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Abstract

This study attempts to investigate the phenomenon of ethnocentrism in translation mainly in literary discourse and to examine the extent of faithfulness in ethnocentric translation. The study seeks also to highlight the effect of ethnocentricity in shaping translation output via cultural references. The collected data sources are obtained from Ghassan Kanafani's "*Rijal fi echams*" novella of Arabic language, in which extracted translations are selected, compared with the novella's English version "*Men in the Sun*" and analyzed in terms of ethnocentricity through the treatment of the elicited cultural references; then the translation is analyzed and discussed to suggest finally a likely neutral translation. This could be exemplified in a systematic way according to Vlahov and Florin (1986) model along with Newmark (1988) strategies to demonstrate the proposed phenomenon and indicate its impacts at the level of the faithfulness of translation.

Keywords:

Ethnocentrism, ethnocentric translation, literary discourse, faithfulness of translation, cultural references.

المخلص

تحاول هذه الدراسة البحث في ظاهرة النزعة العرقية في الترجمة لاسيما في الخطاب الأدبي ودراسة مدى وفاء المترجم في الترجمة ذات النزعة العرقية، كما تسعى الدراسة أيضا إلى تسليط الضوء على تأثير النزعة العرقية في تشكيل مُخرجات الترجمة من خلال الكلمات ذات المرجعية الثقافية. وقد تم جمع مصادر البيانات من الرواية القصيرة "رجال في الشمس" لغسان كنفاني باللغة العربية، حيث تم استخراج الترجمات واختيارها ثم مقارنتها مع النسخة الإنجليزية للرواية "Men in the Sun" وتحليلها من حيث نزعتها العرقية من خلال دراسة الكلمات ذات المرجعية الثقافية المستخرجة؛ ثم تم تحليل الترجمة ومناقشتها لنقترح في الأخير ترجمة محايدة محتملة. ويتم التمثيل لذلك بطريقة منهجية وفق نموذج فلاهوف وفلورين (1986) وكذا استراتيجيات نيومارك (1988) لإيضاح الظاهرة المقترحة وبيان آثارها على مستوى الوفاء في الترجمة.

الكلمات المفتاحية:

النزعة العرقية، الترجمة ذات النزعة العرقية، الخطاب الأدبي، الوفاء في الترجمة، الكلمات ذات المرجعية الثقافية.

Résumé

Cette étude tente d'étudier le phénomène de l'ethnocentrisme en traduction principalement dans le discours littéraire et d'examiner l'importance de la fidélité dans les traductions ethnocentriques. L'étude vise à souligner aussi l'effet de l'ethnocentrisme dans l'élaboration de la traduction dont références culturelles. Les sources de données recueillies proviennent du roman "*Rijal fi echams*" de Ghassan Kanafani, dans lequel les traductions extraites sont sélectionnées, par rapport à la version anglaise du roman «*Men in the Sun*» et analysées en terme d'ethnocentrisme par le traitement de références culturelles extraites. Alors, la traduction est analysée et discutée pour suggérer finalement une traduction vraisemblablement neutre. Cela pourrait être illustré de manière systématique selon le modèle de Vlahov et Florin (1986) ainsi que les stratégies de Newmark (1988) pour démontrer le phénomène proposé et indiquer ses impacts sur la fidélité de la traduction.

Mots clés:

Ethnocentrisme, traduction ethnocentrique, discours littéraire, fidélité de la traduction, références culturelles.

*This dissertation is dedicated to my
parents*

*Especially to my beloved mother for her endless love, support,
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List of Abbreviations

Abbreviation	Expression
BT	Back Translation
CBT	Culture-Bound Term
CSIs	Culture-Specific-Items
SC	Source Culture
SL	Source Language
ST	Source Text
TC	Target Culture
TL	Target Language
TT	Target Text

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Introduction

The concept of ethnocentrism has proven its significance in the social sciences. It is a lens through which people may examine other cultures and it can be also seen as the backbone of stereotypes by which an individual can compare the morals, ethics, history, and religion of another country to his own, and decide that his own nation's practices are superior. This formation of an ethnocentric thought process can affect translation which has always been perceived as a channel through which people exchange universal experience, science, and culture especially in the translation of literary works. The case of translating literature particularly from Arabic to English or vice versa may lead to distortion in the meaning and misunderstanding of the 'other' from an ethnocentric view angle, the fact which may influence the translator's faithfulness.

Statement of the Problem

This study seeks to investigate how ethnocentrism can affect the faithfulness of translation in literary discourse illustrating different examples from an Arabic novel as a case study and tries to point out areas of misconceiving outputs. It also scrutinizes the phenomenon of ethnocentric translation and explores how translators can deal with it when foreignizing Arabic literary works so as to seek an ultimate understanding of outputs in an attempt to bridge the gap between two different linguistic and cultural systems.

Aims of the Study

The main purpose of the study is to shed light on ethnocentric translation in literary discourse seeking to understand the relationship between ethnocentrism and translation in literature trying to look for a common solution to achieve an adequate translation, pointing out where ethnocentric translation may exist. Also, it is to overcome some difficulties hidden beyond the ambiguity of ethnocentric translations by finding a systematic criterion via the cultural references that illustrate the phenomenon in literature.

The Research Question

In an attempt to investigate the great impacts that ethnocentrism may have on the faithfulness of a translated literary discourse, it is crucial to answer the following main question and the two sub-questions:

The main question:

- To what extent can ethnocentrism affect the faithfulness of translation in literary discourse?

The sub- questions:

- How could foreignization reduce or increase distortion of ethnocentric translation?
- Can translators be faithful when manipulating literary discourse in translation?

Hypotheses

In an attempt to answer the questions raised by this study, the following hypotheses are set forward:

- Ethnocentrism has negative effects on faithfulness of translation.
- Foreignization can reduce distortion of ethnocentric translation.
- Translators cannot be faithful when manipulating literary discourse in translation.

Methodology

Since our field of study belongs to translation studies, this research tends to follow certain translation theories and approaches mainly those based on literary translations. This research is concerned with the translation of Ghassan Kanafani's "*Rijal fi echams*" into English that is "*Men in the Sun*" wherein the chosen novella considers the distinct cultural backgrounds of both the author and the translator. To elicit data, then, it is necessary to explore the cultural references in both source and target texts. Thus, an examination of Cultural Specific Items (CSIs) is held according to the five categories of Vlahov and Florin (1986) model discussing Newmark (1988) strategies as well as Berman's deforming tendencies. Accordingly, the investigation and analysis went through a comparative and analytical study by which examples of ethnocentric translations are argued, analyzed and discussed when existed via the cultural references extracted from the English translated version of the novel to compare the target English text with the source Arabic text. Thus, to fit a suitable data analysis a corpus-based approach is adopted.

Structure of the Study

This research is divided into three chapters, the first two chapters are theoretical and the third one is practical. Chapter one is devoted to identify the main concepts and theories related to ethnocentric translation and literary discourse; while chapter two of the study covers up the relationship between ethnocentrism, ethnocentric translation and literary discourse providing a historical background that matches the three notions first, then systematically go through ethnocentric translation types and its effects illustrating different strategies adopted by translators laying emphasis on culture, ideology, manipulation and their association with faithfulness of the translator. Chapter three is allocated to the description, analysis and comparison of the data collected from the Arabic novella translated in English, where a thorough analysis of the translation of the cultural references strategies and techniques employed by the translator are discussed. Finally, findings of the analysis are presented.

Limitation of the Study

The study is limited to the analysis of the translation of Ghassan Kanafani's "*Rijal fi echams*" into English that is "*Men in the Sun*". Since the thorny task of this research is to narrow the scope of the study, the novella is chosen to meet different cultural backgrounds of both the author and the translator, chiefly that a Western World translator is translating to an Arab World writer, so as to examine the translation in terms of culture and ideology that leads inevitably to ethnocentrism which is usually implicitly embedded. Such an examination cannot be held unless an investigation of cultural items and references is done to measure the extent to which the foreign culture is represented in the strategies and techniques used in the translation.

Chapter I

Ethnocentrism in Translation and Identification of Concepts

1- Introduction

The first chapter starts to tackle the phenomenon of ethnocentrism in its broader sense then eventually brings about its core relationship with translation. This chapter presents some basic definitions and identification of concepts mainly ethnocentrism and ethnocentric translation which have been closely debated in the field of translation studies. Besides, an overview about various theories, approaches and strategies is provided to shed light on scholars' viewpoints that trace several notions wherein ethnocentricity may occur in translation process primarily within literary translation.

2- Definition of ethnocentrism

Ethnocentrism is an important fact in all world societies. Thus, several explanations have been suggested to define ethnocentrism. The term can be traced back to *William Graham Sumner*, 19th century American sociologist, who stated that:

Ethnocentrism is the technical name for this view of things in which one's own group is the center of everything, and all others are scaled and rated with reference to it. [...] Each group nourishes its own pride and vanity, boasts itself superior, exalts its divinities, and looks with contempt on outside.

(Sumner, 1906, p. 13)

Ethnocentrism has also been defined by Bennett (1993) as "assuming that the worldview of one's own culture is central to all reality" (p. 30)

Webster's dictionary (2003) defines ethnocentrism as: "belief in the superiority of one's own ethnic group." And as "a tendency to evaluate other people, activities, cultures, etc; primarily from the one's own as being superior."

New World Encyclopedia (2013) provides a detailed definition by stating that: Ethnocentrism is the tendency to look at the world primarily from the perspective of one's own ethnic culture. The concept of ethnocentrism has proven significant in the social sciences, [...] ethnocentrism in every culture around the world based on a number of reasons, including religion, language, customs, culture, and shared history.

The different perspectives of the term are stated and summarized by Sculpin as follows:

Ethnocentrism is the practice of judging another society by the values and standards of one's own society. As humans learn the basic values, beliefs and norms of their society, they tend to think of their own culture as preferable, ranking other cultures as less desirable. Members of a society may be so committed to their own cultural traditions that they cannot conceive of any other way of life. They often view other cultural traditions as strange or alien, perhaps even inferior, crazy, or immoral.

(Sculpin, cited in Zikargae, 2013, p. 126)

From the above stated definitions one may say that ethnocentrism is a global phenomenon that proves its existence in almost all communities since it is regarded as the tendency or the experience of seeing one's own culture as superior to other cultures.

3- Aspects of ethnocentrism

Ethnocentrism may reveal distinct aspects. It can be a major reason for separation among members of different ethnicities, races, and religious groups in society; as it can also be a source of cultural identity developed from racial or religious differences. Thus, both positive and negative aspects of ethnocentrism should be discussed.

3-1- Positive aspects of ethnocentrism

Broadly speaking, it seems quite common that people may feel proud of their own culture from which they adopt values and standards of manners. Yet, as globalization brings different cultures close to each other, people increase awareness about how to overcome their self-centered thinking and they could perceive human society from a broader comprehensive viewpoint. Hence, ethnic distinctions and sub-divisions serve to define each ethnicity's unique cultural identity. Ethnocentrism, in this sense, seeks to help a group of people feeling solidarity, belonging and security.

As stated in *New World Encyclopedia* (2013), ethnocentrism may lead to in-group favoritism with regard to contact and cooperation, and accompanies outsider-group hostility. Although ethnocentrism is closely related to racism in many cases; and it can be

distinguished from racism because it does not involve necessarily a negative vision toward other races.

In this respect, translation is able to refer to domestic values and systems that hold ideological positions and beliefs supported by certain social groups. It also potentially encourages social change by revising dominant cultural values, adding modifications found in the foreign culture; thus, varying or shifting institutional roles and functions of the domestic culture (See Imogen, 2008, pp. 8-9). This fact reflects the positive side of ethnocentrism in translation process mainly in literary discourse since it may communicate foreign as well as domestic cultures and beliefs of one particular society.

3-2- Negative aspects of ethnocentrism

Actually, in many cases, ethnocentrism is strongly linked to social manners as racism, xenophobia, prejudice, stereotyping and other various behavioral patterns. These attitudes frequently lead to negative feelings toward outsiders.

Since ethnocentrism often means the belief that one's own culture, race or ethnic group is superior to those of other groups; then within this ideology, individuals judge other groups in relation to their own particular ethnic group or culture, mainly to language, behavior, customs, and religion. The problem is that one may see other cultures not only as different, but also as inferior, the fact which result in harmful behaviors to those from other cultures. There is also a considerable research literature on consumer ethnocentrism, that is, the tendency of consumers to prefer goods and services produced in one's own society. (See *New World Encyclopedia*, 2013, October 7)

This implies that any culture that differs from the other's language, religion, customs or traditions can be targeted by ethnocentric attitudes which may cause conflict, violence, or support for a biased behavior. This could mostly happen during a stay of individuals in another country where they might encounter diverse cultural behaviors. In other words, unlike *patriotism*, which is the love of one's own culture, and *cultural relativism* that is regarded as an attitude by which a society's customs, ideas and beliefs are viewed within the context of that society's problems and opportunities; ethnocentricity is chiefly viewed as a belief that one's own culture or ethnic group is superior to another's.

Translation, then, may also create stereotypes, attaching a certain stigma to ethnic or racial groups, and can play a significant role in geopolitical relations by imposing alliances or enmities between nations or groups. It can reinforce agendas that are strongly powerful in preserving, or in changing the hierarchy of values in the target language. The effects of translation are further enhanced by the functions associated with its reception, including advertising, opinions of reviewers, and translations used in cultural or social institutions; where there are numerous examples by which translations have stimulated foreign texts to various audiences, producing results that can be innovative, disruptive, or simply astonishing and exciting (See Imogen, 2008, pp. 6-7). This means that the ethnocentric side of translation may cause serious negative effects at different levels mainly according to the receptive audiences.

4- Berman's ethnocentric and non-ethnocentric translation

It is worth being mentioned that *Antoine Berman*, a French theorist, was among the former scholars who tackled the subject of ethnocentric and non-ethnocentric translation. In his prominent works "*L'Épreuve de l'Étranger: Culture et traduction dans l'Allemagne romantique*" (1984)¹ and "*La traduction et la lettre ou l'auberge du lointain*" (1985)², Berman claimed that the two notions were the main cause to accuse translation of its infidelity; as the famous Italian proverb goes "Traduttore traditore".

He defines *ethnocentric translation* as:

"[la traduction] qui ramène tout à sa propre culture, à ses normes et valeurs, et considère ce qui est situé en dehors de celle-ci — l'Étranger — comme négatif ou tout juste bon à être annexé, adapté, pour accroître la richesse de cette culture"

(Berman, 1985, p. 48)

"[the translation] that brings back to its own culture, its norms and values, and considers what is outside it – The Foreigner – negative or simply as to be annexed and adapted to enrich that culture" (My translation)

By *ethnocentric translation*, the translator gives priority to meaning over form or style, paying particular attention to preserving the target language structure and norms

1 - The English translated version is "*The Experience of the Foreign: Culture and translation in Romantic Germany*" (1992); also translated in an essay by Venuti (2000) as "*Translation and the trials of the foreign*".

2 - The Arabic translated version is "الترجمة والحرف أو مقام البعد" (2010) translated by د. عز الدين الخطابي

(Bandia, 1993). Berman also added that "generally under the guise of transmissibility, [it] carries out a systematic negation of the strangeness of the foreign work" (Berman, 1992, p. 5). Hence, by doing an ethnocentric translation, the fact of translation is erased by suppressing the linguistic and cultural differences of the foreign text, assimilating it to dominant values in the target language culture, making it familiar, and thus apparently untranslated. (See Berman, 1992)

However, *non-ethnocentric translation* which Berman called "*hypertextual translation*" is defined as:

"Tout texte s'engendrant par imitation, parodie, pastiche, adaptation, plagiat, ou toute autre espèce de transformation formelle, à partir d'un autre texte déjà existant"

(Berman, 1985, p. 49)

"Any text is generated by imitation, parody, pastiche, adaptation, plagiarism, or any other type of formal transformation, from any other text already existed " (My translation)

By *non-ethnocentric*, a kind of translation is meant in which there is an ultimate balance between domesticating and foreignizing processes, and therefore while respecting all cultural codes of the receiving society, the foreign culture is also duly maintained. (See Berman, 1992)

Berman concluded that translation should not be seen in its two extremes: either to capture meaning as an ethnocentric translation or a "literal transformation" as a '*hypertextual*' or non-ethnocentric translation (Berman, 1985, p. 58). Thus, both meaning and form should be viewed as a whole instead, to achieve a balanced and unbiased translation of a literary work. However, not every aspect of form is translatable. Every work of art has its untranslatable side which is a way of ensuring its "auto affirmation" (Berman, 1985, p. 60).

5- Translation of literary discourse

Translation plays a significant role in bridging the gaps between the different cultures and nations. Translations of literary discourse in particular help these different nations achieve a universal culture on a common ground. It is often claimed that the translation of literature is unique because literary texts fall under the expressive type of texts, where the focus is on the aesthetic form, and this needs to be conveyed through

translation. Hatim & Mason (1997) defined the term 'discourse' as "institutionalized modes of speaking and writing which give expression to particular attitudes towards areas of socio-cultural activity" (p. 120).

Gentzler (1993) explained that "the translation of literature means the translation of a literary work's interpretation, one which is subject to the literary traditions in the target culture" (p. 184). According to Venuti (2002), a literary text cannot express merely the author's intended meaning in his own style, but it also transmits joint forms wherein the author may have a psychological asset, but which naturally can 'depersonalize' and 'destabilize' meaning.

Thus, literary translation is a type of translation which is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Little concern has been devoted to the aesthetics of literary translations because these translations are popularly perceived as unoriginal (Devy, 1999, p. 183, as cited in Hassan, 2011, p. 2). The translator, then, needs to have talent in appreciating the literary value and culture of the original text and the ability to preserve them in the translation.

6- Major translation theories and strategies in translation of literature

Various translation theories and strategies have been investigated and described from different perspectives. Yet, most scholars agreed that translators use such approaches when they encounter a problem and/or a literal translation is not adequate, mainly in translation of literature. The following are some major translation theories and strategies which are mostly used in literary translation.

6-1- Manipulation theory

The approach to translation as manipulation is most often associated with the descriptive branch of Translation Studies or the 'Manipulation School'. Several studies have emphasized the concept of manipulation in translation, primarily those by Theo Hermans; Gideon Toury; and André Lefevere.

Regarding other beliefs of the group, one of its most prominent scholars Theo Hermans explains that manipulation is:

an approach to literary translation which is descriptive, target oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures.

(Hermans, 1985, pp. 10-11)

According to Hermans (1995), translation "implies a degree of manipulation of the ST for a certain purpose, because the translation process brings the TT into line with a particular model which should secure social acceptance in the target culture." (p. 10). The theory approaches translation as an art that permits manipulation rather than equivalence; it is concerned with literary not technical translation. Hermans (1985) added that another theory is associated with that, which is "the theory of the polysystem sees literary translation as one element among many in the constant struggle for domination between the system's various layers and subdivisions." (p. 11). Consequently, translation process is deemed a rewriting process and the translator is a re-writer who can alter or manipulate the ST in such a way as to be acceptable in the target language and culture as Lefevere (1992) claimed.

According to Farahzad (1999), the concept of manipulation is defined as "the human tendency to perceive the incomplete as complete" which "urges translators to fill in gaps in the source text by adding new parts to it or assuming new relations between parts, in order to come up with a complete picture of it." (p.153). While, Bassnett and Lefevere (1992) argued that manipulation can help in the progress of a literature and a society in which 'rewritings' can set up new concepts, genres, and procedures that contribute in the history of translation and shaping power of one culture upon another.

The fact that literary translation can only be an interpretation of the original, it can never fully replicate it. Moreover, it must bring together with the literary tradition of the target culture. Hence, in literary translation manipulation cannot be avoided. This view is also in line with thinking that literary translation is and always will be permeated with various sorts of ideology, and the translator will be compelled to somehow avoid or demonstrate oppositions with the dominating target culture norms (See Abdulla, 1999, p. 12).

6-2- Berman's tendencies to translation

Berman (1985) presented a detailed examination of the system of textual deformation that operates in every translation and prevents it from performing its true essence. He called it: "*analytic of translation*" that is a detailed analysis of the deforming system. More than but twelve deforming tendencies are scrutinized by Berman (1985).

