

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Kasdi Merbah Ouargla University
Faculty of Letters and Languages
Department of Letters and English Language



Dissertation submitted in partial fulfilment of the requirement for the Master's Degree in field
of English Language and Literature

Specialty: Translation Arabic-English-Arabic

**The Arabic Annotated Translation of
the short story "*Certain Winds From
The South*" By Ama Atta AIDOO**

Presented and publicly defended by

Nadia BELLABAS

Raouane KORICHI

Supervised by

Dr, Ahmed Nouredine BELARBI

Jury

Members of The Jury	Institution	Chairperson
Members of The Jury	Dr.Ahmed Nouredine BELARBI	Supervisor
Members of The Jury	Institution	Examiner
Members of The Jury	Institution	Examiner

Academic Year: 2022/2023

Dedication

This work is dedicated to our beloved parents and our wonderful friends

Acknowledgements

We are indebted to our exceptional supervisor, Dr. Ahmed Nouredine BELLARBI whose unwavering commitment to excellence and precise guidance throughout the thesis writing process has been invaluable. His unwavering belief in our abilities and assurance that we could meet the specified deadlines, even in the face of a late start, ignited a fire within us to work diligently and exceed expectations.

We would like to express our heartfelt appreciation and deep gratitude to Dr. Mohammed Esghir HALIMI and Dr. Ahmed NAFNOUF for graciously presenting this captivating story for translation. We are truly fortunate that Miss YAHYAOUI wholeheartedly embraced the topic of our graduation thesis, enabling a seamless and fulfilling journey. This harmonious collaboration has been a true blessing.

Additionally, we are thrilled beyond measure to bring our mothers lifelong dream to fruition by becoming a successful translators through the triumphant defense of this work. Their unwavering support, encouragement, and belief in our potential have been an endless source of inspiration and strength throughout my academic journey.

We must also extend our heartfelt gratitude to our friends, whose unwavering motivation and unwavering belief in our abilities have played a pivotal role in our achievements. Their constant encouragement, support, and camaraderie have uplifted us during challenging times and propelled us towards success. We are truly grateful for their presence in our lives.

In conclusion, we humbly acknowledge the invaluable contributions of Dr. Halimi Mohamemd Esghir, Dr. Ahmed Nafnouf, Miss Yahiaoui, our supervisor Dr. Ahmed Nouredine BELLARBI, our dear mothers, and our wonderful friends. Without their unwavering support, guidance, and motivation, this accomplishment would not have been possible. Our heartfelt thanks go out to each and every one of them for their profound impact on my academic and personal growth.

With utmost gratitude,

Raouane KORICHI
NadiaBELABBAS

Abstract

This study aims to translate and annotate a short story "Certain Winds From The South" by the Ghanaian author Ama Atta Aidoo into the Arabic language in order to introduce Sub-Saharan culture to Arab readers and shed light on the main challenges faced by the translators, especially during the translation of literary works at the linguistic, pragmatic, and cultural levels. Overcoming these challenges requires a deep understanding and broad knowledge of the source language (SL) and the target language (TL) systems in order to produce an equivalent passage that enables the target reader to understand and grasp the message of the author in the source text, as well as the reader's understanding and grasping of the message in its original language. Moreover, this study contains a number of procedures and strategies that the translator may use to overcome these challenges, instead of solely relying on literal translation, which may not always achieve the intended goal of translation. This study is an annotated translation and its object is the short story which is untitled (certain winds from the south), in the practical part, to facilitate the comprehension of the source text, especially during the process of translating culturally specific items and idiomatic expressions that the target reader may be unfamiliar with. Furthermore, annotating and justifying the rendition of specific words or expressions is included.

Keywords: Annotated translation, translation procedures, translation strategies, literal translation and rewriting.

المخلص:

تهدف هذه الدراسة إلى ترجمة قصة قصيرة من أعمال الكاتبة الغانية أما آيدو إلى اللغة العربية والتعليق عليها من أجل التعريف بثقافة دول جنوب صحراء القارة الإفريقية للقارئ العربي و تسليط الضوء على أهم التحديات التي واجهتها أثناء ترجمة هذا العمل الأدبي على المستوى اللغوي والبلاغي وكذا الثقافي إذ يتطلب تجاوز هذه التحديات فهما عميقا ودراية واسعة بنظام كل من اللغة الأصل وكذا اللغة الهدف من أجل إنتاج مكافئ يَمَكِّن القارئ في اللغة الهدف من فهم واستيعاب مضمون عمل الكاتب كما فهمه وربما استوعبه قارئ العمل في لغته الأصل، كما يسلط هذا البحث الضوء على مجموع أساليب الترجمة التي لجأنا إلى تبنيها لتجاوز هذه العقبات بدلا من الاعتماد الكلي على الترجمة الحرفية التي قد لا تؤدي الغرض المطلوب في الكثير من الأحيان خاصة في ميدان الترجمة الأدبية ما يدفع بالمترجم للجوء إلى إعادة كتابة النص ليتوافق مع أهداف المترجم وتوقعات جمهور القراء. اعتمد هذا البحث على منهجية الترجمة التعليقية

في الجانب التطبيقي من أجل تسهيل عملية استيعاب النص الأصل وتبرير اختيارات المترجم لمفردة محددة
وتعبير معين دون آخر

الكلمات المفتاحية: الترجمة التعليقية، تقنيات الترجمة، استراتيجيات الترجمة، الترجمة الحرفية وإعادة الكتابة.

Table of Contents

Dedication	I
Acknowledgements	II
Abstract	III
Table of Contents	
General Introduction	1
Significance of the Study	3
Objectives	3
Statement of the Problem	3
-Literature review.....	4
Research Question	5
Sub-questions	5
Methodology.....	5

(THEORETICAL PART)

Chapter one

-Introduction.....	9
1- Literary	
Translation.....	9
2-literal Translation vs	
Rewriting.....	10
3-Translation strategies and	
procedures.....	11
-Conclusion.....	13

(PRACTICAL PART)

CHAPETER TWO

-Introduction.....	15
-Corpus Identification.....	15
-Data collection and	
samples.....	16

1-The Arabic Translation of The short story.....	21
2- Annotating linguistic issues and lexical choices.....	36
2.1-DUAL FORM.....	43
2.1-Feminine and masculine.....	44
2.2-Rendition of the names.....	44
2.3-المفعول المطلق.....	45
3-Annotating sociocultural and pragmatic issues.....	46
3.1-Directness vs indirectness.....	47
3.2-Euphemistic Language.....	48
3.3-Turn-Taking and Interruptions.....	48
3.4-Cultural Perspective.....	50
3.5-Cultural Practices.....	50
3.6-Regional Differences.....	51
3.7-Religious References.....	52
3.8-Cultural Context.....	52
3.9-literary devices.....	54
3.10-Sociocultural Context and Politeness.....	58
3.11-high-context and low context communication	
-Conclusion	58
-General CONCLUSION.....	62

-List of

REFERENCES.....65

ملخص البحث.....67

General Introduction:

Each language has its own unique way of expressing ideas highlights the asymmetrical nature of languages, with each language possessing its own set of rules governing word order, grammar usage, sentence structures, specific vocabularies, and cultural nuances to convey meaning from its own perspective. Understanding this uniqueness is crucial in the field of translation as it arouse for effective communication across different linguistic and cultural boundires.

According to Peter Newmark, the objective of translation is to faithfully represent the meaning and intentions of the original text (Newmark, 1988, 2001, p.5). To achieve this objective, translators must evaluate not only the structure but also the content of the original work, taking into account elements such as the theme, emotions, and purpose behind its creation. By grasping the core and intended meaning of the author, readers of the translated version can comprehend the aim of the writing, similar to those who read the work in its original language. This evaluation process helps ensure an accurate and impactful rendition in the target language.

While annotated translations can provide valuable explanations and footnotes to clarify cultural and linguistic subtleties, it is impossible to translate every single detail perfectly. Consequently, translators have often been referred to as traitors, as the age-old Italian proverb "Traduttore, traditore" - Translator, traitor - suggests. This proverb reflects the notion that translation, being unable to fully capture the depth of the source text, and inherent a degree of compromise rather than betray. Kakuzo Okakura's book titled "The Book of Tea" delves into this idea. Okakura (1906) notes, "Translation is always a treason, and as a Ming author observes, can at its best be only the reverse side of a brocade." This implies that translation is a challenging task, as it entails betraying or compromising certain elements of the original work. Cultural references, wordplay, tone, and style may be lost or altered in the process due to the asymmetric nature of languages. Therefore, even under the best of circumstances, translation can only be seen as a reflection of the original text.

In the realm of literary translation, translators possess a remarkable ability to breathe new life into works that may have initially gone unnoticed in their original language but gained immense recognition and acclaim after being translated into other languages. Translations of literary masterpieces by renowned authors like William Shakespeare, Ernest Hemingway,

Virginia Woolf, and Elena Ferrante into Arabic, for instance, allow Arabic readers to delve into new cultures, explore profound philosophical depths, and challenge established perspectives.

An exemplary case is Naguib Mahfouz's "The Cairo Trilogy." This Arabic literary masterpiece achieved international acclaim and captivated readers worldwide through its translation, offering a vivid portrayal of Egyptian society. Similarly, Gabriel García Márquez's "One Hundred Years of Solitude," originally written in Spanish, reached unparalleled success and is considered a magnum opus of magical realism after its translation into English. The role of the translator in this process is pivotal, acting as a bridge between cultures and fostering cross-cultural understanding while cultivating appreciation for diverse literary traditions.

Even in the past, particularly during the Abbasid era, translators played a crucial and influential role. Baghdad witnessed the presence of great philosophers such as Ibn Rushd (also known as Averroes) who provided a commentary on the translation of the works of Aristotle by Abu Bishr Matta ibn Yunus, and skilled translators who studied and translated medical texts, manuscripts, and classical Greek philosophical works at the House of Wisdom (Bayt al-Hikmah). This establishment during the Islamic Golden Age turned the city into a center for civilization, facilitating the transmission of ideas, values, and cultural traditions across linguistic and cultural boundaries.

Both in historical and contemporary contexts, translators face the ongoing challenge of maintaining impartiality while conveying the beauty of language and its expressive nuances. Achieving this task is far from easy. In their pursuit of exploring new artistic expressions, translators adopt the role of readers before becoming translators themselves. Translation enhances the reading experience, elevating it to a higher level of engagement and interaction. The concept of "reading like a translator," as proposed by Searls, emphasizes a shift in perspective from writing a translated text to reading an original text. Searls suggests that the true transformation occurs when translators approach a text with a mindset focused on reading rather than writing.

This requirement is crucial as it enables translators to fully engage with the original text, going beyond its literal meaning and exploring its underlying layers. By adopting a reader's perspective, translators can consider the wider context in which the text is situated. They can examine how the text aligns with literary conventions, cultural influences, and the historical era to which it belongs, enhancing their ability to faithfully capture and convey the essence of the work.

Significance of the study

As researchers/translators we found that the artistic style and unique expressions provided in this short story is valuable and worthwhile, which raised our eagerness to translate it to larger number of readers mainly Arabic readers, who have been enable to read the literary works of this creative writer and discover her philosophical depth.

Objectives

This dissertation aims to address two specific objectives. Firstly, it seeks to shed light on the difficulties that arise during the translation process of literary works, particularly short stories. Short stories often present a condensed message compared to longer novels, where authors have more space to elaborate on their ideas. Secondly, the dissertation aims to make these remarkable literary works accessible and readable to Arabic readers. By doing so, it hopes to challenge the dominance of Western literature in the Arab world and promote a deeper understanding of African literature and culture. The writings of Aidoo, known her powerful storytelling and insightful exploration of themes such as societal challenges, colonialism, and nationalism, have garnered international acclaim and resonate deeply with Arabic readers.

To achieve these objectives, this research adopts the approach of annotated translation. This methodology allows for a comprehensive exploration of the translation process, as annotations provide valuable insights into the cultural references, contextual nuances, and literary techniques employed by Aidoo. By providing these annotations alongside the translated text, the research bridges the gaps in understanding, enabling Arabic readers to engage with the deeper layers of meaning present in the original work.

It is important to acknowledge the limitations of this study. The focus is confined to one short story and a single methodology, specifically annotated translation. Therefore, the findings and conclusions drawn from this study may be specific to the chosen methodology and sample, and cannot be readily applied to other methodologies or samples.

Statement of the problem

The task of translating literary works poses unique challenges in capturing the style of writing and the culture nuance of the original work.

languages from different linguistic families, such as English and Arabic, diverge significantly in their linguistic codes. These variations can present additional obstacles in accurately translating short stories, leading to the loss of important nuances, wordplay, and cultural context. Consequently, the translated work may not faithfully represent the original.

The complexity of the translation process is especially evident in annotated translations of short stories. Annotated translations involve providing explanatory notes, footnotes, or endnotes alongside the translated text to offer additional context, cultural explanations, and interpretations. This annotation process requires careful consideration of the story's themes, cultural references, and literary techniques to ensure comprehensive understanding of the original work.

This research aims to explore the challenges and potential solutions in the annotated translation of short stories. By translating and analyzing of a short story and its annotated translation, we seek to identify the specific difficulties faced by translators in preserving the richness, depth, and cultural nuances of the original text. Ultimately, this study will enhance the quality of annotated translations and provide valuable insights into effective strategies and procedures for conveying the complete essence of short stories across different languages and cultural contexts.

Literature review

The development of the creative style of writing literary works dealing with the subject of African culture was a motivating factor for translators to convey the philosophical depth and creative expressions as well as the cultural diversity for which this literature is famous, relying in their translations on annotated translation in order to ensure understanding and assimilation by the Arab reader.

Hilaire Belloc, as cited by Bassnett McGuire (1980, p. 120-121), provides six fundamental guidelines for translating prose. According to Belloc, translators should approach the text holistically, translating it in parts rather than word-for-word, while consistently questioning their choices. Idioms should be translated in a way that captures their nature, often requiring a different form from the original. The translator's goal is to convey the intention behind the original sentence, recognizing that emphasis or form may differ between languages. Belloc advises against false friends, cautioning translators about words or structures that may appear similar but don't truly match in meaning. Translators are encouraged to "transmute boldly," resurrecting something foreign in a native form without embellishing the text, which can confuse readers.

In his book *Translator's Invisibility: A History of Translation*, Venuti explores the concept of "foreignization" and "domestication" as two contrasting translation strategies.

Venuti argues for the importance of retaining the foreignness and cultural specificities of the source text in translation, challenging the prevalent practice of domesticating translations to conform to the target culture.

Annotated translation has been widely adopted by many translators during translating literary works such as Saint Jerome. This methodology allows Arabic-speaking readers to explore and appreciate the richness and diversity of African culture and tradition, which is somewhat marginalized compared to translations of literary works of the European Community. For instance, the translated novel "Season of Migration to the North" by Tayeb Salih from Arabic into English by Denys Johnson-Davies, the rich descriptions of Sudanese landscapes and the complex psychological depths of the characters were skillfully captured in the Arabic translation. The translator expertly conveys the haunting beauty of the Nile River, the scorching heat of the desert, and the intricacies of village life, which give the Arabic-speaking reader's imagination the opportunity to visualize and enjoy this literary work.

Another example is the translated poetry of Leopold Sédar Senghor, a prominent Senegalese poet from French into English by Melvin Dixon, John Reed, and Clive Wake. The translators masterfully capture the musicality and rhythm of Senghor's verses, ensuring that the English rendition maintains the essence of the original French poems. Through meticulous attention to detail, the translator successfully conveys the beauty of Senghor's metaphors and the richness of his cultural references, allowing Arabic-speaking readers to appreciate the poet's celebration of African identity and heritage.

These examples highlight the meticulousness and skill of the translators in capturing the essence of the original texts and providing readers with a comprehensive reading experience through the combination of precise translations and insightful annotations.

Research question

What are the main challenges that the translator faced during translating literary work?

Sub questions

1/what are the procedures and strategies the translator could adopt in order to accurately convey the meaning of the source text?

2/to what extents the choices made by the translator could affect the process of Translating?

