above shows the translator has chosen to borrow these terms from the SL into TL and rendered them as "Ataba, mijana and dal'ona" employing the strategy of foreignization . Almanna (2014: 76) states that borrowing is a translation procedure that involves transferring the same lexical items or expressions used in the ST into the TT. By using this technique the researcher sees that the translator has been successful in rendering these culturally specific items. These traditional types of singing are just restricted to the Arabic culture with oriental melodies which do not exist in the target culture; so the translator has employed the borrowing technique in order to preserve the identity of these forms

#### **CBE(24)**

ST: بحبها اكثر يا استاذ

TT: Keep going, sir

The colloquial expression in this example means "give me more", and it is said when someone takes something, especially money, but he/she wants more. The speaker of this sentence in this autobiography took tip from someone, then he asked for more money. The concept "بحبها" is purely colloquial which is used in daily communication. It can be noticed here that the translator has resorted to employ communicative translation capturing the content of the source text. Newmark (1981, 39) stresses that "A communicative translation is likely to be smoother, simpler, clearer, more direct, more conventional, conforming to a particular register of language" whereas "A semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the

thought-process rather than the intention of the transmitter". According to Ivir's procedures for the translation of cultural references, the translator has used the procedure of defining the cultural elements which can be fallen under the strategy of domestication.

By producing this commutative translation "Keep going, sir" the translator has succeeded in rendering this extract because, as mentioned earlier, this situation does not exist in the target culture, so there is no direct equivalent for it. What is more important in this case is to have the same ST effect within the framework of target culture.

### **CBE(25)**

ST: هكذا لوجهها الله!

TT: Just like that, with no expectation of reward

The source text here is used when someone does not wait rewards from anyone, but he/she seeks God's reward, for example, when a person helps others or does them favors, he/she does not want anything in return, except God's reward. This is a quality that all Muslims should possess. It is apparent that this situation does not exist in the target culture because of different religions. So, the translator has domesticated this expression in the TL to overcome this dilemma using the procedure of paraphrasing or defining the cultural elements.

By translating it as "Just like that, with no expectation of reward", the translator has perfectly captured the functional meaning of the ST and rendered it into the TL. As the researcher mentioned before, there is a gap between the two involved cultures regarding this extract due to religious differences. Therefore, the most appropriate technique to be used to render this expression is to clarify and explain it in the TL.

### **CBE(26)**

ST: الجفت

TT: Smooth grindings

The source concept "الجفت" in this extract means, according to Wikipedia, "a by-product from the olive oil mill extraction process. Usually it is used as fuel in a cogeneration system or as organic fertilizer after a composting operation". It is also used as fuel to ignite the clay oven in the Palestinian society to prepare bread. Based on the above discussion, this term is culturally loaded and often used in the Arabic culture. The translator has rendered the source term in this extract as a "Smooth grindings" applying the technique of defining the elements of culture within the framework of domestication. Ivir (1987) comments that the procedure of defining the elements of culture is used to reduce the unknown to the known and the unshared to the shared. This method is frequently used in translating items between two languages belonging to distant cultures, such as Arabic and English.

However, the researcher thinks that the translator had to explain the source concept in a more illustrative way because the target text here is very general and does not specify exactly the type of grindings intended in the source text. But what is meant in the source text is particularly the grindings of olive mill pomace, not any other kind. So it would be better to translate "الجفت" as "olive mill pomace".

### **CBE(27)**

ST: وجبة مسخن محترمة

TT: Musakhan meal

The researcher has earlier discussed the term "Musakhan" which is a traditional Palestinian dish consisting mainly of chicken, onion, olive oil and sumac. The source text here means "a hearty Musakhan meal". It can be noticed here that the translator has omitted the adjective "محترمة" from the source text and translated it as



"Musakhan meal" in the target language. Here the translator has employed the procedure of omission which can be categorized under the strategy of domestication. As Ivir (1987:44) says omission is necessitated in the communicative situation in which a cultural element appears. He adds that the translator can use this strategy when s/he thinks that translating the cultural term may affect the communicative situation rather than contributing to the faithfulness of the translation. Baker (1992: 40-42) also believes the translator can use this strategy if the meaning conveyed is not essential to the development of the text. However, she stresses the fact that translators should use this strategy only as a last resort to produce a smooth and readable translation.