Synthesized from Berman (1985 trans. 2010, pp. 76-91), Venuti (2000, pp. 244-251) and Munday (2001, pp. 147-148); the twelve (12) deforming tendencies are briefly displayed as follows:

a. *Rationalization*: modification of syntactic structures including punctuation and sentence structure and order. It refers to abstractness, the translation of verbs by noun forms and the tendency to generalization.

b. *Clarification*: consists of explication which "aims to render "clear" what does not wish to be clear in the original".

c. *Expansion*: reducing clarity of author's voice with "over-translation", i.e., unshaping rhythm.

d. *Ennoblement*: refers to the tendency on the part of certain translators to 'improve' on the original by rewriting it in a more elegant style, "even if the original does not possess these qualities".

e. *Qualitative impoverishment*: includes the replacement of words and expressions with TT equivalents "that lack their sonorous richness or, correspondingly, their signifying or "iconic" features"; besides the quality of words, that it sounds and looks like from ST to TT.

f. *Quantitative impoverishment*: involves the loss of lexical variation in translation, the loss of vocabulary density; and reduction of words uniqueness.

g. *The destruction of rhythms*: that can be destroyed by deformation of word order and punctuation.

h. *The destruction of underlying networks of signification*: needs to be aware of network of words throughout texts; as well as associative network/logic.

i. *The destruction of linguistic patterning*: means incoherence in TT and standardizing it.

j. *The destruction of vernacular networks or their exoticization*: relates to local speech and language patterns which play an important role in establishing the setting of a novel.

k. *The destruction of expressions and idioms*: replacement of idiom or proverb by TL 'equivalent'.

1. *The effacement of the superimposition of languages*: the way translation tends to erase traces of different forms of language that co-exist in the ST.

Consequently, the deforming tendencies analyzed above are emphasized because: "the essential aim of the analytic of translation is to highlight this other essence of translating, which, although never recognized, endowed it with historical effectiveness in every domain where it was practiced." (Berman, 1985; as cited in Venuti, 2000, p. 253)

However, Berman considered that there is generally a "system of textual deformation" in TTs that prevents the foreign coming through. His examination of the forms of deformation is termed 'negative analytic'. As he postulated, "The negative analytic is primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free writing), where the play of deforming forces is freely exercised." (Berman 1985b/2004, p. 278)

Berman criticizes the general tendency to negate the foreign in translation by the translation strategy of 'naturalization', which would associate with Venuti's later 'domestication'. "The properly ethical aim of the translating act", states Berman, is "receiving the foreign as foreign", which would seem to have influenced Venuti's 'foreignizing' translation strategy (See Munday, 2010, p. 146).

6-3- Venuti's domestication and foreignization

In his book *'Translator's Invisibility'* (1995), Lawrence Venuti discusses two types of translating strategies: domestication and foreignization. These strategies concern both the choice of text to translate and the translation method. Both concepts are traced back to *Friedrich Schleiermacher* and his (1813) essay "*On the Different Methods of Translating*" who claimed that: "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." (Schleiermacher, as cited in Lefevere, 1977, p. 74)

Lawrence Venuti (1995) took up Schleiermacher's dichotomy as a central issue and drew the following conclusions:

Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an

ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.

(1995, p. 20, as cited in Snell-Hornby, 2006, p. 145)

Accordingly, Venuti (1998b) argued that "domestication covers adherence to domestic literary canons by carefully selecting the texts that are likely to lend themselves to such a translation strategy" (p. 241). Foreignization, on the other hand, "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language." (p. 242). Domestication, therefore, can be regarded as the attempt to take all the essential procedures and modifications of the ST to obtain an effective link to TT, while foreignization is the effort determined by the translator to keep the essence of the original text. Venuti (1995) added that this may result in producing "the illusion of transparency". He explained that the Anglo-American culture has been dominated by domesticating theories that advocate fluent translating that pretends to be as an accurate semantic equivalence by hindering the foreign text with a partial interpretation to English-language values, reducing or even excluding the differences between languages.

This entails translating in a transparent, fluent and 'invisible' style in order to minimize the foreignness of the TT. Thus, according to Venuti (1995a), "fluent, domesticating translations create the illusion of invisible translators and transparent representations, which helps to conceal their imperialistic, ethnocentric reduction of cultural difference." (as cited in Baker, 2005, p. 202)

6-4- Venuti's translator's (in)visibility

The two terms '*visibility*' and '*invisibility*' are used by Venuti "to describe the translator's situation and activity in contemporary Anglo-American culture" (1995, p. 1). They are a typical feature for foreignization and domestication where "the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (Venuti, 1995; p. 2). He sees this invisibility as "typically being produced by the way translators themselves tend to translate 'fluently' into English, to produce an idiomatic and 'readable' TT, thus creating an "illusion of transparency"; and by the way the translated texts are typically read in the target culture". He asserted that:

A translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently,

when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the 'original'.

(Venuti, 1995, p. 1)

By the "illusion of transparency" Venuti (1995) refers to the "effect of fluent discourse, of the translator's effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning". Venuti uses the expression "ethnocentric violence" to refer to the process of inscribing "the foreign text with a partial interpretation" and "reducing" or even "excluding the very difference that translation is called on to convey". This type of violence, for Venuti, takes place at many levels; as he argued, in values, beliefs, and representations that pre-exist it in TL that configured in hierarchies of dominance and marginality, determining the production, circulation, and reception of texts. (Venuti, 1996, p. 196)

This involves that partial representation of the source text forcing the domestic language and culture to register the foreignness of the foreign text, including foreign cultures that have been excluded because of their own resistance to dominant values; therefore, an acceptable translation attempts to limit ethnocentric negation.

6-6- Baker's equivalence and non- equivalence

Equivalence is a key concept in the translation process which has been studied by many scholars from different view angles, mainly from the perspective of translation studies. Ideally, equivalence is a bilingual synonymy or sameness based on lexical universals and cultural overlaps (As-Safi, 1996, p. 11). J. C. Catford, for instance, defined translation equivalence with his notable statement: "Translation equivalence occurs when an SL (source language) and TL (target language) texts or items are related to (at least some of) the same relevant features of situation substance." (Catford, 1965, p. 21)

Eugene A. Nida (1964), in his turn, argued that there are two different types of equivalence: *formal equivalence* and *dynamic equivalence*. Formal correspondence or equivalence focuses on the message itself, i.e., both form and content (as in Bible, international diplomacy, law and the like); while dynamic equivalence emphasizes the text

readability. Nida (1964) believed that the main aim of equivalent effect is to achieve "the closest natural equivalent to the source language" (p. 126).

In her prominent book "*In Other Words*" (1992), Mona Baker proposed five levels or types of equivalence. They are briefly demonstrated as follows:

1. ***Equivalence at word level*** cites on the word level referential or denotative equivalence between the SL and TL words which refer to the same thing in the real world, in addition to connotative equivalence where the SL and the TL words are expected to generate similar associations in the native speakers' minds of the two languages. (Baker, 2005, p. 77)
2. ***Equivalence above the word level*** exemplified in collocation, idioms and fixed expressions.
3. ***Grammatical equivalence*** refers to the diversity of grammatical categories across languages and word order. Grammatical rules across languages may differ and lead to some problems in finding a direct correspondence in the TL.
4. ***Textual equivalence*** refers to the equivalence between a SL text and a TL text regarding information and cohesion. Whether the cohesive relations between TL and SL should be maintained depends on three main factors, that is, the target audience, the purpose of the translation and the text type.
5. ***Pragmatic equivalence*** refers to implication of the TL text. The duty of a translator is recognizing the implied meaning of SL text, and then reproducing it in a way that readers of the TL can comprehend clearly without any culturally misunderstanding.

Furthermore, Baker (1992) detailed several common problems of **non-equivalence** mainly at word level. Here, they are summarized as follows:

(a) Culture-specific concepts: The source-language word may express a concept which is totally unknown in the target language (abstract or concrete; it may relate to a religious belief, a social custom or even a type of food).

(b) The source-language concept is not lexicalized in the target language: The source-language word may express a concept which is known in the target culture but simply not lexicalized, that is not "allocated" a target-language word to express it.

(c) The source-language word is semantically complex: The source-language word may be semantically complex.

(d) The source and the target languages make different distinctions in meaning: The target language may make more or fewer distinctions in meaning than the source language.

(e) **The target language lacks a super-ordinate:** The target language may have specific words (hyponyms) but no general word (super-ordinate) to head the semantic field.

(f) **The target language lacks a specific term (hyponym):** More commonly, languages tend to have general words (super-ordinates) but lack specific ones (hyponyms).

(g) **Differences in physical or interpersonal perspective:** Physical perspective has to do with where things or people are in relation to one another or to a place, as expressed in pairs of words such as *come/go*, *take/bring*, *arrive/depart*.

(h) **Differences in expressive meaning:** There may be a target-language word which has the same propositional meaning as the source-language word, but it may have a different expressive meaning.

(i) **Difference in form:** There is often no equivalent in the target language for a particular form in the source text.

(j) **Differences in frequency and purpose of using specific forms:** Even when a particular form does have a ready equivalent in the target language, there may be a difference in the frequency with which it is used or the purpose for which it is used.

(k) **The use of loan words in the source text:** Words such as *au fait* and *chic* in English are used for their prestige value, because they add an air of sophistication to the text or its subject matter. This is often lost in translation because it is not always possible to find a loan word with the same meaning in the target language.

Lastly, she puts forward various strategies used by professional translators to deal with the problem of non-equivalence like: translation by a more general word; translation by a more neutral or less expressive word; translation by cultural substitution... etc. Those strategies are suggested to help translators find out ways to approach faithfulness in ST.

7- The Hermeneutical approach to translation

As a modern language philosophy, hermeneutics has often been described as a theory of comprehension and understanding; and since the main factor in the process of translation is the translator himself as he acquires knowledge of languages, cultures, technical features and writing strategies, he ought to grasp the text's message. In his book *'Hermeneutics and Criticism'* (1838/1998), *Friedrich Schleiermacher* gave some suggestions on how to achieve basic understanding of a text. He mainly set four factors of

a "hermeneutical process": grasping a text message, its conditions of origination, its situational background, and its placement within a larger text type entity. (pp. 36-38)

Consequently, a translation must be an interpretation, which is the ultimate aim of 'Hermeneutics', as *Hans-Georg Gadamer*, a German philosopher, put it: "Every translation is... *ipso facto* interpretation, indeed we can say it is the consummation of the interpretation the translator has put upon the work he is faced with" (Gadamer, 1960/2004a, p. 360). He also argued that "interpretation is somewhat 'subjective' and incomplete" (*ibid.*). This means that there is no truly 'objective' understanding and that receptors may assume a faithful transfer of the content of a translated text; the fact which is not always guaranteed.

In fact, George Steiner's "*After Babel: Aspects of Language and Translation*" (1975) is a representative case of the 'Hermeneutic Method', in which he concluded that: "to understand means to translate."

8- Adaptation in translation:

Scholars hold different, sometimes even opposing, views on translation and adaptation. As Bastin (1998/2001) asserted: "Some scholars prefer not to use the term 'adaptation' at all, believing that the concept of translation can be stretched to cover all types of transformation as long as the main function of the activity is preserved. Others view the two concepts as representing essentially different practices." (p. 8). He added that:

Adaptation may be understood as a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length. As such, the term may embrace numerous vague notions such as imitation, rewriting, and so on. Strictly speaking, the concept of adaptation requires recognition of translation as non-adaptation, as a somehow more constrained mode of transfer.

(Bastin, 1998/2001, p. 5)

Nida (1964), also, stressed that "the adaptation of grammar, cultural references and lexicon of the ST will lead to the translation naturalness while highlighting the preservation of the text meaning on its style as the root of the equivalent effects". He argued that "formal translators who focus more on forms are more likely to misinterpret the 'intention of the author' and 'distort the meaning'." (pp. 191-192). Accordingly, many features of culture may have considerable effects on the output of translation when practising adaptation the fact which lead to the creation of a new discourse.

9- Indeterminacy in translation

Indeterminacy in translation refers to "the possibility of generating more than one translation" as incited by Willard Quine (1960, cited in Baker, 2005, p. 11) to set out the thesis of the indeterminacy of translation. It is based on the notion that there are always different ways one might break a sentence into words, and different ways to distribute functions among words, i.e, there is no unique meaning that can be assigned to words or sentences. Hence, translators rarely commit themselves to one particular method or strategy, usually different methods or strategies bring about a variety of translations. Furthermore, there can be more than one accurate or acceptable translation of the same source text furnished by different translators or even the same translator at different times. Willard Quine maintained that "there is always a possibility that the same expression or an expression and its translation equivalent could give voice to different modes of presentation." (1960, p. 11, as cited in As-Safi, 2011, p. 97)

Indeterminacy, then, is the outcome of literature, whether original or translated, since it is apt to various interpretations and different ways of aesthetic expression. This is easily manifested in the excess of translations of notable works such as those by Shakespeare and the *Qur'an* which is commonly deemed a unique divine literary masterpiece. For instance, the *basmala* "بسم الله", which is the introductory phrase of almost all the *Qur'anic suras*, has different translations where the translators vary not only in using either the transliterated form *Allah* or the English equivalent *God*, but also in the two adjectives: "الرحمان الرحيم" (See As- Safi, 2011).

10- Conclusion

Ethnocentrism and translation can only be associated with a mediator that is 'the translator' who is the core element in the translating process. Many features and aspects may intervene in shaping the final output of translation. In short, the various stated definitions and theories of scholars allow us to explore the phenomenon of ethnocentrism at an elementary level. Hence, the above affirmed strategies and approaches seem to be important factors that lead to ethnocentrism in translation and bring to light points of debate wherein a translator is put in a confused situation on whether be faithful to the source text (ST) or to the target one (TT).

Chapter II

Ethnocentric Translation and Literary Discourse

1- Introduction

This chapter highlights the relationship between ethnocentrism and literary translation which is represented in the suggested types of ethnocentric translations and more importantly in the cultural differences and their implications on such a translation. Therefore, cultural categories as well as strategies, suggested by many scholars such as Newmark (1988), are investigated and illustrated to shed light on a variety of strategies that a translator may follow in portraying two different cultures and that could be utilized in handling cultural references which are the core idea that may lead translators to manipulate, foreignize or even distort the target meaning. Furthermore, more emphasis is put on the correlation between ideology, manipulation and distortion of meaning in ethnocentric translations that will inevitably affect the translator's faithfulness to ST.

2- Historical background

Historically speaking, ethnocentrism was described as a cultural universal phenomenon. The term was first coined in 19th c. by *William Graham Sumner*, the American sociologist, who claimed that *"The most important fact is that ethnocentrism leads a people to exaggerate and intensify everything in their own folkways which is peculiar and which differentiates them from others"* (Sumner 1906, p. 13). In his remarkable work *"Folkways: a Study of Mores, Manners, Customs, and Morals"*, Sumner (1906) pointed up this fact by stating distinguished examples as follows: *"The Jews divided all mankind into themselves and Gentiles. They were the 'chosen people.' The Greeks and Romans called all outsiders 'barbarians'."* (p. 14). Other scholars like Bennett (1993) suggested that ethnocentrism is not only the tendency to view the world from the one's own culture standpoint, but also the failure to understand cultures that are different from one's own. People, therefore, tend to use their own worldview to interpret other's behavior and that the idea of a "universal truth" is often based on one's own values. Still, the difficulty is that ethnocentrism also sets up standards of good and bad while the issue should merely be noting differences. This, in many ways, is a natural human tendency. Yet, some explanations of ethnocentrism emphasized on its negative aspects towards culturally different people. Samovar et al (2010) explained that "every culture, whether consciously or unconsciously, tends to glorify its historical, scientific, economic, and artistic accomplishments, frequently minimizing the achievements of other cultures." (p. 331). In other words, the in-group and out-group distinction is one of the core principles of

ethnocentrism which consists of an exaggeration of the in-group's position and cultural superiority on the one hand; and a criticism of all out-group cultures on the other hand. Consequently, it aggravates the gap among social, cultural, religious and ethnic groups and causes less mutual understanding.

Undoubtedly, translation plays an essential role in minimizing these gaps between distinct nations mainly cultural ones. Thus, throughout history, most translators and translation theorists strove to bridge the gaps between languages seeking to open new doors for TL readers to approach them to unfamiliar culture. Since the 18th and 19th centuries, translation seemed to contribute to the invention and creation of domestic literary discourses; hence, it has been consciously involved in cultural projects and lining up itself with specific social groups and classes. In 1819, for instance, the German philosopher F. Schleiermacher argued that German language was developed by translation which had brought specific intent with regard to the formation of a canon; i.e., the differences existing between the two languages are replaced by something familiar to the TL readers. Such a replacement makes it easier for TL readers to understand and to follow the translated texts, and it reduces the foreignness of the target text. Nonetheless, translations are measured according to the degrees of freedom between the two extremes of literal and free translation that are considered as two basic skills in practice. The degrees of freedom are considerably variable. Thus, literal translation is said to have bias to the SL and free translation is said to have bias to the TL. In other words, the translator can be either faithful to SL or to TL. This tendency was at the centre of debates for many scholars at the very early beginning of translation studies where the question of translation equivalence raised, particularly in sacred texts where it is claimed that they must be translated as faithful as possible, without any deviation from the original sacred text.

Linking this to ethnocentrism, a good example may well be observed in the different studies achieved under the claim of the East exploration since the beginning of the 19th c. According to Senkadi (2014), when Orientalists sought to discover the Eastern cultural and scientific heritage to find out some of its significant phases, their first interest was the Qur'an. The translation of the Qur'an was doubtful as the need for its translation came up in those historic conditions when numerous of non-Arabic speaking people had converted to Islam, and giving new linguistic trends to the contents of the revelation. Within this ideology, Orientalists and translators who tried to render the Holy Qur'an into

some European languages have translated Qur'an according to their own particular ethnic group and culture, mainly with concern to language and religion. Hence, most European translators of the Qur'an have put less emphasis on verses and more on others depending on their personal beliefs. These concerns were the core of European philosophers' interest of the time.

New trends were later emerged by translation scholars and theorists to perceive some translation strategies and methods that determine the process of translation practice. In his 1813 former essay "*On the different Methods of Translating*", Schleiermacher, for instance, demonstrated two ways of translation and explained how the translator can only have to approach either the author or the reader towards him. This idea was later developed by Venuti who introduced domestication and foreignization methods in his book "*The Translator's Invisibility*". For Venuti (1996), foreignizing translation in English can be a form of resistance against ethnocentrism, as he stated: "Foreignizing translation signifies the difference of the foreign text by disrupting the cultural codes in the target language" and "seeks to restrain the ethnocentric violence of translation" (p. 198). Domestication, however, is regarded as an ethnocentric reduction of the foreign text to target language cultural values. This entails translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness of the TL. In his outstanding essay "*Translation and the trials of the foreign*" (2000), Berman's work seems to have influenced Venuti's issues of foreignization and domestication. Accordingly, Berman calls for showing the strangeness of the foreign work and examines the tendency of neglecting and negating "the Foreign" in translation through naturalization. Berman argued that there is usually a "deforming system" in TTs that prevents the foreign from showing up in translation, which is called "the negative analytic", where the deforming forces are freely applied (See chapter 1). So, every translator is obviously exposed to this play of forces, even if s/he is animated by another aim (ibid, p. 286). As a consequence, it is confirmed today that all tendencies lead to the same output that a translation, whether literary or not, should produce a "clear", "elegant" and more "fluent" text than the original text itself (ibid.).

This outcome, inevitably, results in a whole collapse of understanding the original message. The translator, then, can manipulate the meaning and integrate his own culture according to his beliefs and personal choices and/or decisions which may well lead to distortion and deviation in meaning. This fact is closely meant to affect ethnocentric translation.

3- Effects and types of ethnocentric translation in literary discourse

The paramount concern of this study is to demonstrate the fact of ethnocentric translation through its different suggested types and to emphasize its side effects on the translator's faithfulness to ST mainly in literary texts. This cannot be achieved unless illustrations of types and effects of ethnocentric translation are shown and discussed.

3-1- Effects of ethnocentric translations

As stated earlier in the 1st chapter, ethnocentric translation is mainly based on the fact that a translator employs all that refers to his own culture, values and social norms to convey the message by annexing or adapting the original text so that not to be considered as foreign or negative in the target culture. An example can be shown of a French translator who translated the following statement from English into French:

Eng: Latin American employment agency.

Fr: L'agence nationale pour l'emploi l'A.N.P.E.

It is clearly indicated in this example that the two agencies of employment are in no way similar in their function or even in their official administrative nature, since the French agency is a governmental organization; while Latin American one is private. Such kind of translation can hinder the facts stated in the original text and replace them with different ones related to the translator's own culture or social patterns, in an attempt to lessen differences between both cultures (SC) and (TC). As Lederer quoted:

En adoptant ce procédé, en minimisant les différences entre la culture originale et celle de son lecteur, le traducteur cherche sans doute à faire accepter un texte dont certains caractères étrangers risqueraient de rester incompris du lecteur. Ce faisant, il gomme la spécificité culturelle de l'original et transmet une information somme toute fausse

(Lederer, 1994, p. 126; as cited in Deris, 2012, p. 134).