Methodology

This study applies the introspective research method (Berg, 2001, p. 3) which focuses on metaphors, symbols, and descriptions rather

than mathematical operations or numerical data. Additionally, it employs the annotated translation research approach where data is collected in multiple languages and involves acts of translation between them during the research process (Temple and Young, 2004, p. 161). The translation theoretical model used in this study is based on the work of Williams and Chesterman (2002, p. 49), which suggests that a source text is approximately equal to a target text ($ST \approx TT$) or a target text is approximately equal to a source text ($TT \approx ST$).

The process of translation applied in this study involves carefully describing and analyzing the grammatical structure, word choice, and overall coherence of the sentence. By examining and analyzing the sentences in their original language, we can gain valuable insights into the author's intended meaning and any potential nuances present.

Once the initial examination is finished, the sentences can be translated into the target language. This translation process enables a comparative analysis. By comparing the original sentences with their translations, we gain a deeper understanding of the difficulties and complexities of conveying the same message in different languages. It helps identify any discrepancies, such as variations in meaning, tone, or cultural connotations. Through this comparative analysis, we can discern the issues that require further discussion, including translation accuracy, cultural adaptation, and the preservation of the original message's essence.

THEORITICAL FRAMEWORK

CHAPTER ONE

Introduction

This chapter discusses the field of literary translation and its main types; prose, poetry and drama and their main challenges. This chapter attempts to discuss the field of translation its strategies and procedures.

Keywords: literary translation, literal Translation vs Rewriting, translation strategies and procedures.

1-Literary Translation

According to Devy (1999), literary translation is a distinct type of translation that goes beyond the general translation process. It aims to capture not only the literal meaning of the text but also the imaginative, intellectual, and intuitive aspects of the author's writing.

Translating literary works serves as a gateway to discovering different cultures, diverse ways of thinking, and new forms of artistic expression. The goal of the translator goes beyond mere replication of the original work's aesthetic and emotional impact in the target language. It also involves preserving the style and tone of the author. This requires careful consideration of language usage, cultural references, and literary techniques. Additionally, the translator must take into account the perspective of the target audience and make decisions on how to adapt the work to meet their needs while remaining faithful to the original.

Susan Bassnett emphasizes the significance of preserving the style, tone, and content of the original work, shedding light on the complexity and creativity involved in literary translation. She highlights the crucial role of this form of translation in facilitating the transmission of ideas and cultures across languages and borders.

Bassnett (2002) proposes a categorization of literary translation into distinct types: prose, poetry, and drama. Each type presents its own unique challenges. When it comes to poetry translation, the scholar emphasizes the importance of capturing the original poem's poetic form, rhythm, meter, and imagery. Translators face complexities related to poetic language, wordplay, and cultural references while striving to preserve the essence and aesthetic qualities of the poem in the target language. This challenge requires creative solutions that convey the beauty, sound patterns, and emotional impact of the original poem while accommodating a different linguistic and cultural context.

In the case of prose translation, Bassnett acknowledges the intricate task of maintaining the author's style, voice, and narrative structure. Translators must diligently convey the subtleties, nuances, and idiomatic expressions embedded in the prose to ensure that the target

audience experiences a comparable reading experience as the source audience. This involves making deliberate choices concerning language register, sentence structure, and cultural references, striking a balance between faithfulness to the original text and readability in the target language.

Hilaire Belloc (1930) as cited by Bassnett McGuire (1980, p. 120-121) outlines six fundamental guidelines for translating a piece of prose:

1. The translator should approach the text as a unified whole and translate it in parts, rather than simply word-for-word, while consistently questioning their choices.
2. Idioms should be translated in a way that reflects their nature, often requiring a different form from the original.
3. The translator should aim to convey the intention behind the original sentence, recognizing that the emphasis or form may differ between languages.
4. Belloc cautions translators against false friends, which are words or structures that may seem similar in both the source and target languages but do not actually match.
5. Belloc recommends that translators "transmute boldly," emphasizing that the essence of translation lies in resurrecting something foreign in a native form.
6. The translator should avoid embellishing the text, as it can confuse the reader.

In the context of drama translation, Bassnett underscores the significance of capturing the performative elements, stage directions, and dialogues that constitute the core of dramatic works. Translators must navigate the challenges of preserving the dramatic tension, humor, and emotional impact of the original play while adapting it for performance in a different cultural context. Successful translation of dramatic texts demands a profound understanding of both linguistic and theatrical aspects, as well as the ability to effectively convey the intended dramatic effect to the target audience.

2-literal Translation vs Rewriting

When translating any literary work, it is essential for the translator to be familiar with the literature of both the source and target languages and appreciate their artistic expressions. Otherwise, they may resort to literal translation, which would result in the loss of the literary work's creative style.

According to Venuti (1995), "literal translation" or "formal equivalence" involves reproducing the source text's linguistic and structural features in the target language. This type of translation aims to prioritize fidelity to the word order, grammar, and syntax of the original text, even if it results in a stilted or awkward translation. It seeks to preserve the structure,

vocabulary, and phrasing of the source text as closely as possible, focusing on rendering the words and grammar of the source language into the target language without significant alterations. However, it may overlook cultural nuances or idiosyncrasies specific to the target language and culture.

In contrast, according to André Lefevere in his article "Translation, Rewriting, and the Manipulation of Literary Fame" (1992), translation can be seen as a form of rewriting that manipulates the reputation and recognition of literary works. Lefevere explores the cultural and historical factors that influence translation choices and argues that translations are not neutral reproductions but rather creative acts that shape the reception and perception of a literary work. The process of rewriting goes beyond the surface goal of literal translation. It entails rephrasing, rewording, and restructuring the content to create a new version in the target language. It aims to adapt the text more effectively to the target audience, culture, or linguistic norms, allowing for more freedom, greater flexibility, and creativity in the translation process. This approach is often used when the source text contains idiomatic expressions or cultural references that may not resonate with the target audience, or when a more engaging or readable text is desired.

The choice between literal translation and rewriting depends on the translator's goals and the nature of the text being translated. While "literal translation" tries to faithfully replicate the original text, "rewriting" on the other hand aims to create a new text that aligns with the translator's goals and the reader's intended experience.

3-Translation strategies and procedures

Early translators indeed prioritized fidelity to the source text, often neglecting readability and cultural adaptation. However, modern translators have embraced more dynamic approaches, seeking to strike a balance between faithfulness and adaptation. They employ a range of procedures at both the micro and macro levels to achieve their goal.

Molina and Albir (2002) identified eighteen procedures that can be applied at the micro level of translating a text. These procedures include adaptation, addition, borrowing, calque, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. By using these procedures, translators address specific challenges and make strategic decisions to ensure accuracy and consistency in the translation process.

At the macro level, Lawrence Venuti suggests strategies to overcome cultural issues in translation. One such strategy is "domestication," also known as naturalization or adaptation.

This approach aims to make the foreign text familiar to the target reader by adapting it to the linguistic and cultural norms of the receiving audience. Domestication involves making significant changes to the original text to align it more closely with the expectations and values of the target culture. This may include using idiomatic expressions, cultural references, and other elements that are more common and understandable to the target audience. Within the domestication strategy, two distinct procedures are cultural equivalence and cultural correspondence, which facilitate the adaptation of foreign elements to suit the target culture, ensuring a seamless integration of ideas and concepts.

It is important to note that in the process of translation, some gain and loss are inevitable. Translators strive to minimize loss and maximize gain by employing these procedures and strategies while remaining aware of the challenges posed by linguistic and cultural differences.

Foreignization aims to maintain the foreignness and authenticity of the source text by deliberately retaining elements of the original language and culture. This strategy challenges the expectations of the target audience and introduces them to new ways of thinking and expression. It involves procedures such as literal translation, naturalization, transference, and paraphrasing. The goal is to celebrate and expose cultural differences rather than erase them. However, foreignization may result in unfamiliarity for the target readers, potentially hindering their understanding and connection with the text.

Domestication, on the other hand, seeks to make the translated text familiar and accessible to the target audience by adapting it to the linguistic and cultural norms of the receiving culture. This approach enhances readability and facilitates comprehension but runs the risk of erasing unique cultural aspects present in the source text. It also places responsibility on the translator to interpret the text for the reader, potentially introducing subjective biases.

In practice, many translators employ a blended or hybrid approach, combining elements of both strategies to find a balance between meeting the expectations of the target culture and preserving the distinctive qualities of the source text. This approach requires careful deliberation and decision-making to achieve the desired impact in the translation.

It is important for translators to consider the potential implications and consequences of their chosen strategy. Both foreignization and domestication have their advantages and drawbacks, and translators must exercise judgment to ensure that the translation honors the original work while engaging the target audience. The reader's cultural familiarity and understanding play a significant role in their interpretation of the translated text, and translators

should strive to bridge any gaps in cultural knowledge to facilitate comprehension and avoid misinterpretation.

Literal translation or direct transference of linguistic structures can result in an unnatural or unfamiliar tone and style in the target text, making it challenging for readers to engage with and comprehend the translated work. This can be attributed to the differences in grammatical structures, idiomatic expressions, or stylistic norms between the source and target languages.

In the case of foreignization, without careful consideration, cultural values, stereotypes, or biases inherent in the source language can be inadvertently transferred to the target text. This can perpetuate harmful stereotypes or misconceptions and influence the reader's perception. It emphasizes the importance of translators being mindful of the cultural implications and potential biases in their translations.

Indeed, the success or failure of a translation process depends on various factors, including the translator's skill, the nature of the source text, and the reception by the target audience. Readers have different perspectives, preferences, and interpretations, which can lead to diverse opinions on the fidelity and beauty of a translation. What may be considered a loss of beauty by some readers could be viewed as a faithful representation of the source text by others. Translators need to navigate these complexities and make informed decisions to produce translations that resonate with their intended audience while respecting the integrity of the original work.

Conclusion

Translation has a rich history throughout the ages and serves as a tool for exchanging knowledge, culture, and traditions between languages. In the domain of translation, translators don't work solely as cultural mediators; they work on conveying not only the meaning of the source text but also the intentions, emotions, and styles of the original work using different strategies and procedures.

CHAPTER TWO

Introduction

This chapter includes the corpus identification and translating the story, also discussing and analyzing the selected words and expressions in their original language, and comparing them with the translation proposed by the translator

Corpus Identification

"Certain Winds from the South" is an engaging short story authored by Christina Ama Ata Aidoo, a highly acclaimed Ghanaian writer revered as The Voice of African Women. Aidoo's artistic talent extends beyond storytelling, as she has also excelled in poetry and playwriting, making significant contributions to African literature. Her works delve into profound themes such as identity, gender, and the challenges faced by postcolonial Africa.

Throughout her illustrious career, Aidoo has received widespread acclaim and numerous prestigious awards for her literary achievements. Notably, she was honored with the Commonwealth Writers' Prize for Best Book (Africa Region) in 1992 for her novel "Changes." In 2007, Aidoo received the Ghana Book Award for Poetry, further solidifying her literary prowess. Additionally, in 2017, she was bestowed with the African Literature Association's Lifetime Achievement Award, recognizing her exceptional contributions to African literature.

Ama Ata Aidoo is closely associated with the literary movement known as African feminism or African women's writing. Within the realm of African literature, she holds a prominent position, exploring the complex dynamics of gender and advocating for feminist ideals through her works. Aidoo fearlessly challenges traditional gender roles and societal expectations, utilizing the powerful medium of literature to convey her messages. Her writing is widely praised for its clarity, honesty, and poignant portrayal of African women, capturing the intricacies of their lives and experiences on the continent.

The short story "Certain Winds From The South," published in 1969 as part of the collection "No Sweetness Here and Other Stories," delves into the enduring impact of colonization on Ghana and highlights the resilience of women in the face of adversity. Set in a Muslim community during World War II, the story focuses on the struggles of the characters: M'ma Asana, her daughter Hawa, her son-in-law Issa, and her grandson Fussen. They reside in a region that fails to provide them with adequate employment or sustenance.

The story, delivered in eight pages, revolves around two narratives: the story of Ma Asana and the story of her daughter Hawa. As Ma Asana compares her own life with that of her daughter, she discovers that their destinies are somewhat similar. Both of their husbands

abandoned them and went south to work for the government willingly, while neither Ma Asana nor Hawa had the power to prevent them from leaving. They simply accepted their fate because they lacked the agency to make decisions. Ma Asana expresses her own distress and her daughter's misfortune, attributing it to the unfortunate fate of the women in their family, as none of them were able to hold onto their husbands.

Throughout the story, Ma Asana finds solace only in the birth of her first grandson, a male child—a joy she couldn't experience herself when she became a mother.

For Ma Asana, the source of her sadness and suffering is "The South," where her soldier husband went willingly, although he was never compelled to do so. He left her pregnant, bearing the responsibility of raising their daughter alone. His death caused Ma Asana deep and enduring sorrow. Many people advised her to go to the government and prove that she was his wife, in order to receive financial support, but she refused. "The South" remained an unknown place to her. Similarly, her son-in-law, Issa, followed a similar path. Instead of finding another job, he insisted on traveling to the South to cut grass in hopes of earning money and providing for himself, his wife, and their son.

Despite Ma Asana's opposition to his departure and search for alternative employment, Issa persisted and left his wife, Hawa, alone. What is intriguing about this story is that throughout the dialogues between the mother and daughter, we never hear Hawa's voice. It is as if Ma Asana absorbed her role, and they both became one person, sharing the same fate and sadness.

The story serves as an exemplar of women's resilience, highlighting the enduring connections they maintain even in times of abandonment, and emphasizing the importance of familial bonds. It tackles themes of starvation, unemployment, war, resilience, and survival. It explores the fear of an uncertain future and the idea that anxiety and uncertainty could lead to failure or worse, a life of solitude without a husband, father, or provider (Michael Vaspasiano, 2013).

2-Data collection and samples

The data collection process for this study involved a thorough examination and annotation of the original English version of the short story. The text was meticulously read and then translated into Arabic. The main goal of the analysis was to identify important lexical, linguistic, and cultural elements that could potentially influence the overall meaning and interpretation of the story.

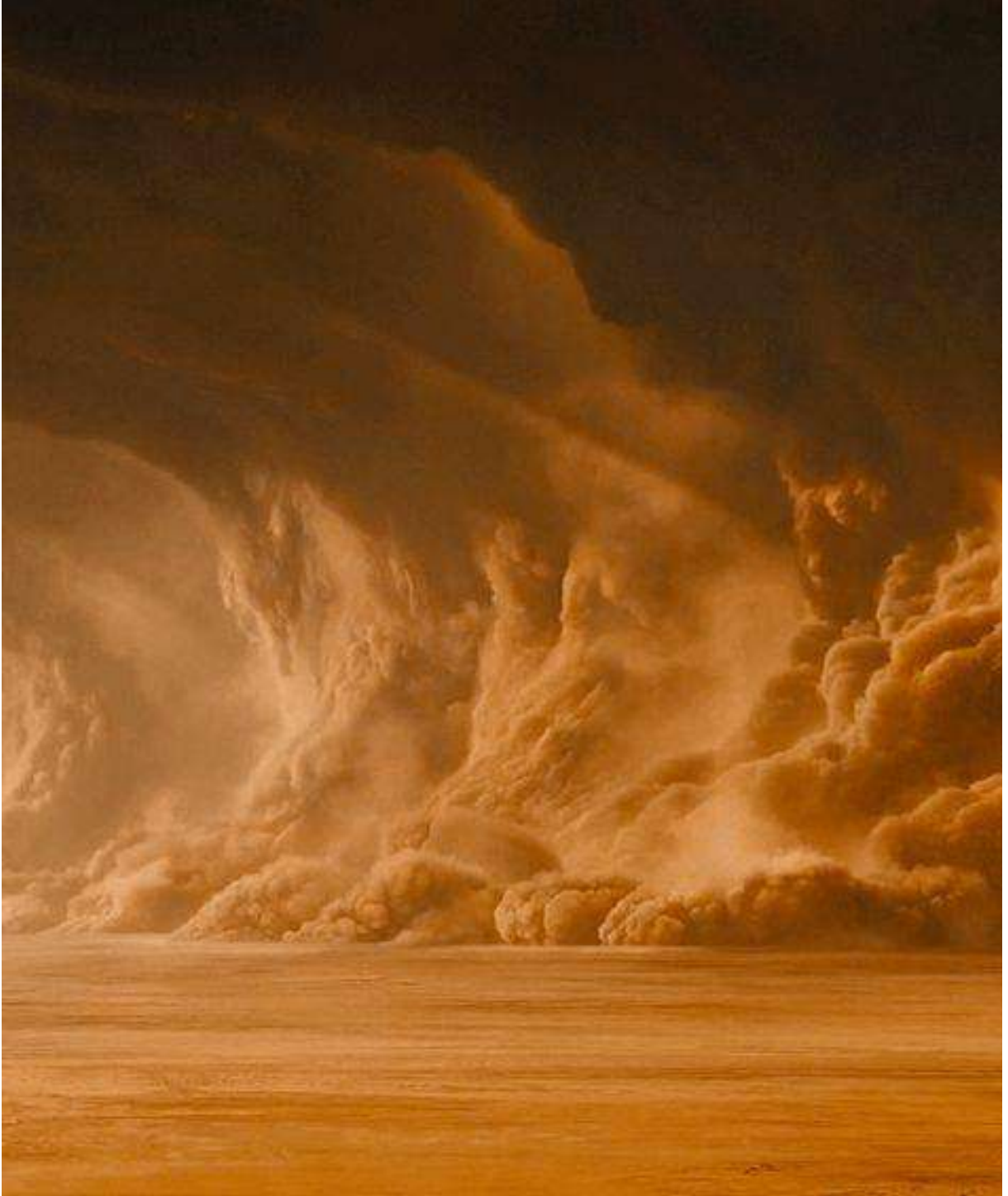
Special attention was given to selecting a specific number of expressions and phrases that closely related to the field of study. These chosen expressions were expected to offer insights into the thematic aspects of the narrative, character development, or socio-cultural context.