The researcher thinks that the word "محترمة" does not have a significant role in the target language, so it is acceptable if it is deleted in the target text. In other words, the meaning of the source text is not affected by this omission because this adjective can be considered as a merely filler word as Arabs usually tend to use redundancy in their daily communication.

#### **CBE(28)**

ST: الهممة يا شباب

TT: pat your backs into it

The source text here is an encouragement said to motivate others to keep going without giving up very quickly. The target text here "pat your backs into it" is a common saying in the target culture used, according to the Collins Dictionary, "to boast about one's own skills or good qualities". Also, according to the Longman English Dictionary, it means "to praise someone or yourself for doing something well". It can be noticed here that the translator has used the technique of substitution to translate the source expression, one of domestication procedures.

By using the substitution technique the translator has succeeded in rendering this extract into English because he has kept the same content using different words. By doing so, the translator has maintained the function of the source text in the target text. Moreover, when the translator uses a cultural substitute, i.e., an approximately

culturally corresponding TL expression, this can be seen as an enrichment and embellishment of the target text.

### **CBE (29)**

ST: روح يا مرید یا ابن سکینة بنتي الله يعلي مراتك

TT: Go, Mored son of Sakina my daughter, may God elevate your rank.

The source text here is a prayer to God to elevate Mored's, the author of this autobiography, rank and standing among people. Arabs usually say such prayers as a kind and nice response to anyone offering them help, and sometimes they say such prayers without reason, just for God's sake. The translator in this example has used the procedure of literal translation which can be associated with foreignization, he has rendered it as "Go, Mored son of Sakina my daughter, may God elevate your rank" keeping each word of the source text without any omission

By adopting the technique of literal translation the researcher thinks that the verb "go" is not significant in the target text , as the translator has replaced the verb "روح" in the source text by the verb "go" in the target text, which is not important to be preserved in the TT. As it is mentioned earlier, Arabs like to use fillers in their conversations, and the verb "روح" is a filler word that does not carry any meaning, so it would be better if it is omitted for the sake of naturalness and idiomaticity.

### **CBE (30)**

ST: الكنافة النابلسية

TT: Kanafa from Nablus

The source text in this example is a famous sweet in Palestine. "الكنافة" is a favorite Palestinian dessert, crunchy shredded dough is baked with a layer of creamy sweet cheese and then drenched in rosewater syrup. It's simple yet impressive. The cheese filling is traditionally made from Nabulsi cheese that is desalted. Nablus city is the most famous city in the West Bank for making Kanafa. The translator has used the

technique of borrowing to translate this type of dessert, one of foreignization procedures, so he has introduced it in the target language as "Kanafa from Nablus".

Therefore, the translator has succeeded in rendering this extract since this sweet is typically related to the Arabic culture; it is non-existent in the western culture. But at the same time, other cultures may now know about "Kanafa" because it is very famous around the world, so it is not necessary to combine borrowing with another method to provide extra explanation for this term.

### **CBE(31)**

ST: الي يجرب المجرب عقله مخرب

TT: Stupidity is trying what's already been tried and expecting different results.

The source text here is a colloquial idiom said to the person who keeps pursuing a hopeless cause or a useless issue which he/she tried before, but he/she keeps trying. The translator has paraphrased the same content of the ST using the method of defining the elements of culture within the framework of domestication. It is worth mentioning here that translating idioms, according to Mona Baker (1992), has three cases: finding a total equivalent, or a partial equivalent or paraphrasing.

It can be noticed here that the translator has explained the ST in a very explicit way, while he could find a more proper equivalent keeping the same style. We can find partial equivalents for this source text, such as "you are flogging a dead horse". In partial equivalent, the translator concentrates on the meaning of the idiom and try to find a good match and find an idiom in the TL that gives the same meaning regardless of its wording or form. In short, the translator has failed to render this example in the most appropriate way since idioms play a significant role in beautifying the text, so it is better to use equivalent idioms for them in the TT, if any.

### **CBE(32)**

ST: ذبحت خروف احتفالا

TT: She slaughtered a sheep in celebration

The sentence "ذبحت خروف احتفالا" has a religious reference. For example, when Muslims want to celebrate a very special occasion, they usually slaughter a sheep in celebration. These occasions include having a new baby, graduation and marriage. However, Muslims should follow the conditions for Halal slaughter established by Islam. This religious ritual is Sunna in Islamic Shari'a, and many cultures know about it. It can be noticed that the translator has adopted the technique of literal translation, which can be categorized under the strategy of foreignization, to transfer this example as "She slaughtered a sheep in celebration".