"By adopting this procedure and minimizing the differences between the original culture and that of the reader, undoubtedly, the translator tries to get a text accepted, since some foreign features might be misunderstood by the reader. In doing so, he erases the cultural specificity of the original and transmits false information...." (My translation)

Basically, when a translator tries to minimize the differences between his culture and the other's culture, he undoubtedly risks impeding the reader's understanding of the

original text. By this act, he erases the cultural features of ST and transmits totally false information. Contrariwise, if an Arabic translator, for instance, wanted to transmit the English saying: (love me love my dog) into Arabic; he should consider Islamic Arabic culture which dislikes holding dogs unless for hunting or guardianship. Besides, literal meaning has no sense if rendered as (أحبني أحب كلبتي!). The translator, then, has to adapt the ST to the reader's Arabic culture as follows: وأحبها وتحبني ويحب ناقتها بعيري

In both examples discussed above, translators used "adaptation" technique which results in ethnocentric translations. Nevertheless in the 1st example, the translator seems to deviate from the original meaning and create distortion in sense; the fact that affected negatively the translated output which deemed unacceptable. While in the 2nd example, though the translator tends to adapt his culture and social norms, yet the meaning is conveyed and deemed acceptable in the TL.

3-2- Types of ethnocentric translation in literary discourse

Previous studies in translating literary discourse synthesized from As-Safi (2011), Elmenfi (2014) and Sankadi (2014) were elaborated to give further illustrations along with several types of ethnocentric translations suggested as: *cultural*, *linguistic*, *religious* and *ideological* ethnocentric translations.

3-2-1- Cultural ethnocentric translation:

It is often employed by literary translators wherein the translator tends to implement his/her own culture, consciously or unconsciously, by domesticating the SL and highlighting the TC which is the translator's own culture, as seen in the translations of some extracts from Shakespeare's *The Merchant of Venice* into Arabic by Amer Al-Buhairi and Hussein Amin which are illustrated in As-Safi (2011, p. 56) as follows:

"Truly, then, I fear you are damned both by father and mother, thus when I shun Scylla your father, I fall into Charybdis your mother. Well, you are gone both ways." (111. 5. 13-15)

"وعندئذ أخشى حقا ان تكوني ملعونة من جهتي الأب والأم، فعندما هربت من أبيك فقد أخطأت في حق أمك شاربيديس، فأنت هالكة من الجهتين شيل." (عامر محمد البحيري، 1978، ص193-194)

However, a cultural ethnocentric translation might be clearly seen in Amin Hussein's translation of the same text:

"فأنت إذن ملعونة من الجهتين: الأم والأب، إن تجنبت الرمضاء (وهي أبوك) وقعت في النار (التي هي أمك) وبهذا يكون مصيرك مظلما في الحاليتين." (أمين حسين أحمد، 1994)

Apparently the translator here uses domestication strategy to point out a common Arabic proverb alluding to the Arabic poetic verse:

المستجير بعمر عند كربته كالمستجير من الرمضاء بالنار

The above verse coincides with the English proverb: Out of the frying pan into the fire.

3-2-2- Linguistic ethnocentric translation:

According to As-Safi (2011), translators usually tend to elaborate the original message in order to convey the meaning in an integral manner to the receiver. This fact may create a misconceived output of translation. Linguistically speaking, the translator may decide to add or omit part(s) of a sentence from the original text, by applying a certain strategy in translation, in order to keep the semantic meaning of the target text. An example is shown again from Shakespeare's *The Merchant of Venice*:

"*Shylock: What news on the Rialto?*" A literal translation into Arabic could be:

ما أخبار رياتو؟

Such a translation is clearly incomprehensible, for the proper noun could be understood as a name of a person rather than a stock market. Thus, it can be rendered as:

ما أخبار بورصة رياتو؟

The "addition" procedure is used by the translator when the word "بورصة" is added, as a natural result of grasping a ST message and avoiding any sort of ambiguity. This example may well illustrate the "hermeneutical approach" exercised by the translator too. Nevertheless, when such approaches or strategies applied differently in accordance with the translator's personal beliefs, this will unavoidably affect the TT meaning and the faithfulness to the ST. Kamal Abu Deeb's first translation to Edward Said's "Orientalism" in 1981 may show a kind of a linguistic ethnocentric translation via the following chosen extract (See Elmenfi, 2014):

"*Orientalism has been subjected to imperialism, **positivism**, utopianism, **historicism**, Darwinism, racism, Freudianism, Marxism, Spenglersim. But Orientalism, like many of the natural and social sciences, has had '**paradigms**' of research, its own learned societies, its own Establishment*" (Said, 1978/2003, p. 43)

"وأخضع الاستشراق للامبريالية، والوضعية المنطقية، والطوباوية، والتاريخانية، والداروينية، والعرقية، والفرويدية، والماركسية، والاشبغلرية. غير أن الاستشراق، مثل كثير من العلوم الطبيعية والاجتماعية، كان قد أصبح له منطلقات للبحث وجمعياته العلمية، ومؤسسته الخاصة" (كمال أبو ديب، 1995/1981، ص 74)

In the above example, Abu Deeb translated the words: (positivism, historicism, paradigms) by (الوضعية المنطقية، التاريخانية، المنطلقات) which are unfamiliar and ambiguous to

the Arab reader and completely different from the common terms used by educated Arab people: (الفلسفة الواقعية، النزعة التاريخية، براديجم). The author, himself, criticized the translator by stating that: "The main achievement of Abu Deeb's painstaking translation was an almost total avoidance of Arabized Western expressions; technical words like discourse, simulacrum, paradigm, or code were *rendered from within the classical rhetoric of the Arab tradition*" (Said, 2003, p. 339 – emphasis added). In fact, it seems that Abu Deeb's method of translation starts from the perspective of enriching both Arabic literature and culture, which is the core idea of ethnocentrism.

3-2-3- Religious ethnocentric translation

According to Senkadi (2014), George Sale, a lawyer brought out his "The Koran", commonly called "The Al Koran of Mohammed" (London, 1734), which had been the most popular English translation. His translation abounds in various examples of omissions, distortions and insertions. The persistent Qu'ranic address, "يأيها الناس"; "*O Mankind!*" is translated as "O people of Mecca" which means that the Prophet Muhammad was sent to sermonize and guide merely people of Mecca! Besides, he inserted external words into some verses such as: Surat 'Al- baqarah' (143): "وجعلناكم أمة وسطا"; "*Thus We have made you a just nation*" as follows: "Thus have We placed you *O Arabian* intermediate nation"!

Another instance is the rendition of Christian religious terms into Islamic ones. An example is extracted from Edward Said's book "*Orientalism*" (1978) - in which he explains how the stereotypes of representation were created and maintained in the eighteenth and nineteenth centuries – as follows:

"Cromer's descriptions are of course based partly on direct observation, yet here and there he refers to *orthodox orientalist authorities* (in particular Ernest Renan and Constantin de Volney)" (Edward Said, 1978/2003, p. 39)

"ويقوم وصف كرومر، طبعا على الملاحظة المباشرة جزئياً، غير أنه من حين لآخر يشير إلى أعمال مستشرقين ثقافت سُنِّيِّين (أرثوذكسيين) (وبشكل خاص أرنست رينان وكونستانتان دوفولني) تأييدا لآرائه"
(كمال أبو ديب، 1981/1995، ص 70)

The translator rendered the Christian religious term '*orthodox orientalist authorities*' into: مستشرقين ثقافت "سُنِّيِّين" (أرثوذكسيين). In this case, the western Christian word 'Orthodoxy' is translated as "السُنِّيَّة" which refers to the restricted meaning of the Islamic Sunni party and to the general attitude of conservatism (See Elmenfi, 2014). Thus, the

above stated examples represent ethnocentric translations related to religion which clearly prove that ethnocentric translators barely can be faithful to ST when things are related to religious matters; they are rather faithful to their own language and culture instead.

3-2-4- Ideological ethnocentric translation

The ideological considerations play a significant role in defining translation policy. According to Hatim & Mason (1997), for Venuti, the translator cannot avoid a crucial ideological choice and what had been introduced by some writers as a personal preference comes to be seen as an obligation for the translator to reinforce or confront dominant cultural codes. During certain periods of history, some texts were not translated at all or had to be translated according to certain requirements. Consequently, several works were not translated at all, and others contained numerous omissions, and changes that definitely deform the original message and create a totally different one that corresponds to the translator's own culture and beliefs affected by certain ideologies. This translation might be called: "ideological ethnocentric translation".

The following table provides some examples of such a kind of translation:

ST (Spanish)	BT (Back Translation)	TT (English)
prolongados esfuerzos	prolonged efforts	obstinate determination
sabios	wise men	diviners
encuentros	encounters	clash of cultures
el hombre indigena	indigenous man	pre-Colombian civilization
testimonies	testimonies	written records
antiguos mexicanos	ancient Mexicans	Indians

**Table (1), Examples of Ideological Ethnocentric Translation
(Adapted from Hatim & Mason, 1997)**

A clear tendency is already noticeable in the above target text (TT) choices. The 'Eurocentric' viewpoint presumed in the choice of the items like: 'prolonged efforts' that become '*obstinate determination*' and 'encounters' which is translated as '*clashes*'; whereas the possible meaning of '*sabios*' covers both Western and non-Western forms of wisdom, the use of '*diviners*' tends to leave out the form of wisdom which is currently valued in the Western world. Besides, 'ancient Mexicans' is critically translated as '*Indians*' wherein the two terms assume a completely opposed world views. All these illustrations have certainly reflected the translator inescapable ideological backgrounds.

Essentially, it is argued by Eric Cheyfitz (1991, as cited in Venuti, 2000) that ethnocentric translating has supported Anglo-American imperialism, from the early modern period of US expansion and English colonization in the New World during the 19th and 20th centuries to current US foreign policy in the Third World and elsewhere.

The following table summarizes the examples discussed in the four stated types of ethnocentric translation:

Examples		Types of ethnocentric translation
ST	TT	
- historicism	<u>التاريخانية</u>	Linguistic ethnocentric translation
- "Truly, then, I fear you are damned both by father and mother, thus when I shun Scylla your father, I fall into Charybdis your mother. Well, you are gone both ways"	"فأنت إذن ملعونة من الجهتين: الأم والأب، إن تجنبت الرمضاء (وهي أبوك) وقعت في النار (التي هي أمك) وبهذا يكون مصيرك مظلما في الحالتين."	Cultural ethnocentric translation
- "يأيها الناس"	"O people of Mecca "	Religious ethnocentric translation
- "antiguos mexicanos " [ancient Mexicans]	<u>Indians</u>	Ideological ethnocentric translation

Table (2), Summary of the Stated Examples of Ethnocentric Translation Types

The observer of the examples shown on the table above cannot avoid suspecting that a completely different text begins to develop and the shift in viewpoint is more than of geographical and cultural perspectives. In the stated instances, it is the translator who selects a marked term to represent an unmarked source text item according to his own linguistic, religious, ideological or cultural perspective. The latter seems to have divergent standpoints tackled by several scholars to treat the cultural items and culture based strategies used by translators.

4- Translation as a cultural transfer

"A translated text should be the site at which a different culture emerges"

(Venuti, 1995, p. 305)

The most recent approaches to translation, according to Snell- Hornby (1988), are an "orientation towards cultural rather than linguistic transfer". Yet, the growing influence of cultural studies on translation in the early 1980s and 1990s gave birth to

several approaches and theories which emphasized that cultural elements are more resistant to translation than linguistic ones, and the situation is even made more difficult when cultural factors are involved in the transfer process. Thus, the tough task of the translator is to sense the cultural elements embedded in the text and consider them in the transfer. In this regard, the three forwarded cultural axes in translation are examined to figure out strategies where a translator may exercise ethnocentric translation and question his/her faithfulness to ST in cultural perspectives.

4-1- Culture-Specific Items (CSIs) in translation

Translation is closely related to culture. Translatability of the so called culture-specific, or culturally-bound expressions has always been the focus of translation theorists and translators mainly in literary discourse. According to Aixela (1996), CSIs are "elements of the text that are connected to certain concepts in the foreign culture (history, art, literature) which might be unknown to the readers of the TT" (p. 14). It can be deduced, then, that CSIs may induce an intercultural gap between the SL and the TL. Such a gap is found where an item in the ST does not exist in the TL culture, or the TL has no word for that item. However, it is not always clear which words and expressions should be considered culture-specific items (CSI). They are also called: *realia*, culture-specific items (CSI) and culturally bound terms (CBT). The word *realia* originated from Latin which means "the real things" or "real objects". In the field of translation studies, *realia* – also *culturally-bound*, *culture-specific expressions* – do not mean only objects, but also words that signify concepts that are related to a specific culture.

Actually, numerous scholars have proposed different strategies and models to bridge the cultural gaps between languages and produce an intelligible translation which mirrors the contents of the original text. According to Baker (1992), for a translator it is necessary to have knowledge about semantics and lexical sets and the words value in the source language (SL) so that s/he can develop strategies to deal with non-equivalence semantic fields.

Similarly, Newmark (1988) was among the former theorists who provided a model to propose a classification of foreign cultural words. He classified cultural words into five domains as followed: 1) **Ecology** (flora, fauna, winds, plains, hills); 2) **Material culture** (food, clothes, houses and towns, transport); 3) **Social culture** (work and leisure); 4) **Organizations, customs, activities, procedures, concepts** (political and administrative, religious, artistic); 5) **Gesture and habits**.

According to Daghighi & Hashemian (2016), Newmark's (1988) taxonomy introduces different strategies to translate CSIs and it includes:

A) **Transference:** is the process of transferring an SL word to a TL text as a translation procedure. It includes transliteration and transcription too. For example keeping cultural names and concepts like: Hadith (حديث); 'Uthman (عثمان)

B) **Naturalization:** conforms to the SL word first to the normal pronunciation, then, to the normal morphology of the TL.

C) **Cultural Equivalence:** aims at replacing a cultural word in the SL with, although not accurate, TL word. This replacement may lead to ethnocentric translation.

D) **Functional Equivalence:** In this procedure, a culture-free word is used, sometimes a new specific term is used; therefore, it generalizes the SL word. This may affect the translator's faithfulness.

E) **Descriptive Equivalence:** In this procedure, the meaning of the CBT is explained in several words.

F) **Componential Analysis:** It excludes the culture and highlights the message by comparing an SL word with a TL word which has a similar meaning, although not being its one-to-one equivalent, by presenting, first, their common, and then, their differing sense components. It opposes transference.

G) **Synonymy:** It is a near TL equivalent. In this case, economy replaces accuracy.

H) **Through-Translation:** It is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation.

I) **Shifts or Transpositions:** involve a grammatical change from SL to TL, e.g., a change from singular to plural; or when a specific SL structure does not exist in the TL, a change is required; or a change of an SL noun group to a TL noun...etc.

J) **Modulation:** It occurs when the translator reproduces the message of the original text in the TL text in accordance with the current norms of the TL, since both SL and TL may differ in perspective.

K) **Recognized Translation:** occurs when the translator normally utilizes the official or the commonly accepted translation of any institutional term.

L) **Compensation:** occurs when loss of meaning in one part of a sentence is compensated in another part.

M) **Paraphrase:** In paraphrasing, the meaning of the CBT is explained. The explanation in paraphrasing is much more detailed than in descriptive equivalent.

N) **Couplets:** occurs when the translator applies two different procedures together.

O) **Notes, Additions, Glosses:** These are the additional information that the translator may add to his version which are normally cultural.

Nevertheless, Vlahov and Florin (1986) model will be adopted in this study as it is the most likely applicable one to figure out ethnocentrism in translating literary discourse though it seems to be analogous to Newmark's taxonomy. In fact, the two Bulgarian linguists Vlahov and Florin (1986; as cited by Tellingier 2003) present a detailed classification of cultural *realia* and categorize culturally specific words as follows:

- 1) **Geographical** (geographic formations, man-made geographical objects, flora and fauna that is special to a certain place);
- 2) **Ethnographic** (food and drink, clothing, places of living, furniture, pots, vehicles, names of occupations and tools);
- 3) **Art and culture** (music and dance, musical instruments, feasts, games, rituals and their characters);
- 4) **Ethnic** (names of people, nicknames);
- 5) **Socio-political** (administrative-territorial units, offices and representatives, ranks, military realia).

The two Bulgarian researchers Vlahov and Florin (1986) demonstrated a much wider approach to translation strategies applicable in translation of realia and looked at the problem of translation strategies in particular, from a completely different view angle. They claimed that translators have to choose between transliteration and translation referring to the type of the text, the type of realia, the model reader, and the degree of acceptance of unusual collocations in receiving culture. Furthermore, Florin (1993, p. 122) observed that translations of CSIs are not limited to language, since they do not have exact equivalents in other languages because they have been formed on historical and a local basis, which is unique to every culture. Local peculiarities, such as religion, morals, habits, rules of conduct, ethical norms, etc. are major components of any culture. Thus, the ambiguous nature of CSIs requires a special approach or strategy. Moreover, it requires the translator to have a cultural background of the source language to be able to face the difficulties conveying the meaning of cultural patterns in the original text. Therefore, a translator has to be not only bilingual but bicultural as well (ibid.).

The translation studies' principal norm has often emphasized the naturalness of the target text as a key criterion to a good translation. Therefore, the translator must focus not only on giving linguistic equivalent but providing equivalent that has a cultural value to the text.

According to Venuti (2004), when two languages are not linguistically and culturally distant, the translators will come across the least number of serious problems. Thus, translating CSIs in literary translations is apparently one of the most challenging tasks to be carried out by a translator because it entails the difficulty of producing well-translated texts, along with being faithful to the message.

4-2- Cultural transposition

According to Dickins et al (2002), cultural transposition is defined as any departure from literal translation that includes replacing SL-specific features with TL-specific features; thus, to some extent reducing the foreignness of the TT. Furthermore, the cultural transposition's various degrees can be seen as points that ranged between the extremes of *exoticism* and *cultural transplantation*, i.e., it extends between exoticizing and naturalizing the text. Accordingly, cultural transposition consists of several types described by Hervey & Sandor (1992, as cited in Hassan, 2014) and summarized as follows:

4-2- 1- Exoticism

It is the use of ST features in the target text. By which cultural foreignness is indicated in TT mainly if cultural features are imported from the ST with minimal adaptation; for instance: Peace be upon you: السلام عليكم. The English translation here reflects the exotic source culture and signals cultural strangeness of TT.

4-2- 2- Calque

Calque is an expression that consists of TL words and respects TL syntax, but it is *unidiomatic* in the TL since it is formed on the structure of a SL expression.

For example: SL: زاد الطين بلة

TL: It increased the clay moistness (Calque)

TL: Things have gone from bad to worse. (Idiomatic expression)

4-2- 3- Cultural Borrowing

According to Hassan (2014), cultural borrowing means to adopt a SL expression literally from the ST into the TT; the borrowed word can be unchanged in form, or it may undergo degrees of transliteration. For example: Fatwa (فتوى); Zakat (زكاة);

El-Fatiha (الفاتحة)..., etc. According to Baker (1992), the use of a loan word often requires explanation, which is an effective strategy that can be applied by professional translators to solve the problem of non-equivalence mainly at word level. For example:

ST: For maximum effect, cover the hair with a plastic *cap* or towel

TT: للحصول على فعالية يغطي الشعر بواسطة 'كاب' أي قبعة بلاستيكية أو بواسطة منشفة

Cultural borrowing may differ from calque and exoticism when it adapts the ST expression minimally into the TL.

4-2- 4- Communicative Translation

According to Dickins et al (2002), a communicative translation is used in many culturally conventional formulae that do not really need a literal meaning. It is created when the ST employs a standard SL expression for a given situation, and the TT utilizes a standard TL expression for an equivalent target culture situation. For instance, the Standard English equivalent of 'شرطة مكافحة الشغب' is 'riot police', (rather than 'anti-riot police', or 'riot combat police'). Besides, communicative translation can be seen in religious formulae as in the translation of the expression 'إن شاء الله' that depends on its meaning in the situation. It can mean 'I am not sure' or 'I hope' or 'I promise'. (See Hassan, 2014)

4-2- 5- Cultural Transplantation

As Hassan (2014) mentioned, cultural transplantation can be considered as the highest degree of cultural transposition. It involves the extensive deletion of source culture details stated in the ST and their replacement with target-culture details in the TT. For instance, the translation of the expression taken from the Arabian Nights associated with the desert of Arabia and its language: "شيبك لبيك" is usually translated as "*your wishes my command*". This translation erases totally the Arabic culture details and simply replaces them with English ones. The following examples can better illustrate this fact: Romeo and Juliet (قيس وليلى); touch wood (خمسة وخميسة); Cassandra (زرقاء اليمامة); penny (فلس/درهم),...etc.