To facilitate the analysis, several tools were employed. These included a bilingual dictionary, which helped in understanding unfamiliar terms or idiomatic expressions encountered during the translation process. Additionally, consulting university professors specializing in literature and utilizing various online resources proved valuable in exploring the cultural and historical background relevant to the story. These references enriched the understanding of nuanced details and contextual references embedded within the text.

It is important to acknowledge that the data collection process posed challenges. One major hurdle was the inherent complexity and subtlety of the language used in the literary work. The narrative incorporated intricate wordplay, figurative language, and cultural references that required careful examination and interpretation to ensure an accurate translation. We diligently grappled with these complexities to maintain the integrity and fidelity of the story's meaning throughout the translation process.



رياح السموم الجنوبية



ترجمة: بلعباس نادية و قريشي روان



بالنسبة لماما آسانا، فما هذه إلا نسخة جديدة من قصة قديمة، فالشيء ذاته قد حدث معها في أيام صباها، وقد كانت آنذاك كما هي الآن عاجزة عن حماية حفيدها.

نظرت ماما آسانا إلى كومة جوز الكولا شزرا، بصقت، ثم التقطت وعاءا قصبيا ووضعته أرضا ثم أخذت إحدى حبات الجوز الصغيرة أعادتها وبصقت مرة أخرى، ثم وقفت.

شعرت بداية بألم حاد نوعا ما، فقط مجرد ألم حاد في موضع ما تحت أذنها اليسرى ثم علا بصرها غبش.

قالت محدثة نفسها: "يجب علي تفقد تلك الجذوع" -معتقدة أن الغبش في عينها مردّه برودة الجو-

ثم انحنت لتلتقط كيس الجوزات.

«الله أعلم أي عين حاسدة تجوب هذا الغسق فوق هذه الأراضي الخضراء، يجب علي أن أعود بها بسرعة».

في طريق عودتها إلى القرية، وقعت عينها على الدوائر المتناثرة هنا وهناك الدالة على مكان حفر الأبار قديما. وقد كانت هذه الحفر على وشك أن تنفجر في مثل تلك الساعة في هذا الوقت. وإذا ما قام شخص ما بحرق بقايا محصول الجوز في نهاية الموسم فإنه يشعر بنشوة جنسية تقارب سعادة من يتأمل تلك الحفر، تمامًا كما يشعر رجل وهو يتأمل زوجته في شهرها الأخير من الحمل.

حمل فولادة ثم موت فألم ثم موت مرة أخرى...

ثم توقفت أرحام النساء أن تلدن وانقطع النسل وكل ما كان موت واحد وألم واحد لا غير.

أرني جسدا فاضت روحه للتوّ يا أختي حتى أبكي غمًا سكن قلبي

فجأة أحست ببرودة في وسط بطنها، وبحركة في رحمها فاضطرت للاستناد على مدخل الكوخ. خلال العشرين عاماً الأخيرة،

كان حمل حواء هو الحمل الوحيد وولادة فوسني هي الولادة الوحيدة... عشرون عاماً على قدوم الطفل الأول، الذكر الأول!

قديما.



كان هناك أيول وكانت العادات تقضي بأن لا يقدم للحامل لحم ظبي الديكر وإلا كان العقاب يسلط على الفاعل.
والآن يتسلل الصيادون الجشعون للمحميات الحكومية، ويسرقون الدياكر المسكينة، يالهم من جشعين! نعم، يتسللون
حتى للحصول على الديكر من أجل منازل الجنوبيين المولعين بتناول الأطعمة حلوة المذاق.
قديمًا، كيف كان يمضي الوقت وكيف يتقدم العمر بسرعة؟ ولكن بعد ذلك أيتوقع المرء أن يصغر عمرا عندما يصبح
جدا؟ الحمد لله على نعمة الحفيد.

كانت النار لا تزال مستعرة عند عودتها إلى الغرفة. حواء ما تزال نائم وكذلك فوسني.
وضعت ماما آسانا كيس الجوز وتلت عنقها اتجاه الزاوية ... لا بد وأن تكفيهم حزمة الحطب لغاية الأسبوع الموالي.
ثم قضت بقية المساء بتحضير قائمة لمشتريات الغد
صلت العشاء ووضعت النقود بالحقيبة.

كانت حواء ما تزال تغط في النوم وكذلك حفيدها خرجت ماما إلى بوابة المدخل أولا، لتتحقق ما إذا كان كل شيء على ما
يرام خارجا ثم سحبت الباب، لم يتعلق الأمر بالهيئة، بل بالصوت الخافت لخطوات خفيفة تحاول التسلسل فوق العشب
الذي استرعى انتباهها، ليته يكون هو لكن بالطبع لم يكن هو

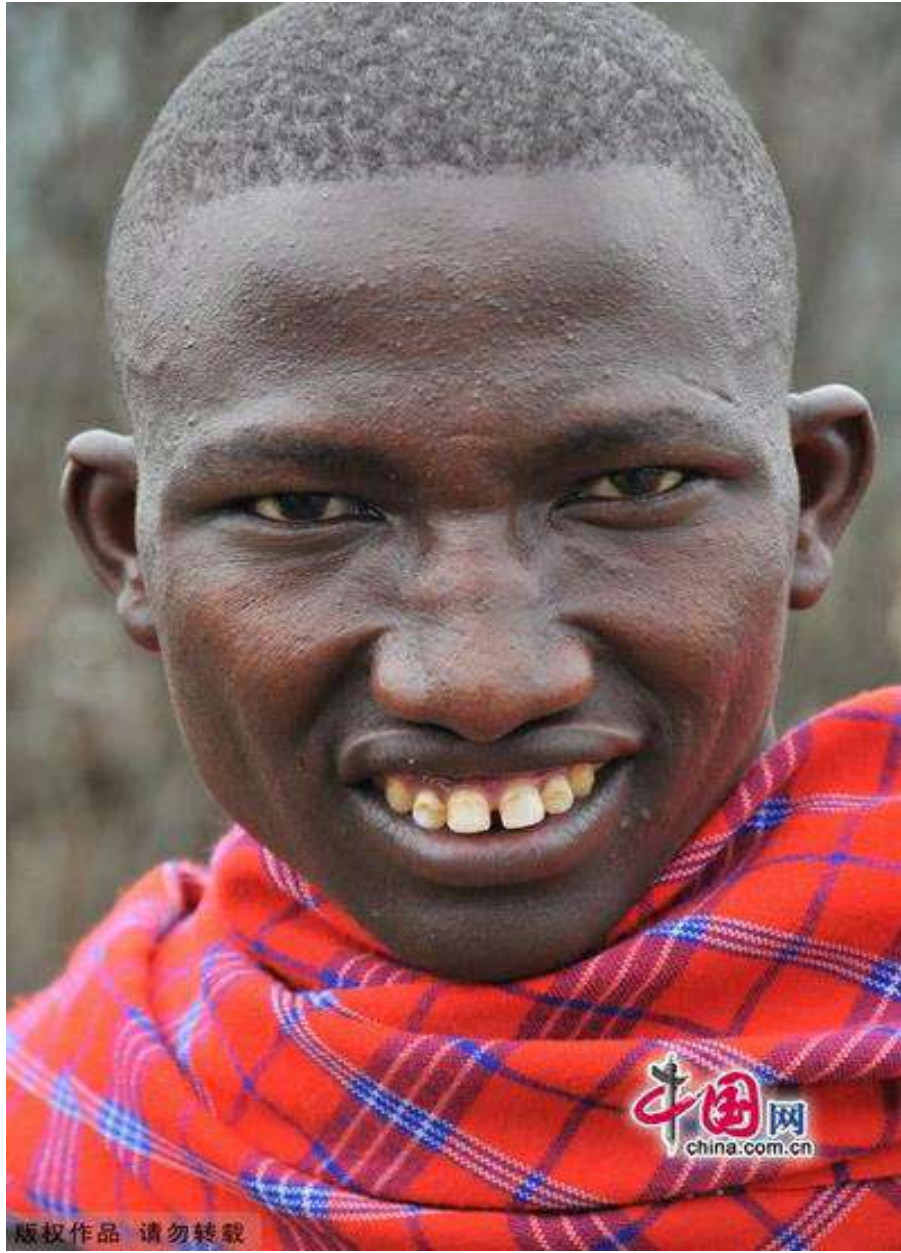
-من هناك؟

-ماما إنه أنا

-أهذا أنت بني عيسى؟

-أجل ماما إنه أنا

-الجميع نيام



-توقعت ذلك لهذا أتيت في هذه الساعة

عم الصمت طويلا حيث تردد كل منهما فيما إذا كان يجب على عيسى الدخول لرؤية حواء وطفله لم يتحدث أي منهما عن هذا التصادم، ولكن أوقفصم المرء عن كل ما يجول بخاطره؟

لم ترَ ماما أسانا انتصاره ولكنها شعرت به، تخطت عتبة المنزل وسحبت الباب خلفها.

سار عيسى أمامها لم يسيرا بعيداً، إلا أنهما التفا إلى زاوية بين عمودين من الأعمدة البارزة لجدار المنزل وقف عيسى ساندا ظهره إلى الحائط كان هذا ضروريا بالنسبة له، إذ كان بحاجة إلى برودة الجدار التي يشعر بها على ظهره.

-ماما أفوسني بخير؟

-ردت أسانا باقتضاب: «أجل»

-وحواء أهي بخير أيضا؟

-أجل

-ماما أخبريني رجاء اهل فوسني بخير حقا؟

-آه يا بني اطمئن ليس فوسني إلا رضيعا لم يتجاوز العشرة أيام، كيف لي أن أخبرك إن كان بخير أو لا؟

أنت بالغ ومع هذا ذهبت لتعيش في قرية أناس آخرين

-ماما!

-ما الأمر؟

-لا رجاء لا شيء؟

-بني أعجز عن فهمك هذا المساء... نعم حتى أنت الناضج إذا ذهبت للعيش في قرية أخرى، أستقول بعد مضي أيام قليلة

من مكوثك فيها ومعاشرة أهلها أنك على أحسن ما يرام؟

-لا.

-ألن تتأقلم مع طعامهم؟ ألن تجد أولا مكانا تتزود فيه بالماء لنفسك ولخرافك؟

-أجل.

-إذن كيف لك أن تسألني إذا ما كان فوسني بصحة جيدة جدا؟

جرح السرة يلتئم بسرعة كبيرة وكيف له ألا يلتئم

لم تصب ولا سرة واحدة من جميع السرات التي قطعها بالعدوى، أقطع سرة حفيدي وأجلس مشاهدة إياها تتعفن؟

لكن الأمر الذي لا يمكنني الجزم بشأنه هو سلامة عضوه الذكري

قام الشيخ بختانه ختانا سليما ونظيفا لابد وأنه بخير.

لم يحدث شيء مماثل في ختان أحد من رجال عائلتك أيحدث ذلك الآن؟

-كلا-

-إذن ليطمئن قلبك، فوسني بخير لكننا لا نستطيع أن نجزم إلى أي مدى هو بخير.

-لقد فهمت

-مًا! مًا!

-نعم بني

-مًا إني ذاهب للجنوب

-تقول إلى أين؟

(أجاب عيسى باقتضاب)

«إلى الجنوب»

-وكم يبعد؟

-مدى البحر، ماما ظننتك ستفهمين؟

-أقلت شيئاً حتى؟

-لا لم تقول

-إذا لما أسأت التقدير؟

-أخطأت.

-وما الذي ستفعله هناك؟

-أجد عملاً

-أي عمل هذا؟

-لا أدري

-بل تدري، تذهب هناك لتجز العشب.

-لعله كذلك

لكن بني لما يجب عليك أن تقطع كل تلك المسافة لجز العشب فحسب ألا يوجد ما يكفي منه هنا حولنا؟

حول هذه الحظيرة، حظيرة والدك وحظائر الآخرين في هذه القرية لما لا تجزه؟

-مَا تعرفين أنه ليس الشيء ذاته

إذا فعلت ذلك هنا سينعتني الناس بالجنون

لكن هناك لقد سمعت أنهم لا يحبذونه فقط بل إن الحكومة تدفع لهم مقابل ذلك.

-على الرغم من ذلك لا يذهب رجالنا للجنوب لجز العشب هذا العمل لأولئك الناس في الشمال

هم فقراء لهذا يذهبون للجنوب ليجزوا العشب هذا العمل ليس لرجالنا.

-أرجوك مَا إن الوقت يمضي بالفعل

حواء حديثة العهد بالأوممة وفوسني أول مولود لي.

-ورغم ذلك أنت تتركهم لتجز العشب في الجنوب.

-لكن مَا ما الجدوى من بقائي هنا ورؤيتهم يتضورون جوعا؟ تدركين جيدا أن المكسرات أصبحت فاسدة وحتى لو لم تكن،

بوضع التجارة الحالي كم تتوقعين سأجني منها؟

هذا ما يدعوني للرحيل، التجارة كاسدة وبما أننا لا ندري متى ستتحسن الأوضاع مجددا أظن أنه من الأحسن أن أسافر.

-أ لحواء علم بهذا؟

-لا إنها لا تعرف.

-أأنت قادم لتوقظها في هذه الساعة المتأخرة لتخبرها برحيلك؟

-كلا

-نعم القرار

-مَا لقد سلمت كل شيء لأمادو سيأتي غدا لرؤية حواء.

-جيد

متى سنتوقع رجوعك

(صمت)

-عيسى!

-ماما!

متى يمكن أن نتوقع عودتك؟

-ماما لا أعرف لربما في شهر رمضان المقبل.

-جيد.

-إسمحي لي بالذهاب.

-حفظكم الله ورسوله.

عادت ما مباشرة إلى سريرها

ليس من أجل النوم وكيف لها أن تنام

أعُرف عن عائلته أنهم رجال سيئي السمعة؟ بل العكس

نحن عائلة اشتهر بناتها بقلّة الحظ

يجب أن يكون بهن خطب ما

وإلا كيف لنا ألا نستطيع الحفاظ على رجالنا يا الله كيف ذلك؟

قبل عشرين سنة

لعشرين سنة وربما أكثر من عشرين سنة اللهم مدني بالقوة لأخبر حواء.

إذا أيتوجب علي أولاً الذهاب للمحل وأخبرها لدى عودتي؟ لا.