In the light of the previous discussion, the translator's choice to use literal translation in such example is appropriate. This is because the meaning is clear and this CSE can be understood by several cultures as the researcher has previously mentioned. So, there is no need to paraphrase it or give extra explanation. Moreover, Ivir (1987:39) states that literal translation has the advantages of being faithful and transparent in the target language, allowing the speakers of the TL to understand the concept as the original is understood by speakers of the source language. Personally speaking, in some cases the translator should be faithful to the original text, as in this example.

### **CBE(33)**

ST: يحول رجال القرية و نساؤها واطفالها الي شعراء ومغنيين وزجالين

TT: it transforms the men, women and children of the village into bards, singers and lyric poets

The problematic word in this sentence is "زجالين" since Zajal is a term that has a cultural reference. According to Wikipedia, "Zajal is a traditional form of oral strophic poetry declaimed in a colloquial dialect...,Zajal is semi-improvised and

semi-sung and is often performed in the format of a debate" .It is originated in the Arab world, particularly in Lebanon, Palestine, Jordan, Egypt and Algeria. Professional Zajal performers can attain high levels of popularity in Palestine.

The translator has rendered the term "رجالين" as "lyric poets" employing the procedure of paraphrasing or defining the elements of culture which can be associated with the domestication strategy .As this translation shows the translator has rendered this term in a general way since there are several types for "lyric poems" other than Zajal. Consequently, the translated text does not carry the same intended meaning found in the ST. It would be better to transliterate this cultural specific item and then to provide a footnote explaining its cultural implications such as "poets who improvise the zajal".

### **4.3. Conclusion:**

Culture has great influence on translation scope; especially, between languages culturally different at various levels such as Arabic and English. Conveying the spirit and the sense of the source text cannot be achieved unless the translator can find appropriate equivalents in the target language preserving the same equivalent effect. Generally speaking, the process of translation becomes more complicated when it tackles culture-specific terms and expressions. Gaps between cultures and languages pose big challenges for translators, the thing that puts them under huge pressure, enforcing them to do extra efforts in finding the most appropriate equivalents for those terms and expressions.

In this chapter, the researcher has analyzed the 33 CBEs selected from the translated version of Barghouty's autobiography "*I Was Born There, I Was Born Here*" from Arabic into English. The analysis is mainly based on Venuti's domestication and foreignization and Ivir's procedures for the translation of cultural references answering the following two questions:

1- What are the most common strategies used in translating cultural bound expressions in Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English?

2- To what extent has the translator succeeded in choosing the translation strategies he used to maintain the meaning of the original cultural bound expressions?

So each extract of Cultural Bound Expressions is analyzed within the framework of the two previously mentioned models first to find out the main

orientation that the translator adopts in translating the selected CBEs, and second to determine the appropriate procedure used in translating these expressions from Arabic into English. Furthermore, the chapter has investigated whether the translator, Humphrey Davies, has been successful in conveying the intended meaning of the source cultural expressions, and whether he has used suitable translation strategies that maintain the meaning and the flavor of the source items in the target text.

## **Chapter five**

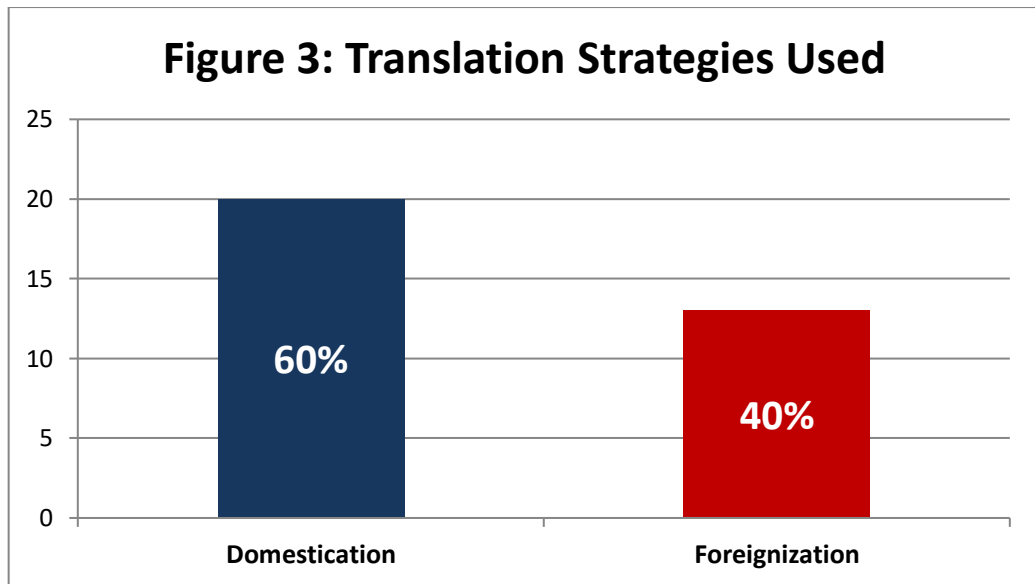
Findings and conclusion:

### **5.1. Findings:**

Based on the aim of this study, the thesis attempts to identify the most common strategies used in translating cultural bound expressions in Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English. In addition, the researcher attempts to find out to what extent the translator has succeeded in choosing the translation strategies he used to maintain the meaning of the original cultural bound expressions. In brief, the researcher has selected 33 extracts of CBEs and analyzed them to answer the two main research questions of this study.

#### **5.1.1. The First Question:**

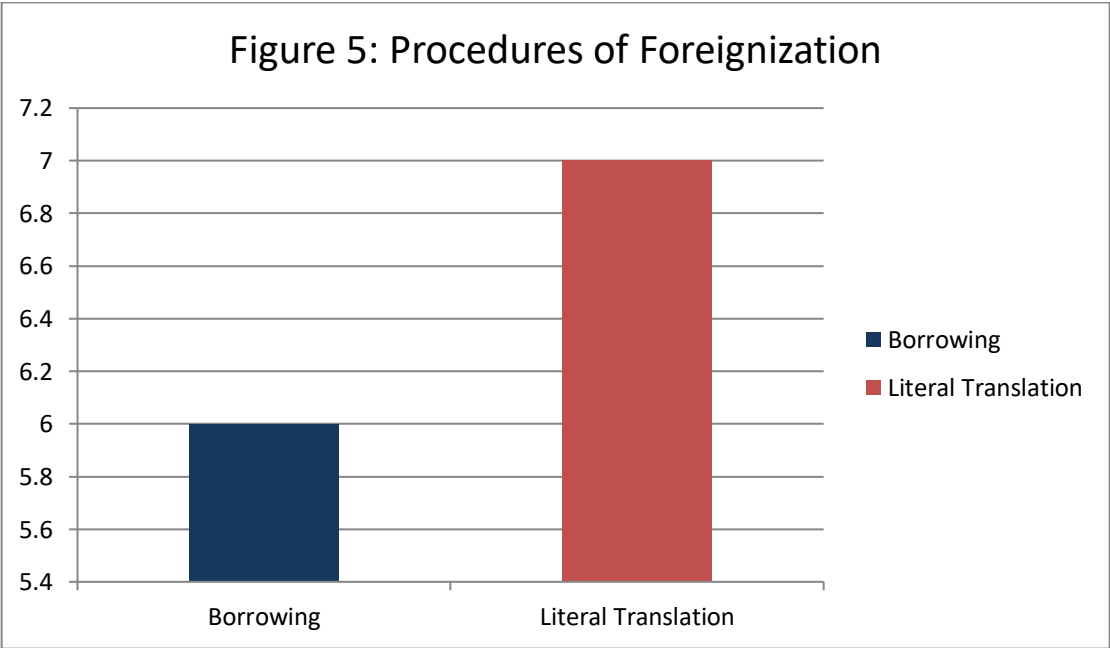
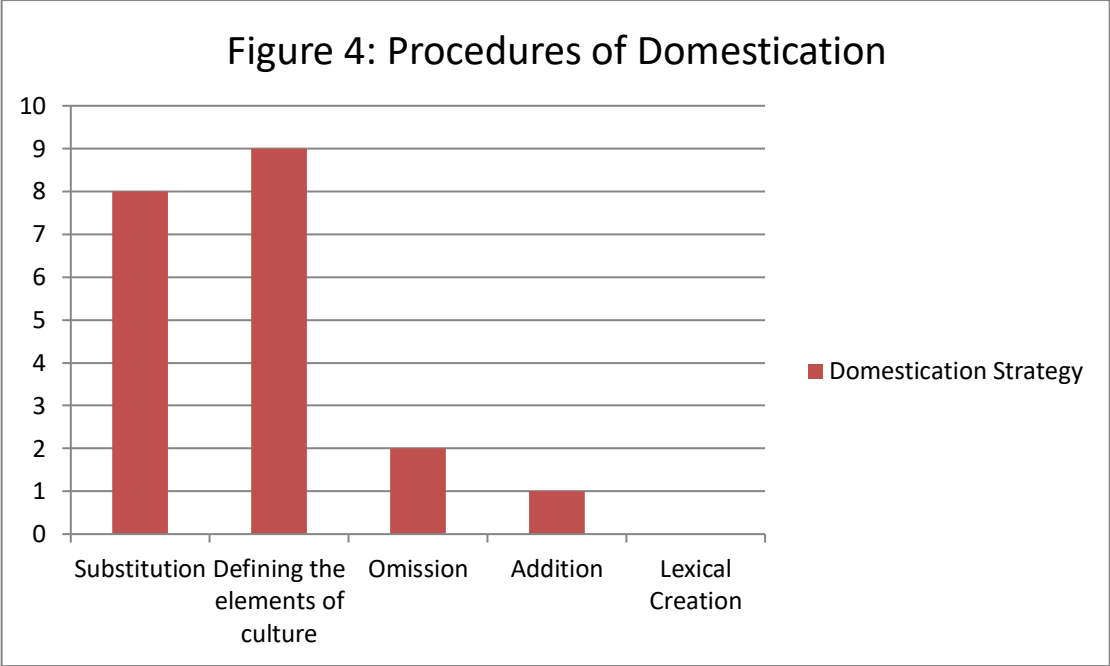
In response to the first question (What are the most common strategies used in translating cultural bound expressions in Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English?) in terms of the application of the Venuti's model, the analysis in previous chapter indicates that (20) expressions or 60% of the total items show the application of the domestication translation strategy and (13) situations or 40% of the total items have employed the foreignization translation strategy .