The following figure illustrates the types of cultural transposition:

SL bias		TL bias	
Unidiomatic/strangeness	*	*	Idiomatic/familiarity
Exoticism & calque	Cultural borrowing	Communicative translation	Cultural Transplantation

Figure (1), The Placement of Cultural Transposition Types

(Adapted from Hassan, 2014)

The above table shows the categories of cultural transposition and the position of each in accordance with SL and TL. If the translator uses exoticism and calque strategies, s/he will be biased to SL. This results in a strange translation output; while if s/he employs cultural transplantation, the translator will be biased to TL wherein the translation may seem familiar to the reader. Nevertheless, cultural borrowing and communicative translation strategies fall into the two extremes and show more naturalized outcomes.

4-3- Culture-based decision

The translator must be alert to how to handle the source language message in his desire to be faithful to the target language and culture. According to Bandia (1993), the translator should also endeavor to maintain the socio-cultural content of the SL by ensuring that no "negative stereotyping" occurs in the translation due to ignorance of the source culture. His task become even more complicated when the translation is between two languages of divergent socio-cultural backgrounds mainly between the languages of the "colonizer" and the "colonized." Therefore, any contact between the two foreign cultures results in a confrontation between two mixed sensibilities that are firmly connected in the innate value systems of their own cultures. These cultural value systems are difficult to grasp as they are deeply rooted into the texture of the native language. However, recent approaches to language study helped in providing tools to examine the process of translating from an orally-based language-culture into a Western language-culture, and to evaluate the effect that such translations may have in the recipient of Western language-culture.

This may well be presented in "idioms" which are very complicated expressions, as their meaning is rather metaphorical than literal. Thus, they are not easy to translate since they are specific to particular culture and society, i.e. culture-bound. The translator, then, has to decide which cultural bound words are appropriate for the intended translated ST. The idiomatic translation falls on the extent between translation and culture to convey the idiomatic meaning of a certain culture. Such idiomatic translation uses "a fixed figurative expression whose meaning cannot be deduced from the denotative meanings of the words that make it up" (Dickins et al, 2002, p. 18). The proper use of translation procedures and methods in translating idiomatic expressions from one language to another in an attempt to transmit an ST culture may reveal a positive ethnocentrism on the part of the translator.

Several examples can be illustrated in this prospect: For instance, the English idiomatic expression: "*it is not my cup of tea*" can be translated into "لا أميل إلى هذا الأمر". Other Arabic idiomatic expressions can be: (اللي فات مات) or in the standard Arabic "عفا الله "عما سلف"; literally can be translated as: "What passed died". Yet, a free translation could be: "*Let bygones be bygones*". Also, the expression: (يوم لك ويوم عليك) can be literally translated as: "A day for you, a day against you"; and a free translation might be: "*You win some, you lose some*". The range from literal to free translations may well exemplify the cultural effect of idiomatic translation. The next example, adapted from Hassan (2014), considers different translations for the following sentence: "مثل هذه الأشياء عليها إقبال كثير الآن"

- Literal: The likes of these things have much demand now.
- Faithful: Things like these are in great demand now.
- Balanced: This kind of thing's in great demand at the moment.
- Idiomatic: *This type is all the rage.*
- Free: *This one's dead trendy.*

One may notice that the outcome of 'literal', 'faithful' and 'balanced' translation methods used in the rendition of the above given example is estimated the same in respecting the form and content of the ST; while both 'idiomatic' and 'free' translation methods produce entirely different outputs that reflect a tendency to TL culture. This 'indeterminacy' in translation may result in a sort of culture-based decision, i.e., the translator can decide to use the target culture (TC) equivalent, as in 'idiomatic' and 'free' translations shown in the example above, to show up his own culture.

The translator, then, is compelled to find out the cultural equivalent of each idiomatic expression so as to render the accurate idiomatic meaning that the ST refers to. The translator, here, cannot be accused of a negative ethnocentrism as long as s/he keeps the intelligibility for TL reader.

5- Ideology and Manipulation in translation of literature

Translation studies' interest in ideology is linked to language concept and distortion, manipulation and 'rewriting' that can also restrain and distort innovation, of the ST and culture in the translation process as Baker (2005) claimed. This interest is explained by Gentzler and Tymoczko (2002) who saw translation as a "partial representation" of the source text, in the sense that the choices made by the translator(s), editor(s), commissioners and other actors must be selective since they form the image,

function and impact of the text in the TC (ibid.). Therefore, ideology and manipulation in literary translation are interrelated. According to Abdulla (1999), manipulation cannot be avoided in literary translation. Literary translations, then, can only be an interpretation of the original; it can never fully replicate it but rather it must be unified with the literary tradition of the TC, that is to say literary translation will carry out various sorts of ideology, and the translator will be obliged to somehow avoid to show points of disagreement with the dominating target culture norms.

Ideology as a concept, however, is defined by Simpson (1993) as the unspoken assumptions, beliefs and system of values which are shared collectively by social groups. Thus, the way translators express themselves and their culture may affect the way they translate. Accordingly Bassnett and Lefevere (1992) stated that "ideology is often enforced by the patrons, the people or institutions that commission or publish translations". Translations, then, risk confronting the target culture with another which must finally be kept out.

In their turn, Hatim & Mason (1997) provided insights about the way ideology shapes discourse and the way discourse practices help to preserve, support or challenge ideologies. They argued that many writers have seen translators' options as lying between opposing dichotomies like "literal" & "free", "formal" & "dynamic" translation and so forth. Newmark (1981, p. 62), for instance, noted that the choice between communicative and semantic is implicitly presented as ideological since it is somewhat determined by social or individual orientations. Furthermore, Venuti (1995) asserted that the translator cannot avoid a fundamental ideological choice. In distinguishing between 'domesticating' and 'foreignizing' translation, he showed how the predominant tendency towards domestication in Anglo-American translating over the last three centuries resulted in normalizing and neutralizing effects. Consequently, translating is an ideological activity due to a particular strategy used in a particular socio-cultural situation which is likely to have ideological implications in which the translator is a part of a social context that s/he acts in.

6- Foreignization and distortion in translating literary discourse

In terms of translation methods, it is claimed that foreignization seems well to restrict the ethnocentric violence of translation as it is a strategic cultural interference in the present state of world dealings. In this sense, Munday (2009) questioned the reason to bother about reading foreign novels if they are translated fluently and sound like an

English novel, for instance; cultures, then, will resemble each other. Therefore, unlike domestication, that permits to take all the necessary procedures and amendments of the ST to achieve a link to TT, foreignization is the attempt to keep the flavor and the essence of the original text, as can be seen in the use of particular lexis, or sticking to the original syntax. By this method, 'distortion' might be reduced in ethnocentric translations.

In the light of Katan's (1999) description, distortion is a way of drawing the reader's attention towards the writer's points of importance allowing him/her to focus on certain aspects while ignoring others; thus, distortion does not offer any objective picture of reality. Katan (1999) suggests that: "distortion can occur through a faithful, literal translation and by making explicit what was originally implicit" (p.138). The latter point seems to overlap with Berman's deforming tendencies, mainly "Rationalization" and "Clarification" tendencies that tend to negatively explain and clarify what is not originally mentioned in the ST, which is the central part of ethnocentric translation.

An example can be provided from the translation of Chinua Achebe's outstanding novel "*Things Fall Apart*" to illustrate foreignization and distortion in translating literary discourse. The novel's Arabic version "أشياء تتداعى" is translated by Sameer Nassar (2002).

Example: ST: "Son of God whose name was Jesu Kristi" (Achebe, 1958, p. 138)

TT: "ابن الرب الذي اسمه جيسو كريشي" (Nassar, 2002, p. 160)

"Jesu Kristi" is translated as "جيسو كريشي" which in fact refers to "Jesus Christ", "المسيح عيسى", whom Christians believe is the only son of God. Though most of Muslims and Arab readers know Issa 'Jesus' and are aware that Christians believe that he is the son of God, the translator transliterates the meaning which is considered strange and 'foreign'. Through this method, he provides foreign concept for the reader who will not understand the original meaning. His strategy in translating this concept creates distortion and deviates the meaning for the reader. It is noticed, however, that the word "Jesu" is written in the novel which is different from "Jesus". This may be explained from the novel's perspective wherein the British colonists use a translator to communicate with the "Igbo" tribe. This translator cannot understand the British and their beliefs which Achebe presents through misunderstanding of the word "Jesus". This mistake may assure the culture gap between the British and Nigerian (colonized and colonizer). (See Alhammad, 2011)

7- The translator's intervention in literary discourse

The extent to which a translator may intervene, by interpreting and manipulating rather than to run a purely linguistic transfer is linked to the framework(s) of beliefs that mostly influence translation. According to Simon & St-Pierre (2000), translators can shift faithfulness depending on the perspective of status defined by their class, race, gender and their general position in dominant networks of influence. Therefore, they are untrusted. In the preface to his "*Grammar of the Persian Language*" (1777), *William Jones* maintained that "It was found dangerous to employ natives as interpreters upon whose fidelity they [the British] could not depend" (Niranjana, 1992, p.16; quoted in Simon & St-Pierre, 2000, p 39). That's why it is important to study the lives of individual translators. The translators' situations of conflict that can be lost in the view of more systematic translation history approaches can often be reflected in the linguistic and cultural instability observed in the translated literary works.

The differences in culture and beliefs between Arabic and European or African nations, for instance, set an obstacle in the translation process because "differences between cultures may cause more severe complications for the translator than to differences in language structure" (Nida, 1964, p.130). Translators must understand the differences between both ST and TT cultures and specify how much information should be provided to the reader, and through which procedure they will use to make the reader feel close to the text. Translators may also intervene by using footnotes to explain and give further information about certain CSIs. An example can be shown again from the translation of Chinua Achebe's novel "*Things Fall Apart*" and its Arabic version "أشياء تتداعى" (Nassar, 2002) to illustrate translator's intervention in translating literary discourse.

Example: "*Okonkwo's fame had grown like a bushfire in the harmattan*". (Achebe, 1958, p.3)

The word "*harmattan*" is a culture-specific item (CSI) related to ecology that is translated as: هارمتان – رياح الحرور . The "*harmattan*" is a dry dusty wind that blows along the northwest coast of Africa. The translator prefers to transliterate the concept "هارمتان" and expose the reader to a new concept though he transliterates the foreign concept first, then provides a cultural equivalent; this procedure is known as a couplet. The word "حرور" reflects the same meaning of "*harmattan*" and it is known by the Arabic reader as it is mentioned in the Holy Qura'an: { وَلَا الظِّلُّ وَلَا الْحَرُورُ } (فاطر 21), "*Nor are the (chilly) shade and the (genial) heat of the sun*" (Ali,1934- Fatir, The Angels 21). "رياح الحرور" is known

in Africa and some countries call it "رياح السموم". The translator seems to introduce a new concept for his reader by using the foreign term. "*Harmattan*" has an equivalent in Arabic "رياح الحرور" that conveys the same meaning of the concept rather than transliterating it. This may increase distortion in meaning as long as the foreign concept has an equivalent in the target language. (See Alhammad, 2011)

8- The effects of ethnocentric translation on translator's (in)visibility and faithfulness

The cultural gap between the source text (ST) and the target text (TT) readers can create a basic distinction between the effects of the ST and those of the TT. This cultural distance can easily be seen in literary translations of literary works due to their enrichment with culture-specific items (CSIs), specific values, aesthetic, and expressive features which are more difficult to translate than any other kind of texts (See Bassnett, 2002). Thus, any kind of translation, namely ethnocentric translation, will inevitably affect the translator's degree of faithfulness and visibility.

In his book "*La traduction et la lettre ou l'auberge du lointain*" (1985), Berman criticized most translations that tend to erase the other's specific features mainly Western translations. He linked literary translation with ethnocentrism and otherness. According to him, the ultimate objective of ethnocentric translation is to capture meaning from the foreign text and adapt it to the target language norms and its stylistic and cultural features so as to make the translated texts seem to be as a local input. According to Munday (2001), for Berman, it is an ethical duty to resist the violence of ethnocentrism that results in the effacement of cultural differences in conventions and values of the translating culture in target texts. He stated that "good translation is demystifying: it manifests in its own language the foreignness of the foreign text" (Berman, 1984, p. 89). Berman describes that this translational orientation seeks to pull meaning from its original body and tends to negate differences between languages. He advocated literal translation that would respect the original text.

Similarly, Venuti (1991) insisted that the effacement of several placements and effects of translation is a result of the fluency that seeks to mask the linguistic and cultural differences of the foreign text in the name of "fidelity" which is usually at the expense of the translator's visibility. As a result, fluency contributes in making a transparent discourse that leading to a cultural marginality in relation to a cultural other and cover up its own textual and social values. In other words, some translators consider that successful

translation is based on two correlated principles: First, the reader shouldn't feel that the text is translated, i.e., s/he should feel that s/he is reading a text of his own language and according to his local culture. Second, the translator should seek to allude the reader that the author can only write this way if s/he ever could write in TL; and the translated language should be fluent and clear in such a way that it considers the genius of language at the level of lexis, grammar and culture. This entails the attempts of translators to dissolve the "foreigner" by integrating him in their cultures. These two principles are clearly stated by Berman (1985) as he argued that:

"Ces deux axiomes sont corrélatifs: on doit traduire l'œuvre étrangère de façon que l'on ne «sente» pas la traduction, on doit la traduire de façon à donner l'impression que c'est ce que l'auteur aurait écrit s'il avait écrit dans la langue traduisant." (ibid; p. 35)

"These two axioms are correlative: one must translate the foreign work in a way that one does not "feel" the translation, one must translate it in order to give the impression that this is what the author would write if he wrote in the translated language." (My translation)

Those two principles cannot be realized unless the translator intervenes and strives to erase all traces of TL and mask them by unifying ST style in accordance with TL specificity. Therefore, ethnocentric translation can be detected due to translator's invisibility that would unavoidably reflect unfaithful translation. And a translator remains unfaithful.

Conclusion

The ultimate goal of the translator should not be a text but a certain content which the text is to communicate to the reader. The translator, then, has to take into account the reader for whom the translation is written. Thus, most of the procedures that are applicable in translating cultural references, for instance, notably the transfer of CSIs from the ST to the TT is of great importance, in order to produce a communicative text that clearly represents the differences between the two cultures instead of hiding them. Lastly, the backwarded discussed details can provide a basic foreground and feasible criterion to investigate ethnocentric translation in practice mainly in literary translations from English into Arabic and vice versa and pave the way for analyzing the data in question.

Chapter III

*Analysis of Ethnocentric Translation in the Treatment of
Cultural References in the Translation of Kanafani's
"Men in the Sun"*

1- Introduction

"The more specific a language becomes the more it becomes embedded in cultural features, and therefore creates translation problems"

(Newmark, 1998, p. 11)

Arabic literature was perceived as a documentary record of the social conditions without any real literary value mainly with the European colonialism of the Arab region in the early 18th and 19th centuries. In the modern era, however, interests in translation from Arabic began to emerge and many think that the motive for this interest and translation was Orientalist interest rather than literary appreciation. Thus, in this chapter, Kanafani's translated novella "Men in the Sun" is selected to be investigated through the treatment of cultural references in the translation of the corpus through their classification according to Vlahov and Florin (1986) model by discussing and analyzing the strategies and techniques adopted by the translator.

2- Corpus

As far as ethnocentrism concerns, both the writer and the translator are chosen to meet the aims of the study. They are both of different cultures, ideologies and rather different worldviews. In this sense, an ethnocentric translation is assumed.

2-1- The author's short biography

Ghassan Kanafani was a Palestinian novelist, fiction writer, journalist, teacher, Palestinian activist and a spokesman for the Popular Front for the Liberation of Palestine. Ghassan Fayez Kanafani was born on April 09th, 1936 in Acre in Palestine (then under the British mandate). His father was a lawyer, and sent Ghassan to a French missionary school in Jaffa. During the 1948 Arab-Israeli War, Kanafani and his family fled to Lebanon, but soon moved on to Damascus, Syria, to live there as Palestinian refugees. After studying Arabic literature at the University of Damascus, Kanafani became a teacher at the Palestinian refugee camps in Syria. There, he began writing short stories, influenced by his contact with young children and their experiences as stateless citizens. In 1960, he moved to Beirut, Lebanon, where he became the editor of several newspapers, all with an Arab nationalist affiliation. In Beirut, he published the novel *Men in the Sun* (1962). He published extensively on literature and politics, focusing on the Palestinian liberation movement and the refugee experience, as well as engaging in scholarly literary criticism publishing 18 books and hundreds of articles. All his works were collected and published in several volumes and his literary works

translated to more than 20 languages. He died at the age of 36, assassinated by car bomb in Beirut, Lebanon on July 08th, 1972. (See Kanafani, 1963/2013)

2-2- Synopsis of the novella

In "*Rijal fi echams*", Ghassan Kanafani describes the political, social and human realities which characterize the lives of the Palestinian people at a critical period in their history. The novella details the hardship and struggle of three Palestinian men; Abu Qais, Assad and Marwan, all were seeking a better life. Their individual struggles represent the harsh realities of the lives of many Palestinian people forced into exile. As a refugee himself, Kanafani was able to demonstrate to us the pain and suffering of the three protagonists whose journey to freedom became their journey to death.

The novella consists of six chapters: the first three introduce each protagonist and explain why they have chosen this path to Kuwait; the final three present their quest for what they imagined would be stability and happiness. Abu Qais is firstly introduced as the father of a young boy Qais and a baby girl Hosna who died. Abu Qais recalls his past, his friendship with Mr Selim, the birth of Hosna and the loss of his olive trees, his main source of income. He realized that he had done nothing but waiting; so he decided to change his family's lives for the better, by making his way to Kuwait. The second protagonist is Assad, a smart young man. He tells his story to a character only referred to as "the fat man", who smuggles people from Basra to Kuwait. This is Assad's second attempt to travel to Kuwait; he failed the first time because the fat man took advantage of his ignorance to trick him. And finally there is Marwan, the youngest, who felt he needed to abandon school to provide help to his family's future. Even though Marwan had to grow up quickly, he still possesses a child-like mentality. After trying to face "the fat man" and failing, Marwan meets Abul Khaizuran, who becomes the only hope for the three men; he can drive them in a water lorry owned by a well-known businessman in Kuwait. But, tragically, this last hope turns out to be fatally misplaced. Unfortunately, the three Palestinians suffocated and died due to the lack of oxygen and intense heat inside the water tank. With regret, Abul Khaizuran disposed the bodies and contemplated the last lines of the novella: "why didn't they knock on the sides of the tank?"

2-3- Description of the original book and its translation

Ghassan Kanafani's "*Rijal fi echams*" reveals an equal commitment to the Palestinian Cause. It is the basis of the film "*Al Makhduun*" (1972), "The Deceived". The

novella is first published in 1962 in Lebanon. It comprised six chapters and a total of 93 pages. The cover of the novel contained the name of the author and the publishing house on one side, and on the other side a synopsis of the book, along with a small picture of Ghassan Kanafani holding his head in a state of thinking by one hand and writing by another.

The full title of the translated English version is "*Men in the Sun and Other Palestinian Stories*". It was translated by the American translator and writer Hilary Kilpatrick. The novella was first published in 1978, in which 15 editions published between 1978 and 1999 in English. It comprised a total of 117 pages. "Men in the Sun" (1963) extends in 53 pages from page 21 to 74 in its last edition (1999); whilst the other collected Kanafani's stories arranged as: "The land of sad Oranges" (1958), "If you were a Horse..." (1961), "Letter from Gaza" (1956), and an extract from "Umm Saad" (1969). (See Kilpatrick, 1999). The cover of the novel contained the name of the author and the title of the novella in one side, and a synopsis of the book together with a small picture of Ghassan Kanafani are added on the other side.

3- Methodology

This study is concerned with the translation of Ghassan Kanafani's "*Rijal fi echams*" into English that is "*Men in the Sun*". To elicit data, then, it is necessary to explore the cultural references in both source and target texts. Thus, an examination of the CSIs is held according to the five categories of Vlahov and Florin (1986) model discussing Newmark (1988) strategies as well as Berman's deforming tendencies. Accordingly, examples of ethnocentric translations are argued, analyzed and discussed when existed via the cultural references extracted from the English translated version of the novel by comparing the target text with the source Arabic text.

4- Data analysis and discussion

In order to study the translation of cultural references in Kanafani's "*Men in the Sun*", Vlahov and Florin categories of culture-specific-items, strategies, techniques as well as Berman's deforming tendencies used in the translation will be analyzed.

4-1- Geographical references

4-1-1 Flora and fauna

Pattern 1

- **ST:** "ضحك الطفل وأجاب هامسا: تيس!" (Kanafani, G. 1963. P. 9)
- **TT:** "The child laughed and replied in a whisper: **Idiot!**" (Kilpatrick, H. 1999. P. 22)

Discussion:

The fauna represented in this example by the animal's name in Arabic "تيس" is rendered as "idiot" in English translation. By this translation, the translator tends to use the hermeneutical approach by interpreting the animal's use in Arabic discourse to mean something foolish, which is certainly true in ST culture. Yet, this is deemed to be an ethnocentric translation that lacks faithfulness to ST and deforms the literary discourse by manipulating the represented fauna reference that is turned as an abstract connotation (تيس → idiot). Therefore, a suggested translation might be (**He-goat**) instead, as an application for the foreignized method to approach the Arabic culture and let the English reader conclude the meaning of this message. Thus, a reduction to ethnocentric translation is achieved.