-حواء، حواء، أنظري كيف تمدين جسدك كالجذع

أتنام والدة هكذا؟

حواء، ح-و-|||||أه.....لا يجب علي أن أتركك وحدك...وكيف لك أن تسمعي بكاء ابنك خلال الليل

في حين أنك تصبحين كالميتة أثناء نومك

استمعوا لها وهي تسأل!

نعم إنه ضوء النهار

ظننتك ميتة بحق

إذا كان الجو باردا لفي بطانيتك حولك وأنصتي لي لدي ما أخبرك به

"حواء لقد ذهب عيسى للجنوب"

ولما تحديقين بي بمثل هذين العينين اللامعتين؟

إنني أخبرك بأن عيسى ذهب للجنوب

يا لهذا السؤال الذي تسألينه!

كيف له أن يصحبك ولك رضيع لم يشفى جرح سرتة بعد؟

غادر ليلة البارحة، لا تسألني لما لم آت وأوقظك

ما الداعي لإيقاظك؟

استمعي لي، أخبرني عيسى أنه لن يستطيع البقاء هنا ومشاهدتك أنت وفوسني تتضوران جوعا

لقد ذهب للجنوب ليجد عملا و.....

حواء إلى أين تظنين نفسك ذاهبة

عيسى ليس لدى الباب بانتظارك

لا تدعيني أصرخ لأن النهار لم يطل بعد

ولما تتصرفين كالأطفال؟

أنت الآن أم ويجب أن تتصرفي بنضج أكبر

إلى أين تذهبين؟

اصغي إلي وأنا أكلمك

لقد غادر عيسى

لقد ذهب ليلة البارحة لأنه يريد اللحاق بالحافلة العمومية التي تغادر تمالي في الصباح الباكر

حواء. آه آه

لما تبكين؟

ألان زوجك قد غادرك من أجل العمل؟

استمري في البكاء لأنه سيحضر المال من أجل الاعتناء بي دونك أنت

أتقولين أنني لا أفهم؟ لعلي لا أفهم

انظري لما فعلته لقد أيقظتي فوسني الآن

اجلسي لترضعيه وأنصتي لي، أنصتي لي سأقص عليك قصة رجل آخر ترك طفله الرضيع وغادر بعيدا هل عاد؟ لا لم يعد،

لكن لا تطرحي أسئلة عن كل ما سأخبرك به

اعتاد المغادرة والعودة وفي يوم ما ذهب بعيدا ولم يعد، لم يكن مضطرا للذهاب مثل الباقين

أه لقد كانوا جنودا إنني أحدثك عن جندي لم يكن عليه أن يصبح جنديا فعل كل حال والده كان أحد أغنياء المنطقة

صحيح أنه لم يكن أكبر إخوته لكن كان أمامه الكثير ليقوم به ليعيل نفسه وزوجته بعد زواجه

لكنه لم ينصت لأحد

كيف له أن يجلس وهناك من يحاول إستغفاله،

لقد كان لأولئك الجنود ملابس مكوية وبراقة رائعة، لك أن تنظري لأي منهم متجملة بالكحل تحت عينيك إن رغبت في

الزواج

كم كانت طقطقة أحذيتهم صاحبة!

تعرفين الجنود والضجة التي يحدثونها في المنطقة عندما يأتون من الجنوب

تحدثت الأمهات بشكل مطول وبلهجة شديدة النبرة لبناتهن عن امتيازات الزواج المناسب في حين عجل الأباء بإتمام مراسم

الخطوبة

جلهم كانوا يخافون حدوث فضيحة أخرى كفضيحة ميمونة

أخذ والدها المشاية وكل الممتلكات وذهبت هي لتعاشر جنديا يا للفضيحة التي تسببت بها لنفسها!

تسألين من تكون هذه ميمونة؟ لا، هي ليست والدة صديقتك. فميمونة هذه فرت في النهاية إلى الجنوب بمفردها. نسمع أنها

سلكت طريقا خاطئا في المدينة وجنت الكثير من المال. انقطعت أخبارها لكنها لم تمت إذ نسمع أن أمثال تلك النسوة عادة

ما يعدن ليليقين حتفنهن في منازلهن، وهي لم تعد إلى هنا بعد. لكننا كنا مختلفتين. لم يكن لي خطيب. أتسألين لما أقول كنا؟

لأن هذا كان والدك ... آه آه، ها قد فتحت فاك واتسعت عيناك دهشة؟ نعم، يا طفلي، أتحدث عن والدك. لا، لم أكذب عليك عندما قلت لك أنه توفي لكن إهدئي واستمعي

"كان يتوجه جنوبًا ليحصل على منزل للجنود المتزوجين. لا، لم يكن ذلك الوقت الذي لم يعد فيه. جاء إلى هنا ولكن ليس من أجلي سألنا إذا ما كنا قد سمعنا عن الحرب- ألم نسمع عن الحرب؟ ألم يكن من السهل الحصول على أشياء مثل السمك المملح وزيت البارفين والقماش؟

-قلنا نعم، لكننا ظننا أن ذلك بسبب عدم إحصار التجار لهذه السلع. قال: «حسنًا، لكن التجار لا يحصلون عليها حتى في الجنوب» سألتها: «ولماذا؟» فأجابنا: «أهها الناس، ألم تسمعوا عن الألمان؟ لم يصبروا علينا»، أخبرنا أنهم كانوا يغنون أغاني فاحشة باسمهم في الجنوب...

سألتها: «لكن متى سنذهب؟» أجابني أن هذا هو سبب مجيئه فهو لا يستطيع اصطحابي معه.

قال: «كما ترين نحن تحت حكم الإنجليز وهم يحاربون الألمان»

إسأليني يا طفلي لأن هذا بضبط ما سألتها: «ما علاقة كل هذا بي وبك؟ لما لا أستطيع الذهاب معك إلى الجنوب؟»

أجابني: «لأنه عليّ السفر إلى الأراضي البعيدة والقتال»

تقولين في حرب الآخرين؟ يا طفلي كما لو كنت هناك هذا ما سألتها لكنه قال إن الأمر ليس بهذه البساطة.

عجزنا عن فهمه قال والده: «لا يجوز أن تذهب لا يجوز أن تذهب، لسنا نحن من نحارب مع الغورونسي أو الغونجاس...

أعرف عن الإنجليز، لا عن الألمان على أية حال، فهم في أرضهم». بالطبع لم يأخذ والده الأمر على محمل الجد، وكذلك

فعلت، فقال: «لا يجوز للجندي أن يخالف الأوامر»

أردت أن أعطيه العديد من الأشياء ليأخذها معه لكنه قال إنه لا يستطيع أن يأخذ معه إلا لكولا.

ثم توالى الأخبار و لم أستطع استيعابها لأن رأسي كان فارغًا، كل شيء دخل في رحي كنتِ تبليغين من العمر ثلاثة أيام،

كانت الأخبار كمنار تستقر في جوفي ومن حين لآخر، كان بعضها يطلق نيارنه، محرقا رحي، سافعا أمعائي وتشتعل وتشتعل

حتى أصرخ بجنون عندما تصل لرأسي.

عندما وُلدتِ قلت لنفسي لا يهم إذا ما كنتِ أنثى نحمد الله على كل ما أعطى وعلى أية حال كان سيعود، وسيكون لدينا الكثير

من الأطفال، الكثير من الذكور. ولكن يا حواء كم كنتِ قوية، كيف تمكنتِ من النجاة لا أدري... كنتِ تبليغين من العمر

ثلاثة أيام، وفجأة مثل الواد الصغير الذي تضربه هامة رياح هارمتان، جف صدري، كم كنتِ قوية يا حواء!

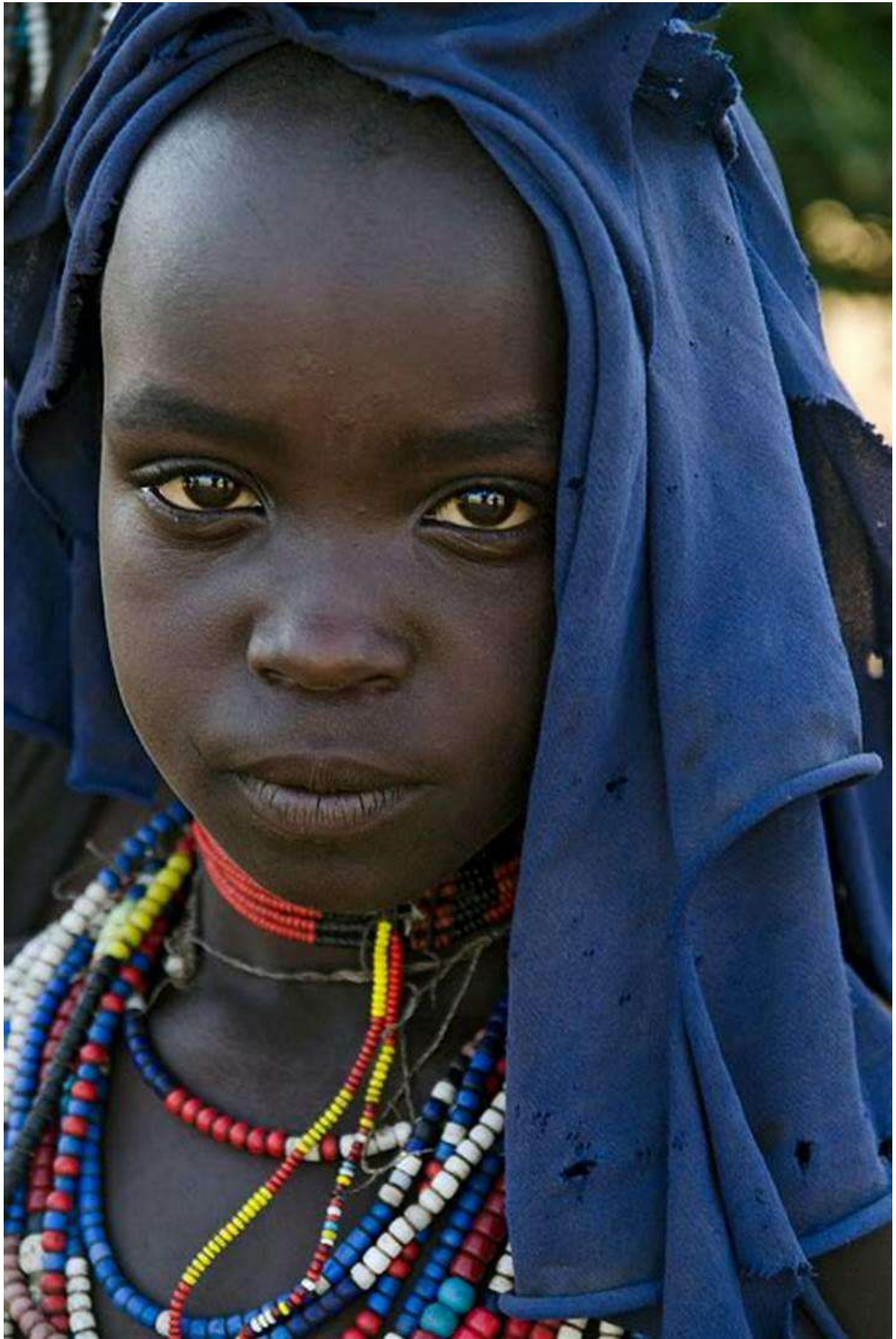
أخبروني لاحقاً أنه إذا استطعت الذهاب إلى الجنوب وأثبتت للحكومة أنني زوجه سأحصل على الكثير من المال، ولكنني لم أذهب.

أردته هو لا جثماناً يساوي وزنه ذهباً لم أر الجنوب أبداً.

أتأوهين؟ يا طفلي دائماً ما أخبرك أن العالم قد خلق منذ زمن بعيد وأن ما لم ير بعد هو الشيخوخة لا الشباب فلا تتأوهي. أولئك الناس رجال السلطة الذين يقدمون ويرحلون يخبروننا أن وضع التجارة سيئ الآن ومرة أخرى ليس هناك سمك معلب ولا قماش ولكن هذه المرة يقولون إن أطفالنا سيحصلون عليهما بكثرة ذهب عيسى إلى الجنوب الآن لأنه لا يقدر حتى على تحمل تكلفة شراء لحم الماعز لزوجته في فترة النفاس.

كان لهذا الأمر أن يحدث حتى يتمكن فوسني من البقاء مع زوجته ويتناول لحم البقر معها همم. وسيعود حياً... ربما ليس في شهر رمضان المقبل ولكن سيعود في شهر رمضان الذي يليه. الآن يا ابنتي تعرفين عن رجل آخر ذهب للقتال، ذهب ليقاتل في حرب لاتعنيه ولم يعد أبداً.

سأذهب إلى السوق الآن استيقظي مبكراً لتحمي فوسني أمل أن أحصل على شيء ما مقابل تلك الكولا الفاسدة. يوجد ما يكفي من الأرز لطهي طبق التو، أليس كذلك؟ جيد، حتى لو تطلب ذلك إنفاق كل النقود اليوم، أمل أن أحصل على بعض الأسماك المدخنة، أكبر ما يمكن العثور عليه، لطهي صلصة لذيذة لنا...



شرح المفردات

تُعرف رياحُ السَّمُوم بأنها رياح عنيفة حارة وجافة ومليئة بالغبار، قد تتجاوز درجة حرارتها 54 درجة مئوية (129 درجة فهرنهايت) وقد تنخفض الرطوبة النسبية فيها إلى أقل من 10٪، ورياح السموم هو مسمى

محلي يستخدم لوصف الرياح المحلية التي تهب في الصحراء العربية^[01]

'الغونجاس': الغونجاس هم جزء من الفئة العرقية الأكبر التي تعرف بالفئة القوانية (المعروفة أيضًا بـ "كوا")، وهم أقدم مجموعة عرقية تاريخية موثقة بالكتابة. يُطلق عليهم أيضًا "غانجاويو" و "نجانيني" والتي تعني "الرجال الشجعان"، واشتقت أصل كلمة "الغونجاس" من عبارة "كادا جورو-جا" (تعني أرض الكولا الحمراء) تم توثيق تاريخ الغونجاس عن طريق المسلمين العرب وعلماء الإسلام الذين رافقوهم في هذا الجزء من العالم. ووفقًا للمخطوطات العربية والتقاليد الشفهية، فإن الغونجاس، الذين كانوا في الأصل من القبائل الماندينغو (المعروفة أيضًا بالماندينكا)، هاجروا من بلاد مندي، أي من إمبراطورية مالي، قبل سنوات عديدة من السنة الهجرية 1000'.

'الغورونسي' هم مجموعة عرقية تعيش في منطقة السافانا الغربية في غانا. يعتبرون جزءًا من المجموعة الكبرى للشعوب الفولتية التي تنتشر في غرب أفريقيا. تعد اللغة الغورونسية جزءًا من فرع اللغات الفولتية، وتعتبر القرى التقليدية والمجتمعات الريفية مكان إقامتهم الرئيسي. يتميز الغورونسي بتراث ثقافي غني وتقاليد المميّزة.

تعتبر البيوت المصنوعة من الطين واحدة من سمات مميزة للغورونسي. تبنى هذه البيوت بأشكال معقدة وتزين بالنقوش والرسومات التقليدية. تعكس هذه البيوت التقاليد الثقافية للغورونسي وتشكل جزءًا هامًا من هويتهم الثقافية.