The figure above demonstrates the translator's intention to take the author towards the reader in order to minimize the foreignness of the TT, which can clearly be seen in the final percentage (60%) with 20 examples. On the other hand, Humphrey Davies, the translator, has less tendency towards foreignization strategy, which can clearly be seen in the final percentage (40%) with just 13 example.

With regard to the general translation strategies employed by the translator, Ivir's procedures for the translation of cultural references have been applied under the framework of domestication and foreignization strategies. Foreignization strategy can be applied in two basic procedures namely, borrowing and literal translation, while domestication strategy can be applied in five basic procedures namely, substitution, addition, omission, lexical creation and defining the elements of culture.





As can be seen in Figure (4), defining the elements of culture is the most frequently used procedure in dealing with culture-bound expressions under the framework of domestication by (27%), followed by substitution (24%), then omission (,06%), and finally addition (5%). It can also be noticed that lexical creation strategy has not been used at all. The high percentage (,03%) of the defining cultural elements procedure is attributed to the fact that the translator of this Arabic book is non-Arab, the thing that affects the choice of procedures used in the process of translation. For illustration purposes, paraphrasing or providing definition or using explanatory footnotes for the extracts of the selected sample is the safest way to translate cultural references in order to avoid misunderstanding, especially since the translator belongs to a completely different culture.

As can be seen in Figure (5), literal translation is the most widely used procedure within the framework of foreignization in the selected samples by (21%), followed by borrowing (18%). Based on the previous result, the translator has tried to look for a precise translation in an attempt to convey the right meaning of these cultural concepts.

### **5.1.2. The Second Question:**

Question two was (To what extent has the translator succeeded in choosing the translation strategies he used to maintain the meaning of the original CBEs?). The translator of this literary work has succeeded to maintain the meaning of the source CBEs in 21 examples accounting for (64%), while he has failed to convey the same meaning and the same equivalent effect of the source CBEs in 12 extracts accounting for (36%). The translator has provided inappropriate translations in some examples, such as his translation of the two cultural terms "العزاء" and "الجفت", because he has failed to accurately understand the meaning intended by the original writer.