Pattern 2

- **ST:** "وففك الله يا مروان يا سبع!" (Kanafani, G. 1963. P. 47)
- **TT:** "*May God send you success, Marwan, you **brave** boy!*" (Kilpatrick, H. 1999. P. 44)

Discussion:

The word "سبع" is translated as "brave". Again the hermeneutical approach is exercised to convey the meaning of this fauna reference. By such translation Kilpatrick tends to clarify the meaning of the word so that she renders the implicit into explicit which is the core idea of another Berman's deforming tendency that is "clarification". In fact, the translation sounds acceptable but it is not faithful to the ST. Therefore, linguistically speaking, the translator could deconstruct the ST to understand the use of "سبع" which is rather metaphorical that means an exaggerated similarity (التشبيهه البالغ); consequently the sentence can mean "Marwan is like a lion in his brave and courage", i.e., he is a **lion-hearted** which is synonymous to "brave". Furthermore, the expression "وففك الله" is rendered as "May God send you success" which sounds inadequate in English language unlike "Good luck" or "Best of luck" expressions that seem to be more common in use which reflect a recognized translation. So, a suggested translation might be: "**All the best of luck, Marwan, you a lion-hearted boy.**"

4-1-2 Geographical formations

Pattern 3

- **ST** "لا تجعل من القضية مأساة. هذه ليست أول مرة... هل تعرف ما الذي سيحدث؟ ستنزولون إلى الخزان قبل نقطة ST الحدود في صفوان بخمسين مترا، سأقف على الحدود أقل من خمس دقائق، بعد الحدود بخمسين مترا ستصعدون إلى فوق." (Kanafani, G. 1963. P. 54)
- **TT**: "Don't make a mountain out of a molehill. This isn't the first time. Do you know what will happen? You'll get into the tank five minutes from the frontier and fifty meters beyond it you'll climb out" (Kilpatrick, H. 1999. P. 49)

Discussion:

The translator tends to domesticate the literary discourse and makes a culture-based decision by using an idiomatic expression which surprisingly might be the cultural equivalent of the Arabic idiomatic expression "لا تجعل من الحبة قبة" that may convey the same meaning of the ST expression which simply means "don't exaggerate". But, such cultural replacement can be considered as an ethnocentric translation since it shows the translator's own culture. It reflects, however, a positive side of ethnocentrism since it communicates both foreign and domestic Arabic as well as English spoken societies' cultures. Nevertheless, an important detail represented in the geographical reference "في صفوان" "بخمسين مترا" is totally omitted, the fact which reduces the translator's faithfulness to the ST.

4-2- Ethnographic references

4-2-1 Food and drink

Pattern 4

- **ST**: "أسمعت ما يقول زوجك؟ غير مأمونة العواقب. كأن الحياة شربة لبن." (Kanafani, G. 1963. P. 19)
- **TT**: "Have you heard what your husband says? Who knows what the outcome will be! As though life were like eating yogurt." (Kilpatrick, H. 1999. P. 26)

Discussion:

The expression "شربة لبن" is translated as "eating yogurt", in other words, a drink reference is translated into a food reference. In this sense, the translator is manipulating the ST so as to adapt it to TT culture. Though it might be considered that a modulation is applied in this case since both ST and TT can differ in perspective, yet it is clearly observed that the translator preferred to use her own culture while a simple translation could be either "life is like drinking milk" or even if modulated it could be "life is like drinking water" to achieve the intended meaning which conveys how one may think that life is as easy as water.

Pattern 5

- **ST:** "إن هذا الهزيز جدير بأن يجعل البيض عجة" (Kanafani, G. 1963. P. 69)
- **TT:** "This shaking was enough to turn eggs into **omelettes**" (Kilpatrick, H. 1999. P. 59)

Discussion:

Kilpatrick has succeeded in rendering food reference in the above sentence by means of Baker's (1992) strategies in translating equivalent at word level mainly one-to-one equivalent. She used calque translation by which TL syntax is respected; thus, faithfulness to the ST is achieved.

4-2-2 Pots and names of tools

Pattern 6

- **ST:** "بوسعكم أن تأخذوا معكم مطارة، ولكن لا تستعملوها حين تحسون أن السيارة واقفة." (Kanafani, G. 1963. P. 67)
- **TT:** "You can take a **water bottle** with you, but don't use it when you feel the lorry's standing still." (Kilpatrick, H. 1999. P. 57)

Discussion:

By translating the Cultural Bound Term (CBT) "مطارة" into "water bottle", the translator used a descriptive equivalent wherein the meaning of SL word is explained in several words. Such explanation may hide the cultural dimension of the literary discourse by reducing the cultural effect of CSI as well as the foreignness of the ST. Therefore, Newmark's strategy could be applied that is "naturalization" by which the word (**Matrass**) can be used notably that it conforms to the normal pronunciation and morphology of the ST word.

To recapitulate the above discussion, the following table may illustrate the techniques applied along with the back translation which is provided to measure the exactness of the translation.

Patt-ern	ST	P.	TT	P.	Technique/ Deforming tendency	BT	Suggested Translation
1	تيس	9	Idiot	22	Clarification	أبله	He-goat
2	سبع	47	Brave	44	Clarification	شجاع	Lion-hearted
3	لا تجعل من القضية مأساة	54	Don't make a mountain out of a molehill	49	Domestication	لا تجعل من التلة جبلا	Don't make the case a tragedy
4	كأن الحياة شربة لبن	19	As though life were like eating yogurt	26	Modulation & Manipulation	كما لو كانت الحياة مثل تناول الزبادي	As though life is like drinking milk
6	مطارة	67	A water bottle	57	Descriptive equivalent	قارورة ماء	Matrass

Table (3), Treatment of Geographical & Ethnographical References in the Novella's Translation

The above table reveals a treatment of both geographical and ethnographical references in the novella's translation as observed in patterns 1, 2, 3, 4 and 6 successively. Pattern 5 is not mentioned since the translator has succeeded in rendering the meaning of CSI. Yet, in the two first patterns a clarification deforming tendency is applied by the translator in which demonstrates a lack of literality to the ST. Whilst, the last three patterns domestication, manipulation and a descriptive equivalent strategies are employed wherein a clear tendency to the TC is noticed the fact which results in the distortion of meaning and the translator is accused, then, of ethnocentric translation.

4-3- Ethnic references

4-3-1 Names of people and nicknames

Pattern 7

- **ST:** "يا رحمة الله عليك، يا أستاذ سليم، يا رحمة الله عليك." (Kanafani, G. 1963. P. 14)
- **TT:** "The mercy of God be upon you, Ustaz Selim, the mercy of God be upon you." (Kilpatrick, H. 1999. P. 23)

Discussion:

The translator attempts to foreignize the discourse by using transference procedure to translate the word "أستاذ" which refers to (teacher) and transliterated as "Ustaz". This translation seems to be inadequate since the SL word has its formal equivalence that is (Mr. or Sir). Besides, the expression "the mercy of God be upon you" tends to be a cultural transposition mainly exotic source culture that indicates cultural strangeness of TT that is unusual for native speakers of English. Thus, a suggested translation could be "**Rest in peace Mr. Salim**" (Also suggested by Al-Badawi, 2017).

Pattern 8

- **ST:** "وصاح بملئ رنتيه: أبو العبد ... يلعن أبوك... يلعن أصلك..." (Kanafani, G. 1963. P. 28)
- **TT:** " and he cried with all his strength: Abul-Abd, damn your father, **damn your forefathers.**" (Kilpatrick, H. 1999. P. 32)

Discussion:

A back translation of the ST expression "يلعن أصلك" can be (damn your origin). It is translated, however, into "damn your forefathers" which seemed to be odd to native speakers since such an insult is tied to genealogy. For Arabs, this has different cultural charge of that in English spoken communities. Thus, another translation could be "**damn you**" which might have the same cultural load and serve "the pragmatic function of causing offence" as Al-Badawi (2017) suggested.

Pattern 9

- **ST:** "ما رأي العم أبو قيس؟" (Kanafani, G. 1963. P. 49)
- **TT:** "What does Abu Quis think?" (Kilpatrick, H. 1999. P. 45)

Pattern 10

- **ST:** "الأخ أسعد يحكي الحق." (Kanafani, G. 1963. P. 50)
- **TT:** "Assad's quite right." (Kilpatrick, H. 1999. P. 46)

Discussion:

In both patterns (9) and (10), the translator has omitted significant cultural terms of address related to kinship, which are respectively (العم) and (الأخ). Such an omission leads to "the effacement of the superimposition of languages" which is one of Berman's deforming tendencies used in ethnocentric translations that involves erasing traces of language forms that co-exist in the ST which is the case here. Words like (**uncle**) and (**brother**) should be added to reflect the Arabic culture in addressing people. The

translator can even intervene by making a footnote to show such a cultural specificity. In these two extracts, Kilpatrick seems to be unfaithful to the STs.

Pattern 11

- **ST:** "أرجوك، أرجوك، لا تبدأ بالنواح. كلكم تأتون إلى هنا ثم تبدؤون بالنواح كالأرامل" (Kanafani, G. 1963. P. 36)
- **TT:** "I beg you, I beg you. Don't start wailing, you all come here then start wailing like widows." (Kilpatrick, H. 1999. P. 34)

Discussion:

The repeated word "أرجوك" is translated literally as "I beg you". This translation appeared to be exaggerated and a bit deviated the original meaning since its back translation is "أتوسل إليك"; whereas the SL word can be simply rendered as (**Please, please ...**). Moreover, the expression "النواح كالأرامل" is translated literally as "wailing like widows"; the fact which hides the culture specificity since this expression has cultural charge that seems to be absent in TT. This leads to "quantitative impoverishment" which is another deforming tendency of Berman's that practised in ethnocentric translations that involves the loss of lexical variation and loss in vocabulary density as well as reduction of words uniqueness, which is the case in this example.

Pattern 12

- **ST:** "اسمع يا أبو الخيزران... أنا رجل درويش ولا افهم بكل هذه التعقيدات..." (Kanafani, G. 1963. P. 55)
- **TT:** "Listen, Abul Khaizuran, I'm a **simple man** and I don't understand all these complications." (Kilpatrick, H. 1999. P. 49)

Discussion:

The translator has reduced the density of ST word "درويش" when she rendered it as "simple man". This loss in vocabulary density inevitably refers to Berman's deforming tendency of "quantitative impoverishment" wherein the translation is assumed to reduce the words uniqueness. Thus, a foreignization strategy could be applied by rendering "رجل درويش" as (a **dervish man**).

Pattern 13

- **ST:** "يا سلام يا أبو الخيزرانة... يا سلام يا ملعون..." (Kanafani, G. 1963. P. 85)
- **TT:** "**Good heavens**, Abul Khaizurana! **Good heavens**, you **devil**." (Kilpatrick, H. 1999. P. 69)

Discussion:

A back translation of "Good heavens" can be "يا إلهي" in Arabic, which is not the same as "Oh! My God", or the ST word "يا سلام". The translator has assumed new relations between the two parts: "Oh! My God" and "Good heavens" to come up with such a translation which is a conscious manipulation that perceives a distorted output wherein ST and TT don't seem to have the same meaning. Hence, a possible translation of "يا سلام" might be (**well done**) as the ST message reveals a rather ironical style to convey a mockery situation. Furthermore, the word "ملعون" is rendered as "devil"; whilst, the same word is translated differently, though they have the same meaning, as "damn" (in pattern 8) which might show a sort of indeterminacy in translation. A suggested translation, then, could be (**Well done, Abul Khaizurana! Well done... you damned**).

As for the techniques applied in the treatment of ethnic references, they are listed in the following table:

Patt-ern	ST	P.	TT	P.	Technique/ Deforming tendency	BT	Suggested Translation
7	أستاذ سليم	14	Ustaz Selim	23	Transliteration	/	Mr. Salim
8	يلعن أصلك	28	Damn your forefathers	32	Foreignization	اللعة على أجدادك	Damn you
9	ما رأي العم أبو قيس؟	49	What does Abu Quis think?	45	Omission	/	What does uncle Abu Quis think?
10	الأخ أسعد يحكي الحق	50	Assad's quite right	46	Omission	/	Brother Assad's quite right
11	أرجوك، أرجوك، لا تبدأ بالنواح. كلكم تأتون إلى هنا ثم تبدأون بالنواح كالأرامل	36	I beg you, I beg you. Don't start wailing, you all come here then start wailing like widows	34	Quantitative impoverishment	أتوسل إليك، لا أتوسل إليك، لا تبدأ بالنواح. كلكم تأتون إلى هنا ثم تبدأون بالنواح كالأرامل	Please, Please. Don't start wailing, you all come here then start wailing like widows. (a footnote could be added to explain the cultural meaning of "widows")
12	أنا رجل درويش	55	I'm a simple man	49	Quantitative impoverishment	أنا رجل بسيط	I'm a dervish man

13	يا سلام يا أبو الخيزرانة... يا سلام يا ملعون	85	Good heavens, Abul Khaizurana! Good heavens, you devil	69	Manipulation And Indeterminacy	يا إلهي يا أبو الخيزرانة... يا إلهي يا شيطان	Well done, Abul Khaizurana! Well done... you damned
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Table (4), Treatment of Ethnic References in the Novella's Translation

The above table reveals a treatment of the ethnic references that include names of people and nicknames as exposed successively in patterns 7 to 13. It is noticed, however, that the use of foreignization strategy and transliteration in the two first patterns as well as the omission applied in patterns 9 and 10 are not appropriate since they show an obvious lack of the ST culture. Whereas, the use of quantitative impoverishment tendency and manipulation strategy in the last patterns prove a clear trend in favors of the translator's culture.

4-4- Culture references

4-4-1 Rituals and religion

Pattern 14

- **ST:** "من الذي قال له إنه يريد أن يتزوج ندى؟ لمجرد أن أباه قرأ معه الفاتحة حين ولد هو وولدت هي في يوم واحد؟" (Kanafani, G. 1963. P. 29)
- **TT:** "Who told him that he wanted to marry Nada? Just because his father had recited the **Fatiha** with his uncle when he and Nada were born on the same day." (Kilpatrick, H. 1999. P. 33)

Discussion:

The translator has succeeded in translating the cultural meaning by transliterating the word "the Fatiha" as well as adding a footnote to explain it as follows: "*The first sura of the Quran, customarily recited at the conclusion of an agreement or contract*" (Kilpatrick, 1999, p. 33). Still, the translator hasn't added another essential functional meaning of "Al-Fatiha" as Al-Badawi (2017) argued that it is "commonly perceived as conventionalized engagement" (p. 28); this fact is lacked in the footnote which might cause misunderstanding to native speakers of English if not clarified.

Pattern 15

- **ST:** "بارك الله فيك ولكنني تعب قليلا... هذا كل ما في الأمر... هل سيتأخر إعداد الرحلة؟"
(Kanafani, G. 1963. P. 33) "كلا، الحمد لله أنكم كثر... خلال يومين ستجد نفسك على الطريق."
- **TT:** "**You are very kind.** But I'm just a little tired, that's all there is to it. Will the preparations take long?"
"No, **thanks heavens** there are many of you. You'll find yourself on the road."
(Kilpatrick, H. 1999. P. 35)

Discussion:

The translator's own culture, primarily religious culture is clearly embedded in her translation of the Islamic word references as "الحمد لله" rendered into "thanks heavens" which is typically Christian; and "بارك الله فيك" is rendered as "you are very kind". Though in several previous words which have the same reference in Arabic are translated literally by Kilpatrick like: "وففك الله" (in pattern 2) and "رحمة الله عليك" (in pattern 7); yet, it is not the case in this example. Such a translation is accused of being ethnocentric by which the literary discourse is manipulated and partially conveyed in an attempt to show the translator's culture superiority that may fit the TT's readers. Thus, a suggested translation could be: "**May God bless you; I'm just a bit tired** that's all there is to it. Will the preparations **of the journey** take long?" "No, **thanks God** there are many of you..."

4-4-2 Cultural expressions

Pattern 16

- **ST:** "وفي المطلاع على حدود الكويت سنكرر المسرحية لخمس دقائق أخرى، ثم هوب!"
(Kanafani, G. 1963. P. 55) "ستجدون أنفسكم في الكويت."
- **TT:** "We'll repeat the performance for another five minutes at Mutlaa on the Kuwait border, and then **suddenly** you'll find yourselves in Kuwait!"
(Kilpatrick, H. 1999. P. 49)

Discussion:

The word "suddenly" is put as a translation for the exclamatory expression "هوب!" in an attempt to transfer the meaning, but the translator over-translate the word and the rhythm of the sentence is unshaped, which leads undoubtedly to "expansion" deforming tendency that reduces the clarity of the author's voice. A suggested translation might be, then, "**Hop!**" to keep the same rhythm and effect of the ST.

Pattern 17

- **ST:** "ليكسر الفخار بعضه. أنا لست أريد الآن إلا مزيدا من النقود، مزيدا من النقود"

(Kanafani, G. 1963. P. 77)

- **TT:** "Let the dead bury their dead. I only want more money now, more money."

(Kilpatrick, H. 1999. P. 64)

Discussion:

The idiomatic expression "ليكسر الفخار بعضه" is typically informal Arabic expression that needs a translation that copes with such an informality. Contrariwise, "Let the dead bury their dead" is typically formal English and even a biblical one. According to Word Reference Forum, it means that you should take care of the urgent problems, and forget about the other stuff; in the biblical reference is located as: "But Jesus told him: Follow me, and *let the dead bury their own dead.*" (NIV) (Matthew 8, p. 22). Such translation is undoubtedly ethnocentric translation since the translator is highlighting her own culture when she opts for a religious reference to manipulate the ST and its meaning; whereas, the back translation of TT could be "دع الموتى يدفنون موتاهم". Accordingly, a suggested translation might be (**I don't give/care a toss**) which is very informal British English that means "to not be worried at all by something" which is typically the target meaning of the ST.

The table below illustrates briefly the culture references patterns argued above:

Patt-ern	ST	P.	TT	P.	Technique/ Deforming tendency	BT	Suggested Translation
14	أباه قرأ معه الفاتحة...	29	His father recited the Fatiha with his...	33	Transliteration	/	Al-Fatiha: "commonly perceived as conventionalized engagement" (added in the footnote)
15	- بارك الله فيك ولكنني تعب قليلا... هذا كل ما في الأمر... هل سيتأخر إعداد الرحلة؟	33	-You are very kind. But I'm just a little tired, that's all there is to it. Will the preparations	35	Manipulation omission	- أنت لطيف جدا. ولكن أنا متعب قليلا، وهذا كل ما هو عليه. هل تستغرق التحضيرات وقتا طويلا؟	- May God bless you. I'm just a bit tired that's all there is to it. Will the preparations of the journey take long?"

	- كلا، الحمد لله أنكم كثر...		take long? - No, thanks heavens there are many of you...		manipulation	- لا، شكرا للسماء أن هناك الكثير منكم ...	- No, thanks God there are many of you...
16	ثم هوب ستجدون أنفسكم في الكويت	55	and then suddenly you'll find yourselves in Kuwait!	49	Expansion	فجأة	Hop!
17	ليكسر الفخار بعضه	77	Let the dead bury their dead	64	Manipulation	دع الموتى يدفنون موتاهم	I don't care a toss

Table (5), Treatment of Culture References in the Novella's Translation

The table above displays a treatment of the culture references according to Vlahov and Florin (1986) model and Newmark's strategies where rituals, religious and cultural expressions are exposed consecutively in patterns from 14 to 17. It is observed, then, that the excessive use of manipulation strategy mainly in religious and idiomatic expressions results in deviation and distortion in meaning that inevitably lead to ethnocentric translations.

4-5- Socio-political references

4-5-1 Offices and representatives

Pattern 18

- **ST:** " (Kanafani, G. 1963. P. 13)
في تلك الليلة شاهد الأستاذ سليم جالسا في ديوانية المختار يقرقر بنرجيلته. "
- **TT:** "That night he saw Ustaz Selim sitting in the **headman's reception room**, smoking his gurgling water pipe." (Kilpatrick, H. 1999. P. 22)

Discussion

A descriptive translation is adopted in translating CSIs where the word "ديوانية" is translated as "reception room" whilst there are other equivalents that render the same meaning as (office) or (Divan). The latter word seems more adequate and a naturalized one. Moreover, the cultural reference word "المختار" is rendered as "the headman" in

English, which can basically refer to a boss or a leader in its broader sense. This meaning doesn't really reflect the cultural dimensions of the word "المختار" that symbolizes a man who is commonly chosen by certain people in certain places of the Arab world to manage their affairs. Thus, the word ought to be transliterated as (**El-Moukhtar**) to keep its culture specific meaning.

4-5-1 Ranks and military realia

Pattern 19

- **ST:** "كان أبو الخيزران سائقا بارعا. فقد خدم في الجيش البريطاني في فلسطين قبل 1948م أكثر من خمس سنين، وحين ترك الجيش وانضم إلى فرق المجاهدين كان معروفا بأنه أحسن سائق للسيارات الكبيرة يمكن أن يعثر عليه، ولذلك استدعاه مجاهدو الطيرة ليقود مصفحة عتيقة كان رجال القرية قد استولوا عليها إثر هجوم يهودي..." (Kanafani, G. 1963. P. 51)
- **TT:** "Abul Khaizuran was an excellent driver. He had served the British army for more than five years before 1948. When he left the army and joined **the Freedom Fighters**, he had the reputation of being the best lorry driver one could find. That was why the **commandos** in Al-Tira invited him to drive an old armored car that **the village** had captured after a Jewish attack." (Kilpatrick, H. 1999. P. 47)

Discussion

The above passage is manipulated to serve the translator's ideology towards a socio-political issue that presented in an ideological ethnocentric translation. This fact is clearly shown through the omission of a significant socio-political reference that is "Palestine" which may provoke the sensibilities that may exist between Western world and Arab societies, chiefly target readers. Yet, the expression "هجوم يهودي" is translated faithfully as "a Jewish attack" and kept at the end of the passage. What's more, the word "رجال" is also omitted (رجال القرية → village) that could be translated as (**men** of the village) to indicate the social as well as the cultural feature that the expression may have. Likewise, it is observed that the military realia represented in the two ST expressions: "فرق المجاهدين" and "مجاهدو الطيرة" are manipulated in an attempt to be comprehensive to TT readers; as a result, the translator domesticates the dominating target culture norms that may well create a distortion in ST meaning: "فرق المجاهدين" is rendered as "Freedom Fighters" that is different from the basic sense of ST expression, which convey a cultural and even a religious impact that reflects the language specificity. So, a foreignized method is suggested to translate it as (**troops of Mudjahids**); similarly, "مجاهدو الطيرة" is rendered as "commandos" which seems to be odd translation, though it is domesticated, since it doesn't

reflect the same military ranks and more importantly it doesn't reflect the same cultural effect. Thus, it could be transliterated as (**Mudjahids** of Al-Tira) to keep the faithfulness to the source message.

The table bellow demonstrates in brief the earlier argued socio-political references:

Patt-ern	ST	P.	TT	P.	Technique/ Deforming tendency	BT	Suggested Translation
18	ديوانية المختار	13	The headman's reception room	22	Domestication Descriptive translation	رئيس غرفة الاستقبال	El-Moukhtar divan
19	- فقد خدم في الجيش البريطاني في فلسطين قبل 1948 أكثر من... - وحين ترك الجيش وانضم إلى فرق المجاهدين كان معروفا بأنه.. - ولذلك استدعاه مجاهدو الطيرة ليقود مصفحة عتيقة كان رجال القرية قد استولوا عليها إثر هجوم يهودي..	51	- He had served the British army for more than five years before 1948. - When he left the army and joined the Freedom Fighters , he had the reputation... - That was why the commandos in Al-Tira invited him to drive an old armored car that the village had captured after Jewish attack	47	omission Manipulation Domestication Omission	مقاتلو الحرية القوات الخاصة القرية	- He had served the British army for more than five years in Palestine before 1948. - When he left the army and joined the troops of Mudjahids , he had the reputation... - That was why the Mudjahids in Al-Tira invited him to drive an old armored car that the men of the village had captured after a Jewish attack.

Table (6), Treatment of Socio-political References in the Novella's Translation

The table above shows a treatment of the socio-political references represented in patterns 18 and 19 where offices and representatives references are detected first, and then references of ranks and military realia are drawn as second. Actually, it is observed that the excessive use of different strategies primarily manipulation and domestication strategies as well as omissions results in ethnocentric translations that unavoidably lead to deviation and distortion in meaning and weaken the faithfulness of the translator which is the major task in translation mainly from Arabic to English language as Goui (2017) stated "*... part of the translator's mission seeking faithfulness in translating into Arabic or into any other language at large.*" (p. 78).

5- Conclusion

The challenging task for a translator is to render the cultural specific concept and produce the same effects on the target reader so as to highlight the cultural and linguistic differences between the two cultures. According to Faiq (2004), the master discourse of literary translation from Arabic into Western languages has been dominated by "established systems of representation, with norms and conventions for the production and consumption of meanings vis-a-vis people, objects and events" (pp. 1-2). Thus, cultural references are very important in dealing with ethnocentric translation in literary works. Though, most cultural words are easy to detect in the target language text since they are associated with a particular language. Kanafani's "Man in the Sun" novella reveals a special artistic level that is rich in cultural references that may create problems for the translator to keep faithfulness in rendering the true message.

Conclusion

Ultimately, this study is an attempt to shed light on the phenomenon of ethnocentrism in translating literary discourse. Therefore, CSIs and cultural references are investigated to account for the impact of ethnocentric translations in hiding cultural features of the original which affects the translator's faithfulness. After analyzing the facts theoretically and practically, the following findings were revealed:

- Ethnocentrism in translation is implicitly embedded in literary discourse; yet, it can be observed via cultural features notably in idiomatic expressions and religious references. In fact, ethnocentricity in religious matters, or what refers to as religious ethnocentric translation, is more explicit and it can be easily noticed in translation particularly when translating from Arabic into English or vice versa unlike other types of ethnocentric translations where ethnocentrism is implicit and needs more analysis to be discovered.
- Ethnocentric translators barely could be faithful to ST when things are related to religious matters; they are rather faithful to their own language and culture instead.
- Ethnocentrism can affect the translator's faithfulness in translating literary discourse chiefly when the translator is biased to his/her target culture. It has also negative effects on the faithfulness of translation when the literary discourse is domesticated and manipulated wherein a distortion in meaning is created.
- Culture is embedded in ethnocentric translation. It is the key element to perceive ethnocentrism in literary discourse translation.
- The translator cannot be faithful to the ST notably when manipulating literary discourse in translation. This manipulation could be provoked by the translator's ideology which can be reflected in his/her translation process. Thus, the translator's ideology can enhance manipulation in translation in which an ethnocentric translation may appear in literary discourse. Such a kind of translation, in fact, can hinder the facts stated in the original text and replace them with different ones related to the translator's own culture or social patterns, in an attempt to lessen differences between both cultures (TC) and (SC).
- Foreignization strategy does not increase but reduces the degree of ethnocentricity in translation. It lessens the negative effects of ethnocentrism in translation by reducing

distortion and deviation in ST meaning since it keeps to the literality of the ST by means of transliteration and literal translation and perceives the foreign as foreign.

- Domestication strategy can increase distortion in translation and render it ethnocentric the fact which prevents the target reader from discovering the other as it hides the cultural features of the ST and does not faithfully render them in the TT. Moreover, by adopting this strategy, as is the case in the studied novella, the translator deprived the target reader from discovering important peculiarities of the Arab culture.
- Berman's deforming tendencies can be considered as a viable criterion to measure the extent of ethnocentric translation in literary discourse. Besides, tendencies like "clarification", "rationalization", "expansion" and "Quantitative impoverishment" can show the negative aspects of ethnocentrism in translating literary discourse.
- The transfer of cultural references may cause difficulty to the translator mostly if s/he decides to be invisible in his/her translation by domesticating the literary discourse and opting for the localization of the whole cultural setting to the one close to his particular culture as this could result in ethnocentricity.
- In the translation of Kanafani's *Men in the Sun*, the translator used different strategies, whereas her tendency towards the use of one particular strategy was not clear. The patterns examined in this study display how challenging the transfer of CSIs from ST to TT is. Hence, using different strategies may result in indeterminacy and inconsistent translation that has neither the identity of the original nor that of the target culture.

All in all, translating literary discourse cannot be rendered faithfully when affected by ethnocentrism. Translators, however, should strive to reflect neutrally the cultural features of the ST in the TT. Foreignizing texts for target readers, unlike domesticating or manipulating texts, may help to produce texts that resist the central TL cultural values and raise the reader's interest to read and learn more about the other by promoting ethnoiversity and inducing a sense of foreignness.

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Glossary

Bias	الانحياز
Clarification	التوضيح
Couplets	الازدواجية
Cultural equivalence	التكافؤ الثقافي
Cultural references	المرجعيات الثقافية
Cultural relativism	النسبية الثقافية
Cultural Specific Items	الكلمات ذات الدلالة الثقافية
Cultural transplantation	التجدر الثقافي
Deforming tendencies	النزعات التشويهية
Descriptive equivalence	التكافؤ الوصفي
Distortion	التشويه
Domestication	التوطين
Ennoblement	التفخيم
Ethnic reference	المرجعية الإثنية
Ethnocentric translation	الترجمة ذات النزعة العرقية
Ethnocentrism	النزعة العرقية
Exotism	الغرابية
Expansion	التطوير
Faithfulness	الوفاء
Foreignization	التغريب
Functional equivalence	التكافؤ الوظيفي
Hermeneutical approach	المقاربة التفسيرية
Hypertextual translation	ترجمة النص التشعبي
Indeterminacy	عدم التحديد
Literary discourse	الخطاب الأدبي

Manipulation	التلاعب
Modulation	التطويع
Naturalization	التطبيع
Patriotism	الوطنية
Qualitative impoverishment	التبسيط
Quantitative impoverishment	الاختصار
Recognized translation	الترجمة الاستيعابية
Rationalization	العقلنة
Stereotypes	الصور النمطية
Synonymy	الترادف
The destruction of rhythms	حذف الإيقاع
The effacement of the superimposition of languages	محو المستويات اللغوية
Through-Translation	الترجمة البينية
Transference	النقل
Translator's (in)visibility	مرئية / لا مرئية المترجم
Translator's interference	تدخل المترجم
Transliteration	النقحرة
Transposition	التحويل

ملخص الدراسة

النزعة العرقية في ترجمة الخطاب الأدبي

"رجال في الشمس" للكاتب غسان كنفاني أنموذجاً

المقدمة

لقد أثبت مفهوم النزعة العرقية أهميته في العلوم الاجتماعية كونه العدسة التي تمكّن الناس من رؤية الثقافات الأخرى، كما تعتبر أساس الصور النمطية التي تمكّن الفرد من مقارنة آداب وأخلاق وتاريخ ودين بلد آخر بتلك التي في بلده، ليقدر في الأخير أن ممارسات بلده هي الأرفع مقاما. هذه النزعة العرقية في التفكير يُمكن أن تؤثر على عملية الترجمة، التي لطالما كانت وسيلة تواصل بين المجتمعات المختلفة وجسرا للتبادل الثقافي خاصة في ترجمة الأعمال الأدبية، مما قد يؤثر على وفاء المترجم ويؤدي إلى تشويه في المعنى وسوء فهم للآخر من زاوية نظر ذات نزعة عرقية لاسيما ترجمة الأدب من العربية إلى الإنجليزية أو العكس.

تحديد الإشكال

تهدف هذه الدراسة إلى بحث كيفية تأثير النزعة العرقية على صدق الترجمة في الخطاب الأدبي وتوضيح ذلك في أمثلة مختلفة من رواية عربية كدراسة حالة. وتدرس أيضا ظاهرة الترجمة ذات النزعة العرقية لتحاول الإشارة إلى مواطن سوء الفهم التي قد تنتج عن هذه الترجمة، وتتحرى كيفية تعامل المترجمين معها عند تغريب الأعمال الأدبية العربية سعيا إلى التوصل في الأخير إلى فهم صحيح للنواتج التّرجُمية في محاولة لسد الفجوة بين نظامين لغويين وثقافيين مختلفين.

أهداف الدراسة

الغرض الأساسي من الدراسة هو تسليط الضوء على الترجمة ذات النزعة العرقية في الخطاب الأدبي بهدف فهم العلاقة بين النزعة العرقية والترجمة الأدبية في محاولة للتوصل إلى ترجمة مناسبة، للتغلب على بعض الصعوبات التي تنطوي وراء غموض الترجمة ذات النزعة العرقية وذلك من خلال إيجاد معيار منهجي لدراسة الكلمات ذات المرجعية الثقافية التي توضح الظاهرة في الأدب.

إشكالية البحث

لدراسة ما قد يترتب على النزعة العرقية في ترجمة الخطاب الأدبي، من المهم الإجابة على الإشكاليات التالية:

الإشكالية الرئيسية:

✓ هل تؤثر النزعة العرقية على صدق الترجمة في الخطاب الأدبي؟

الإشكاليات الفرعية:

✓ كيف يمكن لإستراتيجية التغريب أن تقلل أو تزيد من تشويه الترجمة ذات النزعة العرقية؟

✓ هل يمكن للمترجم أن يكون وفيا للترجمة عند التلاعب بالخطاب الأدبي؟

الفرضيات

في محاولة للإجابة على الأسئلة التي طرحتها هذه الدراسة، تم وضع الفرضيات التالية:

- ✓ إن النزعة العرقية لها آثار سلبية على صدق الترجمة.
- ✓ يمكن لإستراتيجية التغريب أن تقلل من التشويه التي قد تحدثه الترجمة ذات النزعة العرقية.
- ✓ لا يمكن للمترجم أن يكون وفيًا للترجمة عند التلاعب بالخطاب الأدبي.

المنهجية

بما أن مجال دراستنا ينتمي إلى دراسات الترجمة، فإن هذا البحث يميل إلى إتباع بعض نظريات الترجمة والمقاربات التي تستند أساساً إلى الترجمات الأدبية. ويُعنى هذا البحث بترجمة الرواية القصيرة لغسان كنفاني "رجال في الشمس" إلى الإنجليزية المتمثلة في "Men in the Sun" حيث تم اختيار الرواية على اعتبار الخلفيات الثقافية المختلفة لكل من المؤلف والمترجم. ومن أجل استخلاص البيانات، كان من الضروري تقصّي الكلمات ذات المرجعية الثقافية في النصوص المترجم منها وإليها. وبهذا، تمت دراسة الكلمات ذات الدلالة الثقافية وفقاً للتصنيفات الخمس من نموذج فلاهوف و فلورين (Vlahov and Florin) (1986) وكذا مناقشة استراتيجيات نيومارك (Newmark) (1988)، فضلاً عن الميولات التشويهية لبيرمان (Berman). وبناء على ذلك، تم البحث والتحليل لدراسة مقارنة وتحليلية تناقش فيها نماذج من الترجمات ذات النزعة العرقية من خلال الكلمات ذات المرجعية الثقافية المستخرجة من النسخة الإنجليزية المترجمة من الرواية لمقارنة النص الإنجليزي المستهدف مع النص العربي الأصلي.

هيكلية البحث

ينقسم هذا البحث إلى ثلاثة فصول، الفصلان الأول والثاني نظريان أما الثالث فهو تطبيقي. تم تخصيص الفصل الأول لتحديد المفاهيم والنظريات الرئيسية المتعلقة بالترجمة ذات النزعة العرقية والخطاب الأدبي؛ في حين يتناول الفصل الثاني من الدراسة العلاقة بين النزعة العرقية والترجمة ذات النزعة العرقية والخطاب الأدبي بحيث يبدأ الفصل بنبذة تاريخية تربط بين المفاهيم الثلاثة، ثم يتطرق إلى أنواع الترجمة ذات النزعة العرقية وأثارها من خلال توضيح الاستراتيجيات المختلفة التي يعتمدها المترجمون مع التركيز على الثقافة، والأيدولوجية، والتلاعب بالخطاب الأدبي وارتباطهم بأمانة المترجم. في حين تم تخصيص الفصل الثالث لوصف وتحليل ومقارنة البيانات التي تم جمعها من الرواية العربية المترجمة باللغة الإنجليزية، حيث تمت مناقشة وتحليل الترجمة والإستراتيجيات والتقنيات التي استخدمها المترجم. وفي الأخير، تم عرض نتائج التحليل في خاتمة الدراسة.

حدود الدراسة

تقتصر الدراسة على تحليل الترجمة الإنجليزية للرواية العربية القصيرة لغسان كنفاني "رجال في الشمس" وهي "Men in the Sun". وبما أن المهمة الشائكة لهذا البحث تكمن في تحديد نطاق الدراسة، فقد تم اختيار الرواية بناءً على الخلفيات الثقافية المختلفة لكل من المؤلف والمترجم، بحيث أن المترجمة من العالم الغربي تترجم لكاتب من العالم العربي وذلك لدراسة الترجمة من حيث الثقافة والأيدولوجية المتبعة التي قد تؤدي حتماً إلى النزعة العرقية التي عادة ما تكون ضمنية. ولا يمكن إجراء هذه الدراسة إلا إذا تم التحقيق في الكلمات ذات الدلالات والمرجعية الثقافية لقياس مدى استخدام الثقافة الأجنبية الممثلة في الاستراتيجيات والتقنيات المستخدمة في الترجمة.

الفصل الأول: النزعة العرقية في الترجمة وتحديد المفاهيم الترجموية

تعريف النزعة العرقية

ورد ذكر وجهات نظر مختلفة لهذا المصطلح وقد قام سكولبين (Sculpin) بتلخيصها على النحو التالي: "إن النزعة العرقية هي أن يحكم مجتمع ما على مجتمع آخر من خلال قيمه ومعاييرها الخاصة. وبما أن البشر يتعلمون القيم الأساسية والمعتقدات ومعايير مجتمعهم، فإنهم يميلون إلى الاعتقاد بأن ثقافتهم الخاصة هي الأفضل ولا يرغبون في اعتبار الثقافات الأخرى بأن تكون الأحسن. وقد يكون بعض من أفراد المجتمع ملتزمين بالتقاليد الثقافية الخاصة بهم بحيث لا يستطيعون تصور أي طريقة أخرى للحياة وكثيراً ما ينظرون إلى التقاليد الثقافية الأخرى على أنها غريبة أو أجنبية وربما أقل شأناً أو مجنونة أو غير أخلاقية."

الترجمة ذات النزعة العرقية

كان أنطوان بيرمان (Antoine Berman)، المنظر الفرنسي، من بين الباحثين السابقين الذين تناولوا موضوع الترجمة ذات النزعة العرقية بحيث فرق بينها وبين غيرها من الترجمات الأخرى إذ أكد أنها السبب الرئيسي في اتهام ترجمة بالخيانة كما جرى عليه المثل الإيطالي الشهير. إذ عرّف الترجمة ذات النزعة العرقية بأنها: "تلك الترجمة التي تُرجع كل شيء إلى الثقافة الخاصة للمترجم وإلى معاييرها وقيمتها، معتبرة كل ما هو خارج عن إطارها (أي كل ما هو غريب) سلبياً يتعين إخضاعه وتحويله وتكييفه ليساهم في إثراء هذه الثقافة". في حين اعتبر أن ترجمة النص التشعبي (hypertextual translation) مخالفة للترجمة ذات النزعة العرقية.

ترجمة الخطاب الأدبي

تتميز الترجمة الأدبية عن أنواع الترجمة الأخرى وعن الترجمة بمفهومها العام، بحيث يجب أن تعكس هذه الأخيرة الكتابة الفنية والفكرية ونباهة المؤلف فهي تتميز بنقل جماليات النص. وقد تم تخصيص القليل من البحوث حول جماليات الترجمات الأدبية لأن هذه الترجمات لا تعتبر أصلية بالأساس. لذا، يحتاج المترجم إلى أن يكون لديه الموهبة في تقدير القيمة الأدبية والثقافية للنص الأصلي والقدرة على الحفاظ عليها في الترجمة.

النظريات والاستراتيجيات الأساسية في ترجمة الأدب

لقد تم التحقيق في مختلف نظريات واستراتيجيات الترجمة وتم وصفها من وجهات نظر مختلفة:

نظرية التلاعب في الترجمة

وفقا لهيرمانز (Hermans) (1995)، الترجمة "تعني درجة من التلاعب في النص الأصلي لغرض معين، لأن عملية الترجمة تجعل النص المستهدف متماشيا مع نموذج معين يكون فيه القبول الاجتماعي مضمونا في الثقافة المستهدفة" (ص 10). ووفقا لفرارزاد (Farahzad) (1999)، فإن التلاعب في الترجمة يحث المترجمين على سد الثغرات في النص الأصلي بإضافة أجزاء جديدة إليه أو على افتراض علاقات جديدة بين الأجزاء من أجل التوصل إلى صورة كاملة منه. في حين يرى باسنييت و ليفيفير (Basnett & Lefevere) (1992) بأن التلاعب في الترجمة يمكن أن يساعد في تقدم الأدب والمجتمع الذي يمكّن من "إعادة كتابة" المفاهيم الجديدة، والأنواع، والإجراءات التي تسهم في تاريخ الترجمة وتشكيل قوة ثقافة واحدة على الآخر.

اتجاهات بيرمان للترجمة

قدم أنطوان بيرمان (Antoine Berman) (1985) دراسة مفصلة لنظام عملية الترجمة ووصفه بـ "تحليلية الترجمة" وهو تحليل مفصل لنظام النزعات التشويهية للترجمة، إذ قام فيه بيرمان بضبط أكثر من اثني عشر ميلا أو نزعة تشويهية للترجمة، تم إيجازها كالاتي:

- 1- **العقلنة**: تعديل الهياكل النحوية بما في ذلك علامات الترقيم وبنية الجملة والنظام. ويشير إلى التجريد، وترجمة الأفعال وأشكال الاسم، والميل إلى التعميم.
- 2- **التوضيح**: يتم فيه الشرح ويهدف إلى توضيح ما لا يرغب في توضيحه في النص الأصلي.
- 3- **التطويل**: تقليل وضوح صوت المؤلف مع "الإفراط في الترجمة"، أي غياب إيقاع النص.
- 4- **التفخيم**: يشير إلى الميل إلى تحسين الترجمة من خلال إعادة كتابة النص الهدف بطريقة أكثر جاذبية، حتى لو كان النص الأصلي ذاته لا يملك هذه الصفات.

- 5- **التبسيط:** يشمل استبدال الكلمات والتعبيرات بما يكافئها في النص المترجم إليه بحيث تفتقر هذه المكافئات إلى معالمها وإلى ثراءها الجوهرى إلى جانب جودة الكلمات التي لا تعكس المعنى المراد.
- 6- **الاختصار:** ينطوي على فقدان التباين المعجمي في الترجمة، وفقدان كثافة وشحنة المفردات، وكذا الحد من تفرد الكلمات وتميزها عن غيرها.
- 7- **حذف الإيقاع:** حيث يتم فيها تحريف ترتيب الكلمات وعلامات الترقيم.
- 8- **هدم التنسيق (المجانسة):** يجب أن يكون المترجم على بينة من شبكة الكلمات في جميع النصوص؛ فضلا عن منطوقية الربط بينها.
- 9- **هدم التراكم اللغوي:** يعني عدم التوحيد والاتساق في النص المترجم إليه.
- 10 - **هدم أو تغريب الشبكات اللغوية المحلية:** تتعلق بأنماط الكلام واللغة المحلية التي تؤدي دورا هاما في ضبط أي رواية.
- 11- **حذف العبارات المألوفة والعبارات الجاهزة:** استبدال مصطلح أو مثل بما يعادله في اللغة المترجم إليها.
- 12- **محو المستويات اللغوية:** ميل الترجمة إلى محو أثر مختلف أشكال اللغة التي تكوّن اللغة المترجم منها.
- وقد انتقد بيرمان (Berman) الاتجاه العام الذي يميل إلى نفي كل ما هو أجنبي في الترجمة من خلال إستراتيجية "التطبيع"، إذ أكد أن الهدف الأخلاقي الصحيح لعمل المترجم هو تلقي كل ما هو أجنبي على أنه أجنبي.

إستراتيجيتي التوطين و التغريب ومرئية أولا مرئية المترجم حسب فينوتي

يعالج لورانس فينوتي (Lawrence Venuti) في كتابه "لا مرئية المترجم" (1995)، مسألة المترجم ومكانته في عملية الترجمة، فهو يصنف الترجمة باعتبار المترجم إلى صنفين، الصنف الأول هو الذي يكون فيه المترجم غير مرئي في عملية الترجمة، أي أن النص المترجم يصبح كأنه أصلي و لا تبدو عليه أي علامة من علامات الترجمة، وهذا هو صلب إستراتيجية التوطين التي تسعى بالمقام الأول إلى إنتاج نص سلس وفصيح ومنسجم ومتناسق مع كتابات اللغة المترجم إليها حتى تترك عند المتلقي نفس الأثر الذي تركه النص الأصلي عند القارئ الأصلي. أما الصنف الثاني فهو الذي يكون فيه المترجم بارزا في عملية الترجمة أي أن النص يبدو مترجما بكل ما يحمله من فروق واختلافات لغوية وثقافية بين اللغة المترجم منها واللغة المترجم إليها وهذا يجسد إستراتيجية التغريب التي من دورها إبراز خصائص النص الأصلي في النص المستهدف فيميز القارئ بسهولة بين الفروق في لغته وثقافته ولغة وثقافة النص الأصلي. يعيد فينوتي سبب كون المترجم غير بارز في عملية الترجمة إلى هيمنة الثقافة واللغة المترجم إليها حيث تقوم بتوطين

وتكييف النص الأصلي حتى يتماشى ومبادئ وقيم الثقافة المستقبلية رافضة بذلك كل أشكال الغرابة في النص المترجم. كما يشير فينوتي إلى أن هذا الحال هو نفسه السائد في الثقافة الأنجلوأمريكية.

الفصل الثاني: الترجمة ذات النزعة العرقية والخطاب الأدبي

نبذة تاريخية

وُصفت النزعة العرقية بأنها ظاهرة عالمية ثقافية، وقد صاغ هذا المصطلح لأول مرة ويليام جراهام سومنر (William Graham Sumner) عالم الاجتماع الأمريكي، في القرن التاسع عشر، في عمله "الأساليب الشعبية: دراسة عن العادات والآداب والتقاليد والأخلاق" (1906). وقد سعى معظم المترجمين على مرّ التاريخ إلى سدّ الثغرات بين اللغات التي تسعى إلى فتح أبواب جديدة لقراء اللغة المترجم إليها للاقترب من ثقافة غير مألوفة لهم، ومنذ القرنين الثامن عشر والتاسع عشر بدا أن الترجمة تسهم في إنتاج وخلق الخطابات الأدبية المحلية؛ ومن ثم فقد ساهمت في نشر الوعي في المشاريع الثقافية وتطابقها مع فئات اجتماعية أخرى. ومع ذلك كانت تقاس الترجمات وفقا لدرجات الحرية في الترجمة، بحيث اعتبرت أن الترجمة الحرفية تنحاز إلى اللغة المترجم منها في حين اعتبرت الترجمة الحرة أنها تنحاز إلى اللغة المترجم إليها؛ أي يمكن للمترجم أن يكون إما وفياء للغة الأصل أو للغة المستهدفة. وإذا ما أردنا ربط ذلك مع النزعة العرقية، فإن الدراسات المختلفة التي قام بها المستشرقون منذ بداية القرن التاسع عشر تعتبر خير مثال على ذلك، فعندما سعى المستشرقون لاكتشاف التراث الثقافي والعلمي الشرقي، كان اهتمامهم الأول هو القرآن. فقد ترجم المستشرقون والمترجمون القرآن الكريم فحاولوا نقله إلى بعض اللغات الأوروبية وفقا لمجموعتهم الإثنية وثقافتهم الخاصة، إذ إن معظم المترجمين الأوروبيين للقرآن كان تركيزهم على ترجمة آيات دون الأخرى اعتمادا على معتقداتهم الشخصية. وهذه المخاوف كانت محلّ اهتمام الفلاسفة الأوروبيين في ذلك الوقت. ثم ظهرت اتجاهات جديدة صاغها علماء الترجمة والمنظرون إلى تصور لبعض استراتيجيات الترجمة والأساليب التي تحدد ممارسة عملية الترجمة. بيّد أن ميل المترجم إلى توظيف ثقافته يؤدي حتما إلى عدم الفهم الكامل للنصوص الأصلية، ومن ثمّ يستطيع المترجم التلاعب بالمعنى ودمج ثقافته الخاصة وفقا لمعتقداته وخياراته الشخصية أو القرارات التي قد تؤدي إلى التشويه والانحراف في المعنى؛ وهذه الحقيقة هي ما تسفر عنها الترجمة ذات النزعة العرقية.

تأثيرات وأنواع الترجمة ذات النزعة العرقية في الخطاب الأدبي

آثار الترجمات ذات النزعة العرقية

من شأن هذا النوع من الترجمة أن يعيق الوقائع الواردة في النص الأصلي وأن يحلّ محلها وقائع مختلفة تتعلق بثقافة المترجم نفسه أو أنماطه الاجتماعية، في محاولة لتقليل الاختلافات بين

ثقافتى اللغة الأصلية واللغة المستهدفة. وعندما يحاول المترجم التقليل من الاختلافات بين ثقافته وثقافة الآخر، فهو بلا شك يعيق فهم القارئ للنص الأصلي. فهو بهذا، يحو السمت الثقافىة للغة المصدر وينقل معلومات خاطئة تماما. وقد يستخدم المترجمون تقنية "التكيف" التى تؤدى إلى ترجمة ذات نزعة عرقية بحيث يميل المترجم إلى تكيف اللغة الهدف مع ثقافته والمعايير الاجتماعية لتلك اللغة أثناء نقل المعنى مما يُسفر عن تحريف وتشويه المعنى الأصلي؛ وهذه الحقيقة تؤثر سلبا فى الترجمة التى قد يُشك فى صحتها.

أنواع الترجمة ذات النزعة العرقية فى الخطاب الأدبى

اعتمادًا على دراسات سابقة فى ترجمة الخطاب الأدبى، قام بها كل من الصافى (As-Safi) (2011) والمنفى (Elmenfi) (2014) وسنكادى (Sankadi) (2014)، تم اقتراح أنواع من الترجمات ذات النزعة العرقية على النحو التالى: الترجمات ذات النزعة العرقية الثقافىة، واللغوىة، والدينىة، والأيدىولوجىة.

أ) الترجمة ذات النزعة العرقية الثقافىة:

غالبا ما يستخدمها المترجمون المتخصصون فى الترجمة الأدبىة حيث يميل المترجم إلى تطبيق ثقافته الخاصة، بوعى أو دون وعى منه، بإضفاء الطابع المحلى على اللغة الأصل وإبراز اللغة الهدف التى تنتمى إليها ثقافة المترجم نفسه، كما فى الترجمة العربىة لبعض المقتطفات من "تاجر البندقىة" لشكسبير.

ب) الترجمة ذات النزعة العرقية اللغوىة:

ووفقا للصافى (As-Safi) (2011)، يميل عادة المترجمون إلى إعادة صياغة الرسالة الأصلىة من أجل نقل المعنى بطريقة متكاملة إلى المتلقى. فمن الناحىة اللغوىة قد يقرر المترجم إضافة أو حذف جزء من الجملة فى النص الأصلى من خلال تطبيقه لإستراتيجىة معىنة فى الترجمة بغرض الحفاظ على المعنى الدلالى للنص المترجم إليه، مما قد يؤثر على صحة الترجمة.

ج) الترجمة ذات النزعة العرقية الدينىة:

وحسب لسنكادى (Sankadi) وكذا المنفى (Elmenfi) (2014) فإن الترجمات ذات النزعة العرقية تثبت بوضوح أن المترجمين بالكاد يمكن أن يكونوا أوفياء للنص الأصلى عندما يتعلق الأمر بالمسائل الدينىة؛ بل بدلا من ذلك يظهرن وفاء أكثر إلى لغتهم وثقافتهم الخاصة.

د) الترجمة ذات النزعة العرقية الأيدىولوجىة:

تؤدى الاعتبارات الأيدىولوجىة دورا هاما فى تحديد سىاسة الترجمة. ووفقا لحاتم ومايسون (Hatim & Mason) (1997)، لا يمكن للمترجم أن يتجنب خيارا إيدىولوجيا حاسما.

ففي فترة من فترات التاريخ، لم تترجم بعض النصوص على الإطلاق أو كان يتعين ترجمتها وفقا لمتطلبات معينة حسب القوانين الثقافية المهيمنة. ونتيجة لذلك، لم تترجم العديد من الأعمال، والبعض الآخر ممن تمت ترجمته احتوى على العديد من الحذف والتغييرات التي تشوه بالتأكيد الرسالة الأصلية للنص وإنتاج نصوص مختلفة تماما تتوافق مع ثقافة المترجم الخاصة والمعتقدات التي تتأثر ببعض الأيديولوجيات التي قد يؤمن بها.

الترجمة بصفتها نقل ثقافي

إن أحدث مقاربات الترجمة، وفقا لسنييل هورنبي (Snell Hornby) (1988)، هي "التوجه نحو النقل الثقافي بدلا من النقل اللغوي".

الكلمات ذات الدلالة الثقافية في الترجمة

هناك العديد من النماذج المقترحة من طرف المنظرين لتصنيف الكلمات ذات الدلالة الثقافية، وقد تم اختيار نموذج فلاهوف (Vlahov) وفلورين (Florin) (1986) في هذه الدراسة لكونه قابل للتطبيق لمعرفة النزعة العرقية في ترجمة الخطاب الأدبي على الرغم من أنها تبدو مشابهة لتصنيف نيومارك. وفي حقيقة الأمر أن اللغويين البلغاريين فلاهوف وفلورين (1986) يقدمان تصنيفا تفصيليا للثقافة الواقعية ويصنفان الكلمات ذات الدلالة الثقافية على النحو التالي:

- 1) **الكلمات ذات الدلالة الثقافية الجغرافية** (التشكيلات الجغرافية والأجسام الجغرافية من صنع الإنسان والنباتات والحيوانات الخاصة بمكان معين).
- 2) **الكلمات ذات الدلالة الثقافية الإثنوغرافية** (الطعام والشراب، والملابس، وأماكن المعيشة، والأثاث، والأواني، والمركبات، وأسماء المهن والأدوات).
- 3) **الكلمات ذات الدلالة الثقافية الفنية والثقافية** (الموسيقى والرقص، والآلات الموسيقية، والأعياد، والألعاب، والطقوس وشخصياتهم).
- 4) **الكلمات ذات الدلالة الثقافية العرقية** (أسماء الناس والألقاب).
- 5) **الكلمات ذات الدلالة الثقافية الاجتماعية والسياسية**: (الوحدات الإدارية الإقليمية، والمكاتب وممثليها، والرتب العسكرية)

ويقدم تصنيف نيومارك (1988) استراتيجيات مختلفة لترجمة الكلمات ذات الدلالة الثقافية ويشمل:

- 1) **النقل**: وهو عملية نقل كلمة من اللغة الأصل إلى اللغة المستهدفة كإجراء ترجمي، ويشمل الترجمة الصوتية والنقحر.

- (2) **التطبيع**: وهو أن تتوافق كلمة اللغة الأصل مع النطق العادي للكلمة في اللغة المستهدفة، ثم مع شكلها الصرفي.
- (3) **التكافؤ الثقافي**: يهدف إلى استبدال كلمة ثقافية في اللغة الأصلية بكلمة أخرى في اللغة المستهدفة، وإن لم تكن دقيقة، وقد يؤدي هذا الاستبدال إلى ترجمة ذات نزعة عرقية.
- (4) **التكافؤ الوظيفي**: و يتم فيه استخدام كلمة حسب السياق وتكون ذات دلالة ثقافية، وأحيانا يتم استخدام مصطلح محدد جديد. وبهذا، يتم تعميم كلمة اللغة الأصل، مما يؤثر على وفاء المترجم.
- (5) **التكافؤ الوصفي**: فيه يتم شرح معنى المصطلح ذو الدلالة الثقافية في عدة كلمات.
- (6) **التحليل التراكمي**: يستبعد الثقافة ويبرز المعنى بمقارنة كلمة اللغة الأصل بكلمة اللغة الهدف ذات المعنى المماثل، وذلك بإبراز المعنى المشترك ثم مكوناته المختلفة؛ وهو بعكس "النقل".
- (7) **الترادف**: وهو ما يعادل بالتقريب اللغة المستهدفة. وفي هذه الحالة، يحل الاقتصاد محل الدقة.
- (8) **الترجمة البنائية**: هي الترجمة الحرفية ذات التنظيم المشترك لأسماء المنظمات ومكونات الكلمات المركبة. ويمكن أيضا أن تسمى: الاقتراض أو ترجمة القرض.
- (9) **التحويلات أو التبديل**: تضم التغيير النحوي من اللغة المصدر إلى اللغة الهدف، كالتغيير من المفرد إلى الجمع مثلا، أو عندما لا يوجد بُنية محددة للغة المصدر في اللغة الهدف ... وغيرها.
- (10) **التطويع**: يحدث عندما يقوم المترجم باستنساخ رسالة النص الأصلي في النص الهدف وفقا للمعايير الحالية للغة الهدف، لأن كلتا اللغتان قد تختلفان في وجهات النظر.
- (11) **الترجمة الاستيعابية**: تحدث عندما يجدر بالمترجم أن يستخدم الترجمة الرسمية المتعارف عليها والمقبولة لأي مصطلح مؤسساتي.
- (12) **التعويض**: يحدث عندما يتم تعويض خسارة المعنى في جزء واحد من الجملة في جزء آخر.
- (13) **إعادة الصياغة**: فيها يتم شرح معنى المصطلح ذي الدلالة الثقافية. ويكون الشرح في إعادة الصياغة أكثر تفصيلا مما يكون عليه في "المعادل الوصفي".
- (14) **الازدواجية**: يحدث عندما يقوم المترجم بتطبيق إجراءين مختلفين معا.
- (15) **الملاحظات والإضافات والتعليقات**: هي تلك المعلومات الإضافية التي يمكن للمترجم إضافتها إلى نسخته وهي عادة ما تكون ثقافية.

التحول الثقافي

عرّف ديكينز وآخرون (Dickins et al) (2002) التحول الثقافي على أنه أي خروج عن الترجمة الحرفية التي تشمل استبدال سمات محددة للغة الأصل مع ملامح محددة للغة الهدف وبالتالي التقليل إلى حد ما من غرابة اللغة المستهدفة. كما يمكن أن ينظر إلى درجات التحول الثقافي المختلفة كنقاط تراوحت بين النقيضين من الغرابة والتجدر الثقافي، أي أنه يمتد بين غرابة

وتجنيس أو تطبيع النص؛ ويكون التحول الثقافي على عدة أنواع هي: الغرابة، التظابق، الاقتراض الثقافي، الترجمة التواصلية، والتجدر الثقافي.

قرار المترجم القائم على أسس ثقافية

يجب أن يكون المترجم يقظا حول كيفية التعامل مع رسالة اللغة الأصل إذا ما رغب في أن يكون وفيما في ترجمته للغة والثقافة المستهدفة. ووفقا لبنديا (Bandia) (1993)، ينبغي للمترجم أيضا أن يسعى إلى الحفاظ على المحتوى الاجتماعي والثقافي للغة الأصل من خلال ضمان عدم حدوث "الصور النمطية السلبية" بسبب جهل ثقافة المصدر في الترجمة؛ إذ من الصعب فهم نظم القيم الثقافية لتجدرها العميق في نسيج اللغة الأم. إن الاستخدام السليم لإجراءات وأساليب الترجمة في ترجمة العبارات الاصطلاحية من لغة إلى أخرى في محاولة لنقل ثقافة النص الأصلي قد يكشف عن نزعة عرقية إيجابية من جانب المترجم. فهو مضطر لمعرفة المعادل الثقافي لكل تعبير اصطلاحي وذلك لجعل المعنى الاصطلاحي دقيقا يشير إلى النص الأصلي، وبهذا فالمترجم لا يمكن أن يُتهم بالنزعة العرقية السلبية طالما أنه حافظ على وضوح المعنى لقارئ اللغة المستهدفة.

الأيديولوجية و التلاعب في ترجمة الأدب

يرتبط اهتمام دراسات الترجمة بالأيديولوجيات بمفهوم اللغة والتحرير والتلاعب و"إعادة الكتابة". كما أكدت بيكر (Baker) (2005) أيضا أن الأيديولوجيا يمكن أن تقيد الإبداع في اللغة المترجم منها وتشوه الثقافة في عملية الترجمة. وحسب عبد الله (1999)، فإن الأيديولوجية والتلاعب في الترجمة الأدبية مترابطان، إذ لا يمكن تجنب التلاعب في الترجمة الأدبية فهي لا تعدو أن تكون تفسيراً للأصل فحسب. وهذا يعني أن الترجمة الأدبية تمارس أنواع مختلفة من الأيديولوجيات، والمترجم سيكون ملزماً بتجنبها بطريقة ما لإظهار نقاط الخلاف مع معايير الثقافة المهيمنة المستهدفة.

التغريب والتشويه في ترجمة الخطاب الأدبي

من حيث أساليب الترجمة، يمكن لإستراتيجية التغريب أن تحد من تشويه الترجمة ذات النزعة العرقية على عكس إستراتيجية التوطين، التي تسمح باتخاذ جميع التعديلات اللازمة على اللغة الأصل لتحقيق صلة باللغة المستهدفة؛ فإستراتيجية التغريب هي محاولة الحفاظ على نكهة وجوهر النص الأصلي، وهو ما قد يُستخدم في الترجمة المعجمية للكلمات أو في بناء جملة النص الأصلي. وبهذه الطريقة، يمكن التقليل من "التشويه" في الترجمات ذات النزعة العرقية.

تدخل المترجم في الخطاب الأدبي

يرتبط المدى الذي يمكن للمترجم أن يتدخل فيه، من خلال التفسير والتلاعب في الترجمة بدلا من النقل اللغوي البحت، بنطاق المعتقدات التي تؤثر في الغالب على الترجمة. ووفقا لسيمون وسانت بيير (Simon & St-Pierre) (2000)، يمكن للمترجمين تغيير وفائهم في الترجمة اعتمادا على وجهات نظرهم إزاء وضعيات تحدها الطبقة، والعرق، والجنس، وموقفهم العام اتجاه الشبكات المهيمنة ذات النفوذ.

آثار الترجمة ذات النزعة العرقية على مرئية المترجم والوفاء للترجمة

يسهل رؤية الفارق الثقافي في ترجمة الأعمال الأدبية نظرا لغناها بالأصناف والكلمات ذات الدلالة الثقافية، والقيم الخاصة، والجانب الجمالي للغة، وكذا الميزات التعبيرية التي يصعب ترجمتها في النص الأدبي أكثر من أي نوع آخر من النصوص. وبالتالي، فإن أي نوع من أنواع الترجمة، خاصة الترجمة ذات النزعة العرقية، سيؤثر حتما على درجة وفاء ومرئية المترجم. ويصف بيرمان (1984) أن هذا التوجه يميل إلى نبذ الاختلافات بين اللغات. ودعا إلى الترجمة الحرفية التي تحترم النص الأصلي. وبالمقابل، أصر فينوتي (1991) على أن إهدار عدة مواضع وآثار للترجمة هو نتيجة للسلاسة اللغوية التي تسعى إلى إخفاء الاختلاف اللغوي والثقافي للنص الأجنبي باسم "الوفاء" الذي عادة ما يكون على حساب مرئية المترجم.

الفصل الثالث: تحليل الترجمة ذات النزعة العرقية في معالجة الكلمات ذات

المرجعية الثقافية في ترجمة رواية "رجال في الشمس" للكنفاني

نبذة عن الكاتب

كان غسان كنفاني كاتباً وروائياً فلسطينياً وصحفيًا ومدرسا وناشطاً فلسطينياً وناطقاً باسم الجبهة الشعبية لتحرير فلسطين. ولد غسان فايز كنفاني في 9 أبريل عام 1936 في عكا في فلسطين. فر كنفاني وعائلته إلى لبنان، ولكن سرعان ما انتقل إلى دمشق للعيش هناك كلاجئين فلسطينيين. بعد دراسة الأدب العربي في جامعة دمشق، أصبح كنفاني مدرسا في مخيمات اللاجئين الفلسطينيين في سوريا. وهناك بدأ كتابة القصص القصيرة متأثرا باتصاله مع الأطفال الصغار وتجاربهم كمواطنين عديمي الجنسية. وفي عام 1960 انتقل إلى بيروت حيث أصبح رئيس تحرير للعديد من الصحف، ونشر هناك رواية "رجال في الشمس" سنة 1963. وقد أصدر كنفاني 18 كتابا وكتب مئات من المقالات في الثقافة والسياسة وكفاح الشعب الفلسطيني. كما جمعت رواياته وقصصه القصيرة ومسرحياته ومقالاته ونشرت في مجلدات، وترجمت

العديد من أعماله الأدبية إلى أكثر من 20 لغة. توفي غسان كنفاني في لبنان عن عمر 36 سنة، حيث اغتيل بسيارة مفخخة في بيروت في 08 جويلية 1972.

ملخص الرواية

يصف غسان كنفاني في كتاب "رجال في الشمس" الواقع السياسي والاجتماعي والإنساني الذي يميز حياة الشعب الفلسطيني في فترة حرجة من تاريخه. وتكشف الرواية عن مشقة وصراع ثلاثة رجال فلسطينيين؛ أبو قيس وأسد ومروان، وكلهم يسعون إلى حياة أفضل. ويمثل نضالهم الفردي الحقائق القاسية لحياة العديد من الفلسطينيين الذين أجبروا على المنفى. وقد تمكن كنفاني، بصفته لاجئاً، من أن يثبت لنا آلام ومعاناة الأبطال الثلاثة الذين أصبحت رحلتهم إلى الحرية رحلة إلى الموت.

تتكون الرواية من ستة فصول: ففي الفصول الثلاث الأولى تم تقديم كل بطل وشرح سبب اختياره الذهاب إلى الكويت؛ أما الفصول الثلاث الأخيرة تصف سعيهم إلى ما تخيلوه أنه الاستقرار والسعادة. تم تقديم أبو قيس أولاً على أنه هو والد لصبي اسمه "قيس" وطفلة اسمها "حسنى" التي توفيت رضية. يذكر أبو قيس ماضيه وصداقته مع السيد سليم، ولادة حسنى وفقدان أشجار الزيتون التي كانت المصدر الرئيسي لدخله. وقد أدرك أنه لم يفعل شيئاً سوى الانتظار؛ لذلك قرر الذهاب إلى الكويت لتغيير حياة عائلته للأفضل. البطل الثاني هو أسعد، شاب ذكي؛ وهو يروي قصته مع شخصية أخرى لم يشار إليها إلا باسم "الرجل السمين"، الذي يهرب الناس من البصرة إلى الكويت. فهذه هي المحاولة الثانية لأسعد للسفر إلى الكويت؛ إذ فشل في المرة الأولى لأن الرجل السمين استغل جهله لخداعه. وآخرهم مروان الأصغر سناً، الذي شعر بأنه بحاجة إلى التخلي عن المدرسة ليساعد في مستقبل عائلته. وبعد محاولة فاشلة في مواجهة "الرجل السمين"، يلتقي مروان أبو الخيزران، الذي يصبح الأمل الوحيد للرجال الثلاثة. إذ بمقدوره أن يقودهم إلى الكويت في شاحنة مياه مملوكة من قبل رجل أعمال معروف. ولكن، تبين في الأخير وبشكل مأساوي أن هذا الأمل حلم مميت. حيث أن الفلسطينيين الثلاثة اختنقوا وماتوا بسبب نقص الأكسجين والحرارة الشديدة داخل خزان المياه. يتأسف أبو الخيزران على موتهم لكنه يتخلص من الجثث ويردد بتحصّر الجملة الأخيرة من الرواية: "لماذا لم يترقوا على جانبي الخزان؟"

المقارنة بين الرواية الأصلية و الترجمة

يكشف غسان كنفاني في روايته القصيرة "رجال في شمس" عن التزامه اتجاه القضية الفلسطينية. وهي أساس فيلم "المخدوعون" (1972). نشرت الرواية لأول مرة في عام 1963 في لبنان. وشملت ستة فصول في 93 صفحة. وفي غلاف الكتاب يظهر اسم المؤلف ودار النشر

من جهة، ومن الجهة الأخرى ملخص للكتاب، إلى جانب صورة صغيرة لغسان كنفاني يظهر في حالة تفكير متأهبا للكتابة. أما النسخة الإنجليزية المترجمة فعنوانها الكامل هو: (Men in the Sun and other Palestinian stories) "رجال في الشمس وقصص فلسطينية أخرى". ترجمته المترجمة والكاتبة الأمريكية هيلاري كيلباتريك (H. Kilpatrick) التي قامت بترجمة روايات غسان كنفاني وقصصه القصيرة، كما أصدرت العديد من الكتب من تأليفها. وقد نشرت هذه الرواية لأول مرة في عام 1978، ونشرت منها 15 طبعة بين عامي 1978 و 1999 باللغة الإنجليزية. وبلغ عدد صفحاتها 117 صفحة. بحيث إن "رجال في الشمس" (1963) تمتد في 53 صفحة من الصفحة 21 إلى 74؛ في حين أن القصص الأخرى للكنفاني تم جمعها ورتبت على النحو التالي: "أرض البرتقال الحزين" (1958)، "إذا كنت حصانا..." (1961)، "رسالة من غزة" (1956)، مقتطف من "أم سعد" (1969). وفي غلاف الرواية اسم المؤلف وعنوان الرواية، وعلى الجانب الآخر ملخص للكتاب، إلى جانب صورة صغيرة لغسان كنفاني.

المنهجية

تُعدّ هذه الدراسة بترجمة الرواية القصيرة لغسان كنفاني إلى الإنجليزية الممتلئة في "Men in the Sun"، ومن أجل استخلاص البيانات، كان من الضروري تقصّي الكلمات ذات المرجعية الثقافية في نصوص المصدر والهدف. وبهذا، تمت دراسة الكلمات ذات الدلالة الثقافية وفقا للتصنيفات الخمس من نموذج فلاهوف و فلورين (Vlahov and Florin) (1986) وكذا مناقشة استراتيجيات نيومارك (Newmark) (1988)، فضلا عن الميولات التشويهيّة لبيرمان (Berman). وبناء على ذلك، تم بحث وتحليل نماذج من الترجمات ذات النزعة العرقية بمقارنة النص المستهدف الإنجليزي مع النص الأصلي العربي.

دراسة الأنموذج وتحليله

مرّت دراسة الأنموذج بثلاثة مراحل، حيث تم تحديد الكلمات ذات الدلالة الثقافية في النص الأصلي وتحديد مقابلاتها في النص المترجم أولاً، ثم تمت عملية مناقشة وتحليل الترجمة حسب الأصناف والتقنيات المستعملة في الترجمة وكذا الإستراتيجيات المتبعة. وفي الأخير تم تصنيف الكلمات ذات الدلالة الثقافية في جداول حسب نموذج فلاهوف و فلورين (1986)، بتحديد رقم الصفحة للنصين الأصلي وكذا المترجم ثم اقتراح ترجمة أخرى للنص الأصلي.

تناول البحث، في عملية التحليل، الخطاب الذي يحوي كلمات دالة على جغرافية المكان من أسماء للحيوانات وأسماء الجمادات، وكذا كلمات دالة على مكان المعيشة من مأكّل ومشرب

خاصة في التعبيرات المجازية، وكلمات ذات مرجعية ثقافية وأخرى دينية دالة على الألقاب والشعائر الدينية، وفي الأخير احتواء الخطاب الأدبي للكلمات ذات المدلول الاجتماعي السياسي الذي يعكس إيديولوجية المترجم في النص. وبعد ذلك تمت مناقشة التقنيات التي وظفتها المترجمة في التعامل مع كل صنف، ثم تم اقتراح تقنيات وترجمات أنسب في نقل ثقافة الآخر كما هي. بعد الانتهاء من عملية التحليل لوحظ أن المترجمة قد مزجت بين مختلف الاستراتيجيات في ترجمتها للنص العربي وأن استخدامها لإستراتيجيتي المطاوعة والتوطين بصفة خاصة أدى إلى تحريف النص وتشويهه لملامسة الخطاب الأدبي المترجم لثقافة المترجمة مما أسفر عن ظهور النزعة العرقية.

الخاتمة

- وفي الأخير، هذه الدراسة هي بمثابة محاولة لتسليط الضوء على ظاهرة النزعة العرقية في ترجمة الخطاب الأدبي. ولذلك، تم التحقيق في الكلمات ذات الدلالة والمرجعية الثقافية آخذين بعين الاعتبار تأثير الترجمة ذات النزعة العرقية في إخفاء الميزات الثقافية الأصلية التي تؤثر على درجة وفاء المترجم؛ وبعد تحليل الحقائق نظريا وعمليا، تم استخلاص النتائج التالية:
- إن النزعة العرقية في الترجمة ضمنية في الخطاب الأدبي؛ ومع ذلك، يمكن ملاحظتها من خلال السمات الثقافية وخاصة في التعبيرات الاصطلاحية والمرجعية الدينية؛ فالترجمة ذات النزعة العرقية الدينية هي الأكثر وضوحا من غيرها من أنواع الترجمات ذات النزعة العرقية خاصة عندما تترجم من العربية إلى الإنجليزية أو العكس.
 - قلما يكون المترجمون أوفياء للنص الأصلي عندما يتعلق الأمر بالمرجعية الدينية بل على العكس من ذلك يبرز وفاؤهم للغة وثقافتهم الخاصة.
 - يمكن أن تؤثر النزعة العرقية على وفاء المترجم في ترجمة الخطاب الأدبي لاسيما إذا ما كان المترجم متحيزا لثقافته، كما أن لها أثارا سلبية على صدق الترجمة خاصة عندما يتم توطين الخطاب الأدبي ومطاوعته أو التلاعب به بحيث يُحدث تشويها في المعنى الأصلي.
 - تعتبر الثقافة جزء لا يتجزأ من الترجمة ذات النزعة العرقية، فهي العنصر الأساسي في معرفة النزعة العرقية في ترجمة الخطاب الأدبي.
 - لا يمكن للمترجم أن يكون وفيا للنص الأصلي ولاسيما عند التلاعب بالخطاب الأدبي في الترجمة. وهذا التلاعب يمكن أن تثيره إيديولوجية المترجم التي تنعكس في ترجمته؛ وبهذا، تظهر الترجمة ذات نزعة عرقية في الخطاب الأدبي. ويمكن لهذا النوع من الترجمة أن يعيق نقل الحقائق الواردة في النص الأصلي ويستعاض عنها بوقائع مختلفة تتعلق بثقافة المترجم

نفسه أو أنماطه الاجتماعية، وذلك في محاولة لتقليل الاختلافات بين ثقافتَي اللغة المصدر واللغة الهدف.

■ تقلل إستراتيجية التغريب من مدى النزعة العرقية في الترجمة كما تقلل من آثارها السلبية عن طريق الحد من التشويه والانحراف في معنى النص الأصلي لأنها تحافظ على حرفية هذا الأخير باستخدام النقرة والترجمة الحرفية فتُبقي بذلك على الآخر.

■ يمكن أن تزيد إستراتيجية التوطين من التشويه والتحريف في الترجمة وتجعلها ذات نزعة عرقية وهذا ما يمنع القارئ المستهدف من اكتشاف الآخر لأنه يخفي السمات الثقافية للنص الأصلي ولا ينقله بأمانة في النص المترجم إليه. وعلاوة على ذلك، ومن خلال اعتماد هذه الإستراتيجية، كما هو الحال في الرواية المدروسة، يحرم المترجم القارئ المستهدف من اكتشاف خصوصيات مهمة للثقافة العربية.

■ يمكن اعتبار نزعات بيرمان التشويهية للترجمة معياراً قابلاً للتطبيق لقياس مدى الترجمة ذات النزعة العرقية في الخطاب الأدبي. إلى جانب ذلك، يمكن لميول مثل "التوضيح" و"العقلنة" و"التطويل" و"التبسيط" وغيرها إظهار الجوانب السلبية للنزعة العرقية في ترجمة الخطاب الأدبي.

■ تختلف كيفية تعامل المترجم مع الكلمات ذات الدلالة الثقافية أثناء ترجمته للنص باختلاف الإستراتيجية التي يتبناها. فإذا اختار المترجم أن يكون غير ظاهر في النص المترجم فسيلجأ لإستراتيجية التوطين، و بالتالي لن يتم نقل الكلمات ذات الدلالة الثقافية للنص المستهدف وبالمقابل سيتم حذفها أو استبدالها بما يكافئها في الثقافة المستهدفة. أما إذا اختار المترجم أن يكون مرئياً وظاهراً في النص المترجم فسيلجأ في هذه الحالة لإستراتيجية التغريب و بالتالي سيقوم بنقل الكلمات ذات الدلالة الثقافية في النص المستهدف نقلاً أميناً حتى ولو اعتبرت هذه العناصر الثقافية غريبة عن قراء النص المترجم إليه.

■ تشكل الكلمات ذات الدلالة الثقافية صعوبة وتحدياً للمترجم، خاصة إذا قرّر هذا الأخير انتهاز إستراتيجية التوطين وحاول تكيف السياق الثقافي للنص وجعله يشبه إلى حد كبير ثقافة اللغة المستهدفة لتكون قريبة من ثقافته الخاصة، لأن ذلك يمكن أن يؤدي بالضرورة إلى إظهار النزعة العرقية في الترجمة.

■ استخدمت المترجمة في ترجمتها لرواية "رجال في الشمس" للكفاني إستراتيجيات مختلفة، في حين أن ميلها نحو استخدام إستراتيجية معينة لم يكن واضحاً. وبالتالي، قد يؤدي استخدام إستراتيجيات مختلفة إلى عدم التحديد وعدم التناسق في الترجمة التي ليس لها هوية الأصل ولا

الثقافة المترجم إليها. كما تبين من الأنماط التي تم فحصها في هذه الدراسة مدى صعوبة نقل الكلمات ذات الدلالة الثقافية من اللغة المصدر إلى اللغة الهدف.

وفي نهاية المطاف، فإن ترجمة الخطاب الأدبي لا يمكن أن تُنقل بأمانة عندما تتأثر بالنزعة العرقية. فهي تعزل المتلقي عن العالم الخارجي وتحرمه من اكتشاف الثقافات الأخرى، كما أنها تطمس السمات الثقافية والإطار الثقافي للنص الأصلي ولا تنقله نقلاً أميناً؛ لذلك ينبغي على المترجمين أن يسعوا إلى إظهار الخصائص الثقافية المميزة للنص الأصلي للفتح على الآخر واكتشاف الاختلاف والتنوع الثقافي الذي ينقله الخطاب الأدبي للقارئ.

Abstract

This study attempts to investigate the phenomenon of ethnocentrism in translation mainly in literary discourse and to examine the extent of faithfulness in ethnocentric translation. The study seeks also to highlight the effect of ethnocentricity in shaping translation output via cultural references. The collected data sources are obtained from Ghassan Kanafani's "*Rijal fi echams*" novella of Arabic language, in which extracted translations are selected, compared with the novella's English version "*Men in the Sun*" and analyzed in terms of ethnocentricity through the treatment of the elicited cultural references; then the translation is analyzed and discussed to suggest finally a likely neutral translation. This could be exemplified in a systematic way according to Vlahov and Florin (1986) model along with Newmark (1988) strategies to demonstrate the proposed phenomenon and indicate its impacts at the level of the faithfulness of translation.

Keywords:

Ethnocentrism, ethnocentric translation, literary discourse, faithfulness of translation, cultural references.

المخلص

تحاول هذه الدراسة البحث في ظاهرة النزعة العرقية في الترجمة لاسيما في الخطاب الأدبي ودراسة مدى وفاء المترجم في الترجمة ذات النزعة العرقية، كما تسعى الدراسة أيضا إلى تسليط الضوء على تأثير النزعة العرقية في تشكيل مُخرجات الترجمة من خلال الكلمات ذات المرجعية الثقافية. وقد تم جمع مصادر البيانات من الرواية القصيرة "رجال في الشمس" لغسان كنفاني باللغة العربية، حيث تم استخراج الترجمات واختيارها ثم مقارنتها مع النسخة الإنجليزية للرواية "Men in the Sun" وتحليلها من حيث نزعتها العرقية من خلال دراسة الكلمات ذات المرجعية الثقافية المستخرجة؛ ثم تم تحليل الترجمة ومناقشتها لنقترح في الأخير ترجمة محايدة محتملة. ويتم التمثيل لذلك بطريقة منهجية وفق نموذج فلاهوف وفلورين (1986) وكذا استراتيجيات نيومارك (1988) لإيضاح الظاهرة المقترحة وبيان آثارها على مستوى الوفاء في الترجمة.

الكلمات المفتاحية:

النزعة العرقية، الترجمة ذات النزعة العرقية، الخطاب الأدبي، الوفاء في الترجمة، الكلمات ذات المرجعية الثقافية.

Résumé

Cette étude tente d'étudier le phénomène de l'ethnocentrisme en traduction principalement dans le discours littéraire et d'examiner l'importance de la fidélité dans les traductions ethnocentriques. L'étude vise à souligner aussi l'effet de l'ethnocentrisme dans l'élaboration de la traduction dont références culturelles. Les sources de données recueillies proviennent du roman "*Rijal fi echams*" de Ghassan Kanafani, dans lequel les traductions extraites sont sélectionnées, par rapport à la version anglaise du roman «*Men in the Sun*» et analysées en terme d'ethnocentrisme par le traitement de références culturelles extraites. Alors, la traduction est analysée et discutée pour suggérer finalement une traduction vraisemblablement neutre. Cela pourrait être illustré de manière systématique selon le modèle de Vlahov et Florin (1986) ainsi que les stratégies de Newmark (1988) pour démontrer le phénomène proposé et indiquer ses impacts sur la fidélité de la traduction.

Mots clés:

Ethnocentrisme, traduction ethnocentrique, discours littéraire, fidélité de la traduction, références culturelles.