كانت هناك توترات تاريخية بين شعب غورونسي وشعب غونجا في غانا. تسبب في هذه التوترات عدة عوامل، أهمها المنافسة على الأراضي الزراعية والموارد الطبيعية^[3]

'الهرمتان: رياح صحراوية شديدة الحرارة والجفاف، تهب من الصحراء الكبرى الإفريقية على مناطق غرب أفريقيا إلى الشمال من خليج غينيا، واتجاهها شمالي شرقي، وسرعتها عالية، ومرتبة في معظم مناطق هبوبها، وتعد هذه الرياح عاملاً ملطفاً للجو في ساحل غينيا الذي يسوده جو هادئ، حار، ومرتفع الرطوبة^[4]'
 'التوو: هو طبق تقليدي في غانا. ويتألف من عجينة الذرة المطبوخة والمهروسة، ويُعد أحد أهم الأطباق في المطبخ الغاني. يتم إعداد طبق التوو عن طريق طهي الذرة المطحونة في الماء حتى تصبح عجينة ثقيلة ومتماسكة. وعادةً ما يتم تقديمه مع الصلصات والحساء أو الأطباق اللحمية أو السمك^[5]

4-Annotating linguistic issues and lexical choices

Lexical and linguistic Level : English and Arabic differ in several aspects at the lexical and linguistic levels. The translators highlighted the following

a)

Source text	Target text
Her eyes become misty	علا بصرها <u>غيش</u>

"Misty"(2022), is an adjective that describes something obscured or partially concealed by mist or fog. It suggests a hazy or blurry visual effect caused by the presence of tiny water droplets in the air. It can also convey a sense of atmospheric moisture or a lack of clarity in visibility.

In a figurative sense, "misty" can b

e used to describe a state of mind or emotions, indicating a feeling of wistfulness, melancholy, or a sense of vagueness or ambiguity. It implies a dreamy or ethereal quality, often associated with nostalgia or a sense of longing.

في العربية نقول غَبَّسَ الزجاجَ أزال صفاءه وشفافيته. - غَبَّسَ القضية: جعلها غامضة غير واضحة. (قاموس المعاني)

“The glass became murky, losing its clarity and transparency. - The case became muddled, making it unclear and ambiguous.”(Our translation)

The translators here opted for “TRANSPOSITION” and transposed the adjective “misty” into a noun in Arabic in an attempt to maintain the same state of lack of clarity and vagueness.

b)

Source text	Target text
You never know what evil eyes are prowling this dusk over this grassland	الله اعلم أي عين حاسدة تجوب هذه الأراضي الخضراء في هذا الغسق

The term "evil eyes"(2022), typically refers to the belief in certain cultures that some individuals have the ability to cast a malevolent or harmful gaze upon others. It is often associated with the belief that such a gaze can bring misfortune, bad luck, or harm to the person being looked at. The concept of evil eyes is often associated with superstitions and is found in various cultures around the world. It is important to note that the belief in evil eyes is not universally accepted or supported by scientific evidence, and it is primarily a cultural or folk belief.

In Arabic culture, "عين حاسدة" ('ayn hasidah) translates to "the envious eye" or "the eye of envy." It refers to the belief that a person's success, well-being, or good fortune can be adversely affected by the jealousy or envy of others. The concept suggests that someone's ill intentions or negative energy, directed through their gaze, can potentially bring harm or misfortune to the

person being looked at. To protect against the effects of the envious eye, various cultural practices and talismans are often employed, such as wearing amulets or reciting prayers. This belief is prevalent in many Middle Eastern and North African cultures, and it reflects a cultural belief in the power of envy and its potential negative impact on one's life.

"عين حاسدة" can be considered an equivalent for "evil eyes" in terms of the cultural belief it represents. Both phrases refer to the notion that someone's gaze or intentions can bring harm or misfortune to others due to envy or malevolence.

c)

Source text	Target text
On the way back to the kraal her eyes fell on the especially patchy circles that marked where the old pitshad been	وقعت عيناها ، و في طريقة عودتها إلى القرية على الدوائر المتناثرة هنا وهناك دوائر تدل على مكان حفر الآبار قديما

The meaning of « Kraal ».(2022,2023)

1. South African Context: In the context of South Africa, a "kraal" refers to an enclosed area or a traditional African village, typically surrounded by a fence or a circular arrangement of huts or dwellings. It is often used to describe a communal living space for livestock or a settlement within a rural community.
2. Zoology: In zoology, a "kraal" refers to a temporary enclosure or pen used for confining or capturing animals, particularly in African wildlife management or conservation practices.
3. African Origin: The term "kraal" has Africans origins, where it originally referred to a small rural village or hamlet.

A more accurate translation for "kraal" in this context could be "القرية" (Al-qariyah) which would convey the notion of a traditional African village or settlement. This would help retain the cultural specificity and accurately convey the visual imagery described in the source text. That is why , we opted for "القرية" in the TT.

d)

Source text	Target text
Pregnancy and birth and death and pain and death again	حمل فولادة ثم موت فألم ثم موت مرة أخرى...

In the source text "حمل فولادة ثم موت فألم ثم موت مرة أخرى," there is a notable aspect of repetition, where certain actions or events are repeated. This repetition serves to emphasize or intensify the experiences being described.

In the given translation "Pregnancy and birth and death and pain and death again," the repetition is effectively conveyed through the repeated use of the word "death" and the phrase "and" to connect the various elements. This repetition mirrors the original text's structure and conveys the cyclical nature of the described experiences.

The repetition in both the source text and its translation creates a rhythmic quality, emphasizing the cyclical pattern of life and death, as well as the inevitable cycle of pain and loss. It adds a certain intensity and impact to the sequence of events being depicted, highlighting the emotional weight and significance of these experiences.

By retaining the repetition in the translation, the essence of the source text is maintained, allowing the target audience to grasp the repetitive nature of the events being described and the emotional impact they carry.

e)

Source text	Target text
Then there were no more pregnancies therefore no more birth	ثم توقفت أرحام النساء أن تلدن وانقطع النسل

The nouns "pregnancies" and "birth" are translated into verbs in the target text " ثم توقفت أرحام " . This transformation from nouns to verbs in the translation is done to reflect the grammatical structure and idiomatic usage in Arabic.

In Arabic, it is common to express actions or states using verbs rather than nouns. This linguistic difference is reflected in the translation. Instead of using the nouns "pregnancies" and "birth," the verb forms "تلدن" (give birth) and "انقطع" (cease) are used in the target text.

By translating the nouns into verbs, the translation aligns more closely with the grammatical structure and idiomatic usage of the Arabic language. It ensures that the translation reads fluently and naturally to Arabic speakers, as verbs are typically used to express actions or states in Arabic.

This transformation also helps maintain the meaning and intent of the source text. The verbs "تلدن" and "انقطع" effectively convey the actions and states related to pregnancies and birth in Arabic, even though they are expressed differently grammatically compared to the nouns used in the source text.

The translation of the source text " as "Then there were no more pregnancies, therefore no more birth " as " ثم توقفت أرحام النساء أن تلدن وانقطع النسل " accurately conveys the meaning of the original text.

The translation effectively captures the cause-effect relationship expressed in the source text. It states that due to the cessation of women's wombs from giving birth, there are no more pregnancies and consequently no more births.

The use Of "و" as an equivalent to "therefore" in the translation helps to emphasize the logical connection between the absence of pregnancies and the absence of births. It indicates a cause-and-effect relationship, highlighting that the lack of pregnancies leads to the lack of births.

We assume that the translation successfully maintains the meaning and intent of the source text, conveying the notion that the ability to give birth has ceased, resulting in the absence of pregnancies and subsequent births.

f)

Source text	Target text
<p>In the old days, there would have been bucks and you got scolded for serving a woman in maternity a duicker</p>	<p>قديمًا، كان هناك أيول وكانت العادات تقضي بأن لا يقدم للحامل لحم ظبي الديكر. وإلا كان العقاب يسلط على الفاعل.</p>

Duiker (scientific name: Cephalophinae) is a family of small African antelopes that are highly specialized and easily recognizable. Its name is derived from the Dutch word meaning 'diver,' referring to its habit of diving into shrubs. They are native to the southern part of the Great Desert

The translation " قديمًا، كان هناك أيول وكانت العادات تقضي بأن لا يقدم للحامل لحم ظبي الديكر وإلا كان العقاب يسلط على الفاعل " introduces an inconsistency by using the term "ظبي" (dhabi) for "duiker" instead of the correct translation provided earlier as "ديكر" (duiker).

While "ظبي" is a valid Arabic term for "antelope" in general, it does not accurately represent the specific type of antelope referred to as "duiker" in the source text and its definition. The duiker is a distinct type of antelope within the family Cephalophinae, and it has its own specific name in Arabic, which is "ديكر" (duiker).

Therefore, to maintain consistency and accuracy, it is opted for "ديكر" (duiker) instead of "ظبي" (dhabi) as a general term. This will ensure that the translation aligns with the defined species and conveys the intended meaning of the source text accurately.

g)

Source text	Target text
Is there enough rice to make Tuo , is there not?	يوجد ما يكفي من الأرز لطهي طبق التو، أليس كذلك؟

Tuo, also known as "rice balls" in the Twi language, is a traditional Ghanaian food that is prepared using rice. Typically, "broken rice" or long grain rice that has been broken into smaller pieces is used for this dish. Omo tuo is similar to the Nigerian Hausa staple food called Tuwon Shinkafa, which is why it shares the name "Tuwo" with this dish and "Tuwo Zaafi," another popular Ghanaian dish with Hausa origins. To achieve a softer texture, the rice is cooked with a higher amount of water than usual. After cooking, it is pounded to create a smooth consistency and then shaped into sizable balls. In Ghana, omo tuo is commonly served with a soup made from groundnuts or palmnuts. In Nigeria, it may be served alongside miyan kuka, a soup made from dried okra and baobab leaves.

By borrowing the term "Tuo" as it is without translation, Arabic speakers who are familiar with this specific dish or have knowledge of Ghanaian cuisine can easily understand the intended meaning. It maintains the authenticity and cultural significance of the dish being referred to.

Additionally, using the borrowed term "Tuo" in the translation helps avoid potential confusion or loss of meaning that may occur with a translated or paraphrased term. It ensures that Arabic speakers who are familiar with the dish can readily relate to it and understand the context.

In the case of the Arabic translation using the borrowed term "Tuo" to refer to rice balls, it may pose a challenge for Arabic speakers who are not familiar with Ghanaian cuisine or the specific dish. Without additional context or explanation, these individuals may not immediately understand the meaning of "Tuo."

By providing such additional information ' طبق ' , the translation becomes more inclusive and accessible to a wider audience, including those who may not be familiar with the dish. It helps to bridge the cultural gap and ensures a better understanding of the culinary reference in the target text.

h)

Source text	Target text
Does one expect to grow younger when one <u>starts getting grand children?</u>	أيتوقع المرء أن يصغر عمرا إذا ما أصبح جدًا ؟

The translation of "one" as "المرء" in Arabic is a deliberate choice made to accurately represent the generic pronoun "one" in a neutral and inclusive manner. The term "المرء" encompasses both male and female individuals and effectively conveys the intended meaning of the source text, where it refers to any person in general. This choice ensures that the translation maintains gender neutrality and avoids any potential biases or exclusions.

Regarding the translation of "starts getting grandchildren" as "جدًا" in Arabic, it is an appropriate choice to capture the expression "starts getting grandchildren" in a concise and culturally relevant manner. The term "جد" is commonly used in Arabic to refer to a grandfather or the act of becoming a grandfather. While the term itself specifically denotes the male gender, it is widely understood in Arabic to encompass both grandfathers and grandmothers.

By using "جدًا" in the translation, the intended meaning of the source text is effectively conveyed, which is the stage of becoming a grandparent. The term resonates with Arabic-speaking readers and captures the concept of entering this specific life phase.

The choice opted for enables the target text to convey the intended meaning while respecting the linguistic and cultural context of the Arabic language

i)

Source text	Target text
The fire was still strong when she returned to the room. Hawa was still sleeping so was Fuseni. M'a Asana put the nuts down. She craned her neck into the corner. . . . At least those logs should take them to the following week	كانت النار لا تزال مستعرة عند عودتها إلى الغرفة. حواء ما تزال نائمة، وكذلك فوسني. وضعت ماما أسانا كيس الجوز. تمتلت عنقها اتجاه الزاوية. لا بد وأن تكفيهم حزمة الحطب لغاية الأسبوع التالي

The term "مستعرة" used to translate "strong" in the phrase "The fire was still strong" is a choice made to effectively convey the intended meaning. The Arabic term "مستعرة" carries the connotation of intensity, vigor, and blaze, which aligns with the idea of a strong and powerful

fire. This choice accurately reflects the state of the fire as described in the source text and allows readers to visualize the intensity of the fire upon the protagonist's return to the room. It captures the essence of the original text and maintains the vividness and impact of the scene.

Regarding the translation of "craned" as "تَلَّتْ" in the phrase "She craned her neck into the corner,"

it can be seen as an aesthetic choice. The Arabic term "تَلَّتْ" effectively conveys the action of extending or stretching one's neck to observe something. It creates a visual image of the protagonist leaning forward to look into the corner, thus adding depth to the scene and enhancing the portrayal of the character's gesture. This choice captures the physical movement described in the source text and effectively communicates the intended action to Arabic-speaking readers.

- DUAL FORM

Source text	Target text
<p>They just turned into a corner between the two projection pillars in the wall of Kraal</p>	<p>التفا إلى زاوية بين عمودين من أعمدة جدار القرية</p>

In the Arabic target text, the phrase "التفا إلى زاوية بين عمودين" (They just turned into a corner between the two projection pillars) exhibits the concept of duality or dual entities. The duality is expressed through the use of the verb "التفا" (they turned), which signifies the action performed by two individuals or entities together.

The phrase indicates that two subjects simultaneously performed the action of turning into a corner. The duality is further emphasized by the use of the preposition "بين" (between) to denote the position or location of the corner in relation to the two projection pillars. The presence of the word "عمودين" (two pillars) specifically highlights the duality of the objects or entities involved in the action.

By incorporating the elements of duality in the target text, the translation accurately reflects the source text's intention and conveys the idea that two entities turned together into a specific corner. It emphasizes the unity and simultaneous movement of the subjects, providing a clear representation of the original duality present in the source text.

-Feminine and masculine

Source text	Target text
Who was this Memunat ?	من تكون هذه ميمونة؟

In the translation of "Memunat " as "ميمونة," the translator opted for a close transcription in English to retain the name's Arabic origin. Transcribing names or proper nouns can be challenging due to the differences in phonetic systems between languages. In this case, we chose a transcription that maintains the general pronunciation of the name while adapting it to English conventions.

It is important to note that transcription is a common technique used in translation to represent foreign names or terms in a way that is recognizable and understandable to the target language readers. While there may be variations in transcription choices, the goal is to strike a balance between preserving the original pronunciation and making it accessible in the target language. Gender identification in English and Arabic follows distinct rules. In Arabic, gender is divided into two categories: masculine and feminine. The feminine gender is characterized by the addition or presence of specific morphemes (such as *المربوطة*, *ألف المد والقصر*). On the other hand, masculine gender encompasses words that lack these morphemes, although there are exceptions to this rule, such as names like *موسى*, *طلحة*, *عيسى*, *حمزة*, and others.

In English, there is only one type of gender known as neuter. This poses a challenge for readers as there are no explicit markers in words to indicate their gender classification. This problem is usually resolved by understanding the gender from the context or through separate pronouns like "his" or "her." However, there are cases where a word itself inherently qualifies as a specific gender and can not be changed.

Note: *ميمونة* in the Arabic culture indicates success futur and good omen.

-Rendition of the name Issa, Hawa and memunat

Source text	Target text
Issa	عيسى
Hawa	حواء
Memunat	ميمونة

Hawa and Issa are rendered as *حواء* and *عيسى* respectively in the Arabic translation. Since the short story is filled with expressions related to Islamic culture, such as "Ramadan" and references to God and the Prophet, the names used are borrowed from Arab Islamic culture.

The translator's intention was to maintain the originality of these names while adjusting their phonetic representation in Arabic.

Regarding the name ميمونة, it is important to clarify its meaning. In ancient times, Arabs used to refer to female servants who brought good news as "Maimuna." Additionally, names that follow the pattern of a verb's object in Arabic are often used as names for slaves. The translator chose the name "Maimuna" for two reasons. Firstly, it is the closest equivalent to "Maimunat" in the Arabic language. Secondly, the character named Maimuna in the story is a servant who faces unfortunate circumstances and ends up taking a path of deviation. Thirdly, ميمونة is an Arabic name that historically was used to refer to female slaves. In Arabic, many names formed using the pattern of past participles (المفعول به) are commonly associated with slaves.

- المفعول المطلق

Source text	Target text
neat and proper	بختانه ختانا سليما

The use of "المفعول المطلق" (the absolute object) in the Arabic translation serves to provide additional information about the circumcision performed by the sheikh. In Arabic grammar, "المفعول المطلق" is used to describe the result, quality, or manner of an action. In this case, "ختنه" (Mallam did it neat and proper) highlights that the circumcision was done in a healthy and correct manner, emphasizing the completeness and thoroughness of the action.

It is important to note that there is no direct equivalent for "المفعول المطلق" in English grammar. The phrase "neat and proper" in the English passage is used to intensify the sense of completeness and correctness in performing the action. While it captures a similar idea, it does not reflect the specific grammatical concept of "المفعول المطلق" in Arabic. Therefore, the translator employed an interpretation that conveys the intended meaning and maintains the essence of the source text in the target language.

-The Addition procedure

Source text	Target text
Will you say after few days that you are perfectly well?	أستقول بعد مضي أيام قليلة من مكوثك فيها ومعاشرة أهلها أنك على أحسن ما يرام؟

The **addition procedure** was employed in the Arabic translation to provide additional clarity and address potential ambiguity in the source text. By adding the phrase "أنتك على أحسن ما يرام" (Will you say that you are perfectly well?), the translator aimed to ensure that the reader fully understands the intended meaning of the passage.

In some cases, the original text may contain certain ambiguities or implicit meanings that might not be immediately apparent to the reader. In such situations, the addition technique can be used to explicitly convey the intended message and eliminate any confusion. By adding words or phrases, the translator assists the reader in grasping the author's intention and enhances the overall comprehension of the text.

Therefore, in this specific translation, the addition procedure was employed to clarify the meaning and make the intended message more explicit to the Arabic reader.

3-Sociocultural and pragmatic issues

When discussing pragmatics, Kasper and Blum-Kulka (1993) defined it as the study of how people understand and use language in specific contexts. It involves examining the comprehension and production of linguistic actions, considering factors such as cognition, social dynamics, and cultural influences. In simpler terms, pragmatics explores how language is used beyond its literal meaning, taking into account context, intentions, and shared knowledge to convey and interpret meaning.

English and Arabic exhibit differences in sentence structure, idiomatic expressions, and cultural references, which can present challenges in translation. Translators need to navigate these linguistic variations to accurately convey the intended meaning in Arabic. Cultural factors also play a significant role in the translation process. Arabic culture values politeness, respect for authority, and harmony. Translators must be aware of these cultural norms and adapt their translations accordingly to avoid misunderstandings or offense. Choosing the right words, considering levels of formality, and determining indirectness or directness are crucial considerations.

Moreover, translating culturally specific concepts, jokes, or metaphors requires a deep understanding of both languages and cultures to maintain the intended impact. Striking a balance between linguistic accuracy and cultural sensitivity is key to achieving successful translations from English to Arabic.

Throughout the translation process, various sociocultural and pragmatic issues arise. Translators must consider the cultural nuances and pragmatic aspects of both languages to ensure an effective and accurate rendition of the source text. By addressing these challenges, translators can bridge the linguistic and cultural gaps, facilitating effective communication between English and Arabic speakers.

Throughout the process of translation, this sorty several socioculturelle and pragmatic issues arise. The translator highlit the following:

3.1-Directness vs indirectness

a)

Source text	Target text
The pit of her belly went cold, then her womb moved and shehad to lean by the doorway	أحست ببرودة في وسط بطنها، و بحركة في رحمها. فاضطرت للإستناد على المدخل.

When comparing the English sentence with its translation into Arabic in terms of directness versus indirectness, a notable difference in approach becomes apparent. The English sentence employs a more indirect manner of expression, utilizing metaphorical language to depict the character's experiences. For example, the phrase "the pit of her belly went cold" symbolizes a sudden chill that she felt deep within her. Similarly, mentioning her womb moving suggests an internal stirring. These descriptions indirectly convey the character's emotions and physical sensations without explicitly stating them.

In contrast, the Arabic translation adopts a more direct and straightforward approach. It conveys the same meaning by using literal language to describe the character's sensations and actions. For instance, the phrase "أحست ببرودة في وسط بطنها" directly translates to "she felt a coldness in the middle of her belly." This clear statement leaves no room for interpretation. Furthermore, the phrase "بحركة في رحمها" straightforwardly communicates that there was movement in her womb.

b)

Source text	Target text
"Does Hawa know?"	؟ألحواء علم بهذا
"No, she does not."	-لا إنها لا تعرف
"Are you coming to wake,her up at this late hour to tell her?"	أأنت قادم لتوقظها بمثل هذه الساعة المتأخرة لتخبرها ؟برحيلك
"No."	كلا
" You are wise. "	نعم القرار

The English sentence "You are wise" implies that Ma Asana recognizes Issa's decision as a wise one, suggesting that he has made a thoughtful and prudent choice. This indirect expression of approval indicates that Ma Asana approves of Issa's decision without explicitly stating it.

In contrast, the Arabic translation "نعم القرار" takes a more straightforward approach. It does not explicitly attribute wisdom to Issa, but it conveys agreement and approval regarding the decision itself. The phrase acknowledges the positive nature of the decision, affirming that it is the right choice or a good decision to make.

By using the phrase "نعم القرار," the Arabic translation avoids explicitly mentioning wisdom while still conveying approval and agreement. It captures the sentiment of acknowledging the soundness of the decision without directly attributing it to Issa's wisdom or intelligence. This approach allows for a more direct and concise expression of agreement while maintaining the subtleties and nuances of the original text.

3.2-Euphemistic Language

Source text	Target text
<p>The navel is healing very fast... and how would it not?</p> <p>Not a single navel of all that I have cut here got infected. Shall I now cut my grand-son's and then sit and see it rot?</p> <p>But it is(his male) that I can't say</p>	<p>جرح السرة يلتئم بسرعة كبيرة وكيف له أن لا يلتئم</p> <p>لم تصب ولا سرة واحدة من جميع السرات التي قطعتها بالعدوى، أقطع سرة حفيدي وأجلس مشاهدة إياها تتعفن؟</p> <p>لكن ما لا أستطيع الجزم بشأنه هو سلامة (عضوه الذكري)</p>

The English sentence implies that the navel is healing quickly, and it is expected to do so given the circumstances. It raises the question of why none of the navels that the speaker has cut got infected, emphasizing the contrast between the speaker's successful track record and the possibility of cutting their grandson's navel and witnessing it rot.

In the Arabic translation, the phrase "عضوه الذكري" (his male organ) is used to refer directly to the male genitalia. This term is less explicit and less straightforward compared to the English phrase "his male,". So for some cultural reasons , we opted for euphemism to avoid explicitly mentioning the male genitalia and this is made by adding the word “عضو“. The Arabic translation does not employ the same level of euphemism or veiled language as the English sentence. It directly addresses the specific body part in question without any ambiguity or indirectness.

3.3-Turn-Taking and Interruption

Source text	Target text
"M'ma, I have left everything in the hands of Amadu. He will come and see Hawa tomorrow."	مَا لَقَدْ سَلِمْتَ كُلَّ شَيْءٍ لِأَمَادُو سَيَأْتِي غَدًا لِرُؤْيَا حَوَاءَ
"Good."	-جيد
"When shall we expect you back?"	-متى سنتوقع عودتك؟
"....."	(صمت)
"Issa."	عيسى!
"M'ma"	-مَا!
"When shall we expect you"	- أقول متى يجب أن نتوقع عودتك؟
"M'ma, I do not know. Perhaps next Ramadan."	مَا لَا أَعْرِفُ لَرَبْمَا فِي شَهْرِ رَمَضَانَ الْمَقْبَلِ
"Good*"	- حسن
"So I go now."	-إسْمَحِي لِي بِالذَّهَابِ.
"Allah go with you." "And may His prophet look after you all."	-حَفِظْكُمْ اللَّهُ وَرَسُولُهُ

In English conversations, there is a general expectation of turn-taking, where participants take short pauses before speaking to ensure a smooth flow of conversation. Interrupting someone while they are speaking is often viewed as impolite or disrespectful, as it can be seen as disregarding the speaker's right to express their thoughts without interruption.

On the other hand, Arabic conversations may have different norms when it comes to turn-taking. There is often more overlapping speech, with participants engaging in simultaneous conversations or interrupting each other. These interruptions are not necessarily seen as rude or disruptive. Instead, they are considered as signs of active engagement and participation in the conversation. Interrupting or overlapping speech in Arabic conversations can indicate enthusiasm, agreement, or the desire to contribute to the ongoing discussion.

These differences in turn-taking norms reflect cultural variations and expectations regarding communication styles. It is important for individuals engaging in cross-cultural communication to be aware of these differences and adapt their communication approach accordingly to ensure effective and respectful interaction.

5.4-Cultural Perspectives (Gender Rule)

Source text	Target text
Fuseni's has been the only pregnancy and the only birth... 20 years, and the first child and a male!	كان حمل حواء هو الحمل الوحيد وولادة فوسني هي الولادة الوحيدة، عشرون سنة على قدوم الطفل الأول، الذكر الأول

Fuseni's pregnancy was the only one, and the birth of Fousni was the only birth... after 20 years, and the first child was a male!

In the English sentence, the focus is on highlighting the exceptional nature of Hawa's pregnancy and the subsequent birth of Fousni. It emphasizes the fact that Hawa was the only one to experience pregnancy and childbirth in a span of 20 years. The mention of Fousni being the "first child and a male" further emphasizes the significance of this event, possibly reflecting the cultural value placed on the birth of a male child.

The Arabic translation maintains the essence of the English sentence while incorporating cultural perspectives. However, there is a slight difference in word order and emphasis. The phrase "الطفل الأول، الذكر الأول" (the first child, the male first) places emphasis on both the fact that Fousni was the first child and that he was male, which can be seen as significant in some cultural contexts. This emphasis on the gender of the child reflects the cultural perspective that attaches importance to the birth of a male child.

3.5- Cultural Practices

Source text	Target text
In the old days, there would have been bucks and you got scolded for serving a woman in maternity a duicker	قديمًا كان هناك أيول وكانت العادات تقضي بأن لا يقدم للحامل لحم ظبي الديكر وإلا كان العقابيسلط على الفاعل

In the past, there used to be a belief and cultural practice that discouraged serving a pregnant woman duicker. It was considered inappropriate or even punishable. This practice reflects a cultural norm regarding dietary restrictions during pregnancy.

The source text suggests that there were direct consequences for serving duicker to a pregnant woman, as indicated by the phrase "you got scolded." This implies that individuals who violated this cultural practice would face immediate reprimand or punishment.

The target text maintains the general idea but does not specify the exact consequences. The phrase "كان العقاب" (there would have been punishment) in the target text suggests a more

hypothetical or conditional tone. It implies that there was a potential for punishment but does not explicitly state what the punishment would be.

3.6-Regional Differences

Source text	Target text
"Yes, they sneak away even the duckers to the houses of those sweet-toothed southerners."	نعم يتسللون إلى المحميات من أجل صيد الدياكر وتقديمها لمنازل الجنوبيين المولعين بتناول الأطعمة حلوة المذاق

The source text mentions that individuals sneak away with duckers, likely referring to a specific type of food, to the houses of southerners who have a fondness for sweet flavors. The target text translates this phrase as "they sneak away even the duckers to the houses of those sweet-toothed southerners."

According to Cambridge dictionary (2023). The term, "sweet-toothed" is a common idiom used to describe individuals who have a strong liking or craving for sweet foods. In this context, it refers to people from the southern regions who have a particular preference for sweet flavors. The use of this phrase highlights the culinary inclination towards sweetness among the people residing in the southern areas. It suggests that there are distinct regional differences in taste preferences and culinary culture within the sociocultural context being discussed.

The Arabic translation, "الجنوبيون المولعون بتناول الأطعمة حلوة المذاق," effectively captures the essence of the idiom by conveying the idea of individuals having a strong desire or craving for sweet foods. This translation emphasizes the regional distinction among the southerners who have a fondness for enjoying sweet-flavored dishes.

3.7-Generational Perspectives

Source text	Target text
In the old days, how time goes, and how quickly age comes.	في الأيام القديمة آاه كيف كان يمضي الوقت وكيف يتقدم العمر بسرعة .

The source text reflects on the passing of time and the rapidity of aging in the old days. The target text captures a similar sentiment, but there are notable differences in tone and expression between the two sentences.

The English sentence conveys a nostalgic tone, evoking a sense of longing for the past. The phrase "in the old days" suggests a reflection on earlier times, accompanied by a feeling of sentimentality. The expression "how time goes" implies the speaker's observation of time

passing, acknowledging its unstoppable nature. The phrase "how quickly age comes" reflects a realization of how swiftly one ages, potentially evoking surprise or apprehension.

In contrast, the Arabic translation maintains the core sentiment but presents it in a more straightforward manner. The phrase "في الأيام القديمة" (in the old days) echoes the reference to the past in the English version. The sentence continues with "كيف كان يمضي الوقت وكيف يتقدم العمر" (how time goes and how quickly age advances). While the Arabic phrasing captures the concept of time passing and the rapid advancement of age, it lacks the explicit nostalgic tone conveyed in the English sentence. To enhance the nostalgic undertone in the translation, it would be beneficial to add the word "آه".

These generational differences in expression can be influenced by cultural and linguistic factors, as well as individual perspectives. The English sentence, within the context of the story, evokes a sense of reflection on the past, while the Arabic translation conveys the observation of time and aging more directly without explicitly adding any nostalgic words.

3.8-Religious References

Source language	Target text
"You will never know what evil eyes are prowling this dusk	الله أعلم أي عين حاسدة تجوب في هذا الغسق

The target text includes a religious reference that reflects Islamic cultural influence. The phrase "الله أعلم" (Allah knows best) indicates the speaker's reliance on Allah's knowledge and invokes a sense of divine guidance. This religious reference is common in Arabic texts and may not be present in the source text (ST) in the same way.

Cultural Nuances: The target text uses the term "حاسدة" (envy/evil eyes) to describe the eyes that are prowling in the dusk. This suggests a belief in the existence of evil spirits or malevolent forces that can cause harm through their envious gaze. This concept of "evil eyes" is rooted in cultural beliefs and superstitions and may not have a direct equivalent in the source language. The source text uses the phrase "evileyes" in English, which reflects the sociocultural differences in beliefs and folklore between English-speaking cultures and Arabic-speaking cultures.

3.9-Cultural Context

a)

Source text	Target text
"At this time in the old days they would ben early bursting, and as one scratched out the remains of the out-going season, one felt a near-sexual thrill of pleasure looking at the sepits, just as one imagines a man might feel who looks upon his wife in the ninth month of pregnancy."	في مثل هذه الساعة في هذا الوقت كانت هذه الحفر على وشك أن تنفجر، وإذا ما قام شخص ما بخرق بقايا محصول الجوز في نهاية الموسم يشعر بنشوة جنسية تقارب السعادة متأملاً تلك الحفر، تمامًا كما يشعر رجل وهو يتأمل زوجته في شهرها الأخير من الحمل

The target text successfully captures the cultural context present in the source text. It highlights the experience of pleasure, anticipation, and satisfaction associated with enjoying the last remnants of a season while observing the pits. The phrase "يشعر بنشوة جنسية تقارب السعادة" (feels a near-sexual thrill of pleasure) effectively conveys the intended meaning and cultural connotation present in the source text.

The analogy of comparing this feeling to the anticipation and pleasure of looking at a pregnant wife in the ninth month further adds to the cultural context. This analogy reflects cultural beliefs and values surrounding pregnancy, emphasizing the sense of anticipation and joy that comes with the imminent arrival of a child.

Through the translation process, the translator ensures that the cultural context is carried over, maintaining the intended meaning and pragmatic aspects of the source text. By using appropriate language and expressions, the translation successfully conveys the cultural nuances and connotations present in the original text to the target audience.

b)

Source text	Target text
Mallam did it neat and proper	قام الشيخ بختانه ختانا سليما

The translation of "Maalam" as "الشيخ" (pronounced as "al-sheikh") is a choice made to capture the essence and cultural context of the source text. In Arabic, "maalam" is commonly used to refer to a religious scholar or an elderly respected figure who possesses knowledge and authority. The term "الشيخ" carries similar connotations in Arabic and serves as an appropriate equivalent to convey the sense of wisdom, expertise, and respect associated with "maalam" in the source text.

3.10-Literary devices

a) Metaphor

Source text	Target text
<p>Pregnancy and birth and death and pain; and death again..</p> <p>Then there were no more pregnancies and therefore no more births. But there is only one death and only one pain..</p> <p>Show me a fresh corpse, my sister, so I can weep you old tears.</p>	<p>حمل فولادة ثم موت فألم ثم موت مرة ...أخرى</p> <p>ثم توقفت أرحام النساء أن تلدن وانقطع النسل وكل ما كان موت واحد وألم واحد لا غير</p> <p>أرني جسدا فاضت روحه للتو يا أختي حتى أبكي غما سكن قلبي.</p>

The target text effectively incorporates a metaphor to convey a strong emotional reaction. In the source text, the English passage uses the metaphorical expression "Show me a fresh corpse, my sister, so I can weep you old tears." This metaphorical phrase symbolizes the speaker's deep sorrow and grief, using the concept of shedding old tears to express their intense emotional state.

The translation successfully carries over the metaphorical meaning by using the Arabic expression "أرني جسدا فاضت روحه للتو يا أختي حتى أبكي غما سكن قلبي" (Show me a body whose soul has just departed so that I may weep grief that has resided in my heart). The use of the word "غما" in Arabic effectively conveys the sense of grief or sorrow, reflecting a deep emotional state of sadness, anguish, or distress associated with loss or disappointments.

By incorporating this metaphorical language, the translation captures the intended emotional impact of the original text and conveys it to the Arabic reader. The use of literary devices enhances the poetic and expressive qualities of the passage, allowing for a deeper understanding of the speaker's profound emotions and their longing for catharsis.

b) Metaphor

Source text	Target text
<p>Later, they told me that if I could her go South and prove to the govern-ment's people that I was his wife, I would get a lot of money. But I did not go. It was him I wanted not his body turned into gold. I never saw the South</p>	<p>أخبروني لاحقاً أنه إذا استطعت الذهاب إلى الجنوب وأثبتت للحكومة أنني زوجه سأحصل على الكثير من المال، ولكنني لم أذهب. أردته هو لا جثماناً يساوي وزنه ذهباً لم أر الجنوب أبداً.</p>

This metaphor emphasizes the speaker's preference for a genuine and meaningful connection with the person, focusing on their inner qualities rather than material wealth. Furthermore, the sentence employs antithesis by contrasting the desired person ("him") with the idea of his body turning into gold. The use of antithesis enhances the impact of the metaphor by presenting contrasting or opposing ideas in parallel form.

The Arabic translation, "أردته هو لا جثماناً يساوي وزنه ذهباً" (I wanted him, not a body equal to his weight in gold), maintains the metaphor and the antithesis. The word "جثماناً" in Arabic refers to the physical body of a deceased person, specifically prepared for burial in accordance with religious customs. By using this word, the translation captures the metaphorical meaning of the body turning into gold while maintaining the cultural connotations associated with death and burial practices.

b- Contrasting reality

Source text	Target text
<p>It was not and the figure but, rather, the soft rustle of light footstep straying to move still more lightly over the grass that caught her attention. If only old, it could be him-But of course it had was not him.</p>	<p>لم يتعلق الأمر بالهيئة، بل بالصوت الخافت لخطوات خفيفة تحاول التسلل فوق العشب الذي استرعى انتباهها، ليته يكون هو لكن بالطبع لم يكن هو</p>

The target text effectively presents a contrasting reality by expressing the speaker's longing for a specific person and then revealing that the desired outcome is not fulfilled. The English

passage achieves this through the phrases "If only it could be him" and "But of course it was not him." These phrases create a contrast between the speaker's wishful thinking and the disappointing reality.

The Arabic translation maintains the same sentiment by using the phrase "ليته كان هو" (If only it could be him) to convey the speaker's longing for the desired person. It then introduces the contrasting reality with the phrase "لكن بالطبع لم يكن هو" (But of course it was not him), highlighting the disappointment or realization that the desired person is not involved.

Both passages effectively convey the emotions of longing and disappointment. They employ similar structures, with the Arabic translation explicitly mentioning the subject "هو" (him) in both clauses while the English passage uses ellipsis to omit the repetition of "him" in the second clause.

Furthermore, both passages use the word "but" to introduce the contrast between the desired outcome and the actual situation. This contrast emphasizes the speaker's realization or acceptance of the disappointing reality.

While there are slight differences in structure and wording between the English and Arabic passages, both effectively convey the longing for a particular person and the subsequent disappointment when that person is not present or involved. They evoke a sense of hope and anticipation followed by a contrasting reality, creating a poignant emotional impact for the reader.

C)-Simile

Source text	Target text
Look at your self stretched like a log! Does a mother sleep like that?	أنظري كيف تمددين جسدك كالجذع، أتنام والدة هكذا

The rhetorical question "Does a mother sleep like that?" in the source text is used to make a point rather than expecting a direct response. It implies that the depicted sleep position is unusual or note worthy in some way.

Following the rhetorical question, the target text uses a simile to compare the sleep position of Hawa to that of a log. A simile is a figure of speech that directly compares two things using the words "like" or "as." By stating that Hawa's sleep position is "like a log," the speaker highlights the stillness and lack of movement associated with a log. This comparison vividly portrays Hawa's sleep state, suggesting that she sleeps in a remarkably motionless and serene manner, similar to an inanimate log.

The use of the simile adds descriptive imagery and creates a visual contrast between the dynamic nature of a mother and the seemingly lifeless quality of a log. It serves to emphasize Hawa's tranquility and peacefulness during sleep, further accentuating her stillness and lack of movement. This comparison enhances the impact of the statement, capturing the reader's attention and evoking a strong mental image of Hawa's sleep position.

By combining the rhetorical question and the simile, the speaker effectively conveys the idea that Hawa's sleep position is remarkably serene and immobile, emphasizing her calmness and lack of movement during sleep. The use of figurative language engages the reader's imagination and adds depth to the description, making the statement more evocative and memorable.

d)-Hyperbole

Source text	Target text
Her father had taken the cattle and everything and then Memunah goes and plays with a soldier. Oh, the scandal she caused herself then!	أخذ والدها كل الماشية وكل الممتلكات وذهبت ميمونه لتعاشر جنديا يا للفضيحة التي تسببت بها لنفسها!

The sentence uses hyperbole to emphasize the magnitude of the situation and the scandalous nature of Memunah's actions. Hyperbole is a figure of speech that involves exaggeration for emphasis or dramatic effect.

The phrase "Her father took all the cattle and possessions" employs hyperbole by exaggerating the extent of what her father took. It suggests that he not only took the cattle but also took everything else of value, amplifying the impact of his actions.

The statement "Memunah goes and engages with a soldier. Oh, the scandal she caused herself!" also utilizes hyperbole. By exclaiming "Oh, the scandal she caused herself!" the speaker exaggerates the consequences and negative implications of Memunah's actions. It underscores the gravity of the scandal and implies that the repercussions for her actions were significant.

3.11-Sociocultural Context and Politeness

Source language	Target text
"Nothing was said about this struggle, but then one does not say everything". ... M'ma... M'ma	لم يتحدثنا عن هذا التصادم لكن أوفصح المرء عن كل ما يجول بخاطره ما..... ما

In the Arabic translation, the word "ما" is used as a respectful term to address the mother, conveying politeness and a formal tone. This choice aligns with the sociocultural context of Arabic, where respectful language and formal terms of address are commonly used in conversations, especially when addressing family members.

Additionally, the phrase "لم يتحدثنا عن هذا التصادم" (Nothing was said about this struggle) reflects the unspoken nature of the interaction, which is common in many cultures. It implies that certain matters are left unsaid or implied, highlighting the importance of politeness and respect for personal boundaries.

By considering the sociocultural context and the norms of politeness, the Arabic translation maintains the essence of the original sentence while adapting it to reflect the specific cultural expectations and linguistic conventions of the Arabic language.

3.12-high-context and low-context communication

According to Hall (1976), high context communication is a type of communication where the majority of information is already known by the individuals involved, with only a small portion being explicitly transmitted. While, low context communication is the opposite, where most of the information is conveyed through explicit codes (Hall, 1976, p. 111). According to Hall high-context communication refers to a communication style where a significant amount of information is already known or understood by the individuals involved. In high-context communication, much of the meaning is implied and conveyed through shared cultural knowledge, nonverbal cues, and contextual understanding. Only a small portion of the information is explicitly transmitted through words or direct communication.

On the other hand, low-context communication is the opposite. In this style of communication, most of the information is conveyed explicitly through clear and direct language. The meaning is primarily contained in the words spoken or written, rather than relying heavily on shared understanding or context.

In the conversation between Issa and M'ma Asana, there is a cultural difference in their communication style.

<p>"M'ma, is Fuseni well?"</p> <p>"Yes."</p> <p>"M'ma, is Hawa well?"</p> <p>"Yes."</p> <p>"M'ma. please tell me, is Fuseni very well?"</p> <p>"A-ah, my son. For what are you troubling yourself so much?"</p> <p>"Fuseni is a new baby who was born not more than 10 days. How can I tell you he is very well? You are old yet you go to live in other people's village. ..</p> <p>"M'ma,"</p> <p>"What is it?"</p> <p>"No. Please, it is nothing." "My son, I can not understand you this evening. . . . Yes, even you</p> <p>who are old, if you go and live in another village, will you say after the first few days that you are perfectly well?"</p> <p>"No."</p> <p>"Shall you not get yourself used to their food? Shall you not find first where you can get water for yourself and your sheep?" "Yes, M'ma."</p> <p>"Then how is it you ask me if Fuseni is very well? The navel is healing very fast. . . and how would it not? Not a single navel of all that I have cut here got infected. Shall I now cut my grand- son's and thens it and see it rot? But its his male that I can't say. Mallam did it neat and proper and it must beall right. Your</p>	<p>؟؟ ما أفوسني بخير</p> <p>«ردت أسانا باقتضاب:» «أجل-</p> <p>؟ و حواء أهى بخير أيضا-</p> <p>أجل-</p> <p>؟ ما أخبريني رجاء هل فوسني بخير حقا-</p> <p>آه يا بني اطمئن-</p> <p>ليس فوسني إلا رضيعا لم يتجاوز العشرة أيام، كيف</p> <p>؟لي أن أخبرك إن كان بخير أو لا</p> <p>أنت بالغ ومع هذا ذهبت لتعيش في قرية أناس آخرين</p> <p>! ما-</p> <p>؟ ما الأمر-</p> <p>؟ لا رجاء لا شيء-</p> <p>بني أعجز عن فهمك هذا المساء... نعم حتى أنت -</p> <p>الناضح إذا ذهبت للعيش في قرية أخرى، أستقول</p> <p>بعد مضي أيام قليلة من مكوثك فيها ومعاشرة أهلها</p> <p>؟ أنك على أحسن ما يرام</p> <p>- لا-</p> <p>ألن تتأقلم مع طعامهم؟ ألن تجد أولا مكانا تنزود فيه -</p> <p>؟ بالماء لنفسك ولخرافك</p> <p>- أجل-</p> <p>إذن كيف لك أن تسألني إذا ماكان فوسني بصحة -</p> <p>؟جيدة جدا</p> <p>جرح السرة يلتئم بسرعة كبيرة وكيف له أن لا تلتئم</p> <p>لم تصب ولا سرة واحدة من جميع السرات التي</p> <p>قطعتها بالعدوى، أقطع سرة حفيدي وأجلس مشاهدة</p> <p>؟إياها تتعفن</p> <p>لكن الأمر الذي لا يمكنني الجزم بشأنه هو سلامة</p> <p>عضوه الذكري</p> <p>قام الشيخ بختانه ختانا سليما ونظيفا لابد وأنه بخير</p> <p>لم يحدث شيء مماثل في ختان أحد من</p> <p>؟رجال عائلتك أحدث ذلك الآن</p> <p>إذن ليطمئن قلبك، فوسني بخير لكننا لا نستطيع أن -</p> <p>نجزم إلى أي مدى هو بخير</p>
---	--

<p>family is not noted for males that rot, is it now?"</p> <p>"Then let your heart lie quiet in your breast. Fuseni is well but we can not say how well yet."</p> <p>"I have heard you, M'ma.</p> <p>" M'ma..."</p> <p>"Yes, my son."</p> <p>"M'ma, I am going South." "Where did you say?"</p> <p>"South."</p> <p>"How far?"</p> <p>"As far as the sea. M'ma, I thought you would understand."</p> <p>"Have I spokenyet?"</p> <p>"No, you have not."</p>	<p>!لقد فهمت-مّا!.....مّا-</p> <p>نعم بني-</p> <p>مّا إني ذاهب للجنوب-</p> <p>؟ تقول إلى أين-</p> <p>«أجاب عيسى باقتضاب):»(إلى الجنوب)</p> <p>؟وكم يبعد-</p> <p>؟مدى البحر،مّا ظننتك ستفهمين-</p> <p>؟ أقلت شيئاً حتى-</p> <p>لا لم تقول-</p>
---	---

"M'ma, is Fuseni well?"	؟؟ مَا أفسني بخير
"Yes."	«ردت أسانا باقتضاب:» «أجل-»
"M'ma, is Hawa well?"	؟ و حواء أهي بخير أيضا-
"Yes."	أجل-
"M'ma. please tell me, is Fuseni very well?"	؟ مَا أخبريني رجاء هل فوسني بخير حقا-
"A-ah, my son. For what are you troubling yourself so much?"	آه يا بني اطمئن-
"Fuseni is a new baby who was born not more than 10 days. How can I tell you he is very well? You are old yet you go to live in other people's village. ..	ليس فوسني إلا رضيعا لم يتجاوز العشرة أيام، كيف ؟لي أن أخبرك إن كان بخير أو لا أنت بالغ ومع هذا ذهبت لتعيش في قرية أناس آخرين !مَا-
"M'ma,"	؟ ما الأمر-
"What is it?"	؟ لا رجاء لا شيء-
"No. Please, it is nothing." "My son, I can not understand you this evening. . . . Yes, even you	بني أعجز عن فهمك هذا المساء... نعم حتى أنت -
who are old, if you go and live in another village, will you say after the first few days that you are perfectly well?"	الناضح إذا ذهبت للعيش في قرية أخرى، أستقول بعد مضي أيام قليلة من مكوثك فيها ومعاشرة أهلها ؟أنك على أحسن ما يرام
"No."	لا-
"Shall you not get yourself used to their food? Shall you not find first where you can get water for yourself and your sheep?" "Yes, M'ma."	ألن تتأقلم مع طعامهم؟ ألن تجد أولا مكانا تنزود فيه - ؟بالماء لنفسك ولخرافك
"Then how is it you ask me if Fuseni is very well? The navel is healing very fast. . . and how would it not? Not a single navel of all that I have cut here got infected. Shall I now cut my grand- son's and thens it and see it rot? But its his male that I can't say. Mallam did it neat and proper and it must beall right. Your family is not noted for males that rot, is it now?"	أجل- إذن كيف لك أن تسألني إذا ماكان فوسني بصحة - ؟جيدة جدا جرح السرة يلتئم بسرعة كبيرة وكيف له أن لا تلثتم لم تصب ولا سرة واحدة من جميع السرات التي قطعتها بالعدوى، أقطع سرة حفيدي وأجلس مشاهدة ؟إياها تتعفن لكن الأمر الذي لا يمكنني الجزم بشأنه هو سلامة عضوه الذكري قام الشيخ بختانه ختانا سليما ونظيفا لابد وأنه بخير لم يحدث شيء مماثل في ختان أحد من ؟رجال عائلتك أحدث ذلك الآن إذن ليطمئن قلبك، فوسني بخير لكننا لا نستطيع أن - نجزم إلى أي مدى هو بخير !لقد فهمت-مَا!..... مَا-
	نعم بني-
	مَا إني ذاهب للجنوب-
	؟ تقول إلى أين-

In the conversation between Issa and M'ma Asana, the translator observed cultural difference in their communication styles. At times M'ma Asana tends to communicate in a more high-context manner, relying on shared cultural knowledge and understanding. She often provides information implicitly, expecting Issa to grasp the intended meaning without explicitly stating it. M'ma Asana may use nonverbal cues, indirect language, or cultural references to convey her messages.

On the other hand, Issa adopts a more low-context communication style. He tends to ask direct questions, seeking explicit information and clear responses. Issa prefers to communicate in a straightforward manner, relying on explicit codes rather than relying on shared understanding or context.

The cultural difference in their communication styles reflects broader sociocultural norms and expectations within their community. These differences can sometimes lead to misunderstandings or misinterpretations if the participants are not aware of or familiar with each other's communication preferences.

When translating the conversation, it is important to capture these cultural nuances and differences in communication style. The translator should consider how to convey the implicit meaning in M'ma Asana's speech and ensure that Issa's direct and explicit questions are accurately reflected in the translation.

At other times M'ma Asana tends to communicate in a more direct and explicit manner, providing clear and straightforward answers to Issa's questions. She does not rely on implicit messages or shared cultural understanding, but instead communicates the information explicitly.

On the other hand, Issa often communicates in an indirect and implicit manner, expecting M'ma Asana to understand the underlying meaning behind his words. He assumes that she will infer his intentions based on their shared cultural knowledge and the context of their conversation.

M'ma Asana's communication style reflects low-context communication, as she seeks clarification and explicit details when needed. She asks for specific information and expects Issa to provide clear and direct answers.

In contrast, Issa's communication style exhibits traits of high-context communication. He relies on implicit understanding and expects M'ma Asana to grasp the unspoken meaning behind his words. He assumes that she will understand his intentions without explicitly stating them.

Translating high-context elements requires capturing the implied meanings, cultural references, and emotional nuances that are deeply embedded in the original language. It is essential to have

a deep understanding of the source and target cultures to accurately convey the intended message. Adding explanatory words or phrases may be necessary to clarify the author's intended meaning and ensure effective communication in the target language.

Conversely, translating low-context communication focuses on explicit meanings, clear instructions, and direct expressions. The challenge lies in finding equivalent expressions in the target language that maintain the same level of clarity and effectiveness. The translator should strive to convey the explicit information while considering the cultural nuances and linguistic conventions of the target language.

Conclusion

During the process of translation, various cultural, linguistic, and pragmatic challenges arise, which require the translator to address them in order to ensure the closest possible conveyance of the meaning of the original text to the reader in the target language.

Conclusion

The annotated translation process employed for the short story "Certain Winds from the South" by Ama Atta Aidoo, which involved translating it from English to Arabic, vividly demonstrates the significant importance and multifaceted nature of this approach in addressing the complex linguistic, pragmatic, and sociocultural challenges encountered during the translation process. In this particular study, the researchers also served as translators, and their meticulous efforts in providing annotations proved to be crucial in creating a nuanced and faithful rendition of the story in Arabic. This approach ensured that the target audience could fully comprehend and appreciate the story while also providing a solid foundation for implementing translation strategies such as domestication and foreignization. These strategies involved different approaches to striking a balance between staying true to the source text and adapting it to the target culture. By strategically domesticating certain elements of the text, the translators ensured a smooth and natural flow of the story in Arabic. Conversely, they also embraced foreignization through selective annotations, deliberately leaving certain linguistic and cultural aspects unadapted to preserve the foreignness and authenticity of the source text. This allowed Arabic readers to experience the distinct flavor and cultural richness of the original story. Annotated translation proves to be an invaluable tool in bridging the gap between the source and target languages, especially when dealing with complex texts like literary works. By including annotations, additional layers of information, explanations, and cultural context are provided, enhancing the reader's comprehensive understanding and deepening their engagement with the translated text. In the case of this literary work, the carefully crafted annotations serve to clarify subtle linguistic nuances, idiomatic expressions, and cultural references that may be unfamiliar to Arabic readers, ultimately fostering an authentic and enriching reading experience.

The process of translation is fraught with linguistic challenges, but annotated translation provides an effective approach to address these complexities. It allows translators to meticulously analyze the semantic and syntactic elements of the source text, carefully selecting suitable equivalents and adaptations in the target language. By offering detailed annotations, the translator provides readers with valuable insights into the decision-making process, shedding light on the intricacies of language transfer and ensuring a faithful representation of the original story. These annotations not only clarify the translator's choices but also serve as an educational resource, empowering readers to improve their own linguistic proficiency and cross-cultural understanding.

In addition, pragmatic considerations, which encompass cultural and contextual factors, highlight the importance of annotated translation. Cultural references, social norms, and historical background significantly shape the interpretation and meaning of a text. In this context, annotations serve as a vital channel for conveying these sociocultural nuances, enabling the target audience to grasp the intended message, themes, and subtle cultural allusions intricately woven within the story. The translator's meticulous annotations help readers navigate the cultural gaps between the source and target languages, ensuring that the translation resonates with the target audience on a deeper, more profound level.

Furthermore, annotated translation acknowledges and embraces the collaborative and iterative nature of the translation process. It fosters an interactive conversation between the translator and the reader, encouraging active involvement and interest. By including explanations and comments alongside the translated text, it invites readers to explore and comprehend the translator's decisions, offering them an opportunity to delve into the nuances and challenges of cross-cultural communication. This method promotes openness and cultivates a greater appreciation for the creativity and expertise required in translation, ultimately enhancing reader's enjoyment and comprehension of the story.

The annotated translation of the short story serves as a compelling testament to the vital role that annotations play in overcoming the linguistic, pragmatic, and sociocultural challenges encountered during the translation process. With careful research and linguistic expertise, the translators ensure that the Arabic version of the work remains faithful to the original while also making it accessible and relatable to the target audience. Annotated translation stands as evidence of the translator's unwavering commitment to quality and their profound understanding of the complexities of language and culture. It opens doors to enriched cross-cultural literary experiences and fosters a deeper appreciation for the power and artistry of translation.

It is important to note that the process of translation may involve "rewriting" to a certain extent. This is because literal translation alone may not fully capture the essence of a text, and sometimes adjustments to certain linguistic or cultural elements are necessary to achieve an effective and meaningful translation. Rewriting can help address linguistic, pragmatic, and sociocultural challenges by providing alternative ways to express ideas, idiomatic expressions, or cultural references that may not have direct equivalents in the target language. By incorporating rewriting as part of the translation process, the translator aims to strike a

balance between faithfulness to the original text and creating a text that resonates with the target audience.

List of References

1. Agameals. (2021, November 30). How to Prepare Tuo Zaafi and Ayoyo Soup. Retrieved from <https://agameals.com/how-to-prepare-tuo-zaafi-and-ayoyo-soup/>
2. Archive.org. (n.d.). Retrieved from <http://archive.org>
3. ArabiaWeather, Inc. (2018). ما هي رياح السموم؟ [What are Poisonous Winds?]. Retrieved from <https://www.arabiaweather.com/ar/content/ما-هي-رياح-السموم>
4. Areq.net. (2023). Retrieved from <https://areq.net/>
5. Bassnett, S. (2002). Translation Studies (3rd ed.). Routledge.
6. Berg, Bruce L. 2001. Qualitative Research Methods for the Social Sciences. London: Allyn and Bacon.
7. Cox, G.R. 1998. Illness, Medicine, and Spirituality: Native American Healing Practices among Apache, Sioux,
8. and Navajo. Illness, Crisis & Loss 6, no.1: 67–82. <http://journals.sagepub.com/doi/pdf/10.2190/IL6.1.g>.
9. [Accessed 17 August 2018].
10. Berman, A. (2000). Translation and the Trials of the Foreign. In L. Venuti (Ed.), The Translation Studies Reader (pp. 284-297). London: Routledge
11. Collins Dictionary. (2023). Retrieved from <https://www.collinsdictionary.com/>
12. Cambridge Dictionary. (2023). Retrieved from <https://dictionary.cambridge.org>
13. Devy, G. N. (1999). Translation and Literary History. London: Routledge.
14. Hall, E. T. (1976). Beyond Culture. New York, NY: Anchor Press/Doubleday.
15. Kasper, G., & Blum-Kulka, S. (1993). Interlanguage Pragmatics. New York, NY: Oxford University Press.
16. Lefevere, A. (1992). Translation, Rewriting & the Manipulation of Literary Fame.
17. Reviewed by H. Amit-Kochavi. Haifa, Israel. Published online: 1 January 1995. Retrieved from <https://benjamins.com/catalog/target.7.2.23ami>
18. Merriam-Webster Dictionary. (2023). Retrieved from <https://www.merriam-webster.com/>
19. Mole National Park. (2015). The Gonjas. Mole National Park. Retrieved from <https://molenationalpark.org/the-gonjas>
20. Newmark, P. (1988). Approaches to Translation. Oxford, UK: Pergamon Press
21. Okakura, K. (1906). The Book of Tea. New York, NY: Fox, Duffield & Company.
22. Oxford English Dictionary. (2023). In Oxford English Dictionary Online. Retrieved from <https://www.oxfordlearnersdictionaries.com/>

23. Questia.com. (2023). History and Traditions of the Gonja. Retrieved from <http://www.questia.com/library/102539893/history-and-traditions-of-the-gonja>
24. SA-Venues. (2023). Duiker Wildlife Species Information. Retrieved from https://www.sa-venues.com/wildlife/wildlife_duiker.php
25. Searles, H. (1990). Unconscious identification. In L. B. Boyer & P. Giovacchini (Eds.), *Master clinicians: On treating the regressed patient*. New York, NY: Aronson.
26. Temple, B., & Young, A. 2004. Qualitative Research and Translation Dilemmas. *Qualitative Research* 4: 161–178. <https://doi.org/10.1177/1468794104044430>.
27. 161–178. <https://doi.org/10.1177/1468794104044430>.
28. Venuti, L. (2008). *The Translator's Invisibility: A History of Translation* (2nd ed.). Routledge.

ملخص البحث

ترجمة قصة قصيرة من أعمال الكاتبة أما أتا أيدو المعنونة ب(certain winds from the south) إلى اللغة العربية تحت عنوان (رياح السموم الجنوبية) و تسليط الضوء على التحديات التي واجهها المترجم أثناء عملية ترجمة هذا النص الأدبي.

المقدمة

ينصب هذا البحث أساسا على ترجمة قصة قصيرة من أعمال الكاتبة الغانية أما أتا أيدو المعنونة ب(certain winds from the south)) والتعليق عليها. تشارك الكتابة في أعمالها الأدبية معاناة المجتمع الغاني من وطسة الإستعمار البريطاني ومعاناة المرأة الغانية في مجتمع لا تملك فيه حق إتخاذ القرار، لم تترجم هذه القصة إلى العربية قبلا وهذه أولى ترجماتها.

إشكالية البحث

تتطرق هذه الدراسة إلى استقصاء منهجية ترجمة المصطلحات ذات الخصوصية الثقافية وكذا التعبيرات اللغوية من اللغة الإنجليزية إلى اللغة العربية بحيث نظمن الوصف الدقيق للمعاني وتقديم مكافئ يحدث نفس الأثر بالنسبة للقارئ في اللغة الهدف.

أسئلة البحث

تهدف هذه الدراسة إلى الإجابة عن الأسئلة الموالية:

السؤال الرئيسي

ما هي التحديات التي قد تظهر أثناء العمل على ترجمة عمل أدبي من لغته الأصل إلى اللغة الهدف وكيف يمكن التعامل معها؟

الأسئلة الفرعية

1/ماهي الإستراتيجيات وكذا التقنيات التي يلجأ المترجم إلى استخدامها لإتمام عملية الترجمة؟

2/إلى أي مدى تؤثر إختيارات المترجم في عملية الترجمة الأدبية؟

أهداف البحث:

تهدف هذه الدراسة إلى تقديم الترجمة العربية لعمل الكاتبة ذات الأصول الإفريقية للعالم العربي والتعليق عليها وكذا تسليط الضوء على أهم التحديات التي قد تعرقل إنسيابية عملية الترجمة وماهي الإقتراحات والحلول التي قد يلجأ المترجم إلى تبنيها والعمل عليها لنقل النص الأصل بأقرب صورة ممكنة.

خطة البحث

ينقسم هذا البحث إلى شقين إثنين الأول نظري تم من خلاله التطرق إلى التعريف بالترجمة الأدبية وصعوباتها وكذا الإستراتيجيات والتقنيات التي قد يلجأ المترجم لتبنيها بغية إنتاج مكافئ للغة الهدف. أما الجزء الثاني فهو "تطبيقي" تعرض فيه المنهجية المعتمدة في ترجمة مفردات وتعابير مختارة من القصة مع مناقشة إختيارات المترجم.

الجزء النظري

الفصل الأول

تم بهذا الفصل التعريف ببعض الأعمال الأدبية التي تعرف بثقافة دول جنوب القارة الإفريقية والتي وللأسف الشديد لم تلق صخبا ورواجا كبيرا مقارنة بالأعمال الأدبية التي تُعرف بثقافة الدول الأوروبية لا من طرف المترجمين ولا من طرف القراء لكن بتطور الأسلوب الإبداعي والتنوع الثقافي الذي تتميز به دول جنوب إفريقيا صار الطلب عليها في تزايد. تناول هذا الفصل النقاط الموالية:

1-التعريف بالترجمة الأدبية

21-أنواعها:

حسب تصنيف سوزان باسنت فإن الترجمة الأدبية تنقسم إلى ثلاث أنواع رئيسية فيما أن تكون شعرا أو نثرا وإما أن تكون نصا مسرحيا لكل تصنيف مجموعة من الصعوبات التي يجب العمل على تجاوزها باتباع وسائل محددة

31-تقنيات واستراتيجيات الترجمة

حسب تصنيف لورانس فينوتي فإن استراتيجيات الترجمة تنقسم إلى نوعين يطلق على النوع الأول "إستراتيجية التوطين" إستراتيجية يعمل فيها المترجم على توطين جميع المصطلحات ذات الخصوصية الثقافية والتعابير الإصطلاحية وكذا تجاوز بعض الأبعاد الفلسفية والأفكار التي لا تتوافق وطريقة تفكير القارئ حاجبا عنه فرصة التعرف على ثقافات وعقليات جديدة أو أن يحافظ على كل ما هو غريب في النص الهدف منتهجا إستراتيجية التغريب الجدير بالذكر أن اعتماد هكذا نوع من الإستراتيجيات بشكل كلي ومطلق قد يسبب في حدوث ما يعرف بالصدمة الثقافية عندما تتعارض معطيات النص

المترجم مع معتقدات وتوجهات القارئ في اللغة الهدف ما قد يقلل من نسبة فهم واستيعاب القارئ للنص الأصل ولكل إستراتيجية مجموعة من التقنيات التي تساعد على تحقيق الغرض المطلوب.

3- الترجمة الحرفية وإعادة الكتابة

تضاربت الآراء حول ما إذا كان المترجم ملزماً باعطاء الأولوية للأمانة في نقل معطيات النص الأصل أو اللجوء إلى ما يعرف بعملية إعادة كتابة النص بما يخدم أهداف الكاتب وتوجهات القارئ إذ يرى أندريه لوفوفار أن الترجمة ماهي إلا نوع من أنواع إعادة الكتابة ويعود السبب في ذلك إلى العوامل التاريخية والثقافية التي تؤثر في اختيارات المترجم متجاوزة بذلك الهدف السطحي للترجمة الحرفية.

الفصل الثاني

يتناول هذا الفصل تقديمًا بالنص الأصل والتعريف بكاتبته، مشيدين بإبداعاتها اللغوية وطريقتها المميزة في التعبير عن الواقع الذي تعيشه من وجهة نظرها الخاصة، واقع يعاني من وطأة الإستعمار البريطاني وكذا الألماني في مجتمع لا تملك في المرأة حق اتخاذ أي قرار يخص حياتها الشخصية. يتم بعدها طرح الترجمة العربية المقترحة للنص الأصل المكتوب أصلاً باللغة الإنجليزية من طرف الطالبتين القائمتين على إنجاز هذه المذكرة