### **5.2. Conclusion:**

This thesis attempts to examine 33 extracts of cultural bound expressions in the English version of Barghouty's autobiography "*I Was Born There, I Was Born Here*", adopting Venuti's domestication and foreignization strategies and Ivir's procedures for the translation of cultural references. It aims at finding out the translation strategies that have been used to render the selected samples from Arabic into English. A qualitative, descriptive-analytical approach was used to answer the following research questions:

1- What are the most common translation strategies used in translating cultural bound expressions Barghouty's autobiography *Was Born There, I Was Born Here* from Arabic into English?

2- To what extent has the translator succeeded in choosing the translation strategies he used to maintain the meaning of the original cultural bound expressions?

The findings show that both domestication and foreignization strategies have been used in translating CBEs in the targeted text with the translator's preference and tendency for using the domestication strategy. Generally, defining the elements of culture has been the dominant procedure by (27%) as shown in Figure (4). The results also show when the translator wants to achieve the same equivalent effect and the same impression on the target reader, he adopts domestication strategy. For this purpose the translator offers definitions and more explanations in the target language, so things become more explicit and more accessible to the target reader.

On the other hand, when the translator decides to adopt the foreignization strategy, he lets the reader know that he/she dealing with a different culture that has different norms and traditions, so the reader can accept such foreign elements in the translated version. However, the translator sometimes decides to use the foreignization strategy when there is no clear-cut equivalent in the target language.

The major conclusions drawn out of the study are summarized as follows:

1- The domestication strategy has been the most frequently-used strategy in dealing with culture-bound expressions in translating Barghouty's autobiography *I Was Born There, I Was Born Here* from Arabic into English; especially the

procedure of defining the elements of culture which accounts for (27%) of the total strategies used by the translator.

2- The procedure of substitution has ranked the second (24%) in terms of applying Ivir's procedures for the translation of cultural references. The researcher attributes this to the fact that the translator belongs to the target culture, so he is fully aware of his own culture, which in turn enables him to easily find substitutions for certain expressions within the target culture.

3- The translator has succeeded in capturing the intended meaning sought by the original author in most extracts. In other words, he has succeeded in understanding the ST very well before transferring it into the target text. However, the results also reveal that the translator has failed in some examples to understand the meaning intended by the original writer, so he has provided inappropriate translations, such as his translation of the two cultural terms "العزاء" and "الجفت".

4-When the gap between two cultures is so huge , literal translation, as the data analysis has shown , may sometimes cause confusion or misunderstanding for the target reader. In other words, literal translation may fail to convey the cultural connotations of some CBEs.

### **5.3. Recommendations:**

Translators, in general, should have enough background knowledge of both the source language culture and the target language culture because culture is a significant factor when translating culture-bound expressions from Arabic into English. Consequently, translators should be aware of contextual and cultural aspects of source texts in order to produce an idiomatic translation free from ambiguity.

As this study aims at finding strategies and procedures used in translating culture-bound expressions from Arabic into English in a literary work, the researcher recommends the following:

1- Translators of culture-bound expressions should be fully aware of the two involved cultures. This, in turn, helps them to determine the cultural context in which

a text takes place. As a result, they can achieve the closest and most appropriate equivalents in the TT.

2- If the translator does not belong to the source culture, it is better to consult other experts in language in order to avoid inappropriate translations.

3- Translators should have a general background knowledge about the writer and his career to determine the different aspects of his social life, the thing that can help the translators to better understand the text.

#### **5.4. Suggestions for Further Studies**

The researcher recommends conducting further studies and researches in the field of cultural translation of significant literary works from Arabic into English and vice versa. Culture has a great influence on literary texts, so carrying out more studies on this topic is much more needed to investigate to what extent the translator can maintain the same meaning found in the original text, especially at the level of colloquial expressions such as idioms, proverbs, clichés, etc.

For instance, the researcher recommends carrying out more studies on the relation between religion and culture, and how the religious dimension can affect the choice of translation strategies. That is due to the fact that Arab Muslims usually tend to mix between cultural and religious expressions in their daily communication.

Finally, the researcher recommends researchers as well as translators to consider Barghouty's autobiography *I Was Born There, I Was Born Here* as a case study for further studies related to literary and cultural translation since this novel is fully loaded with cultural and colloquial expressions that can be used as a good data for future translation studies. .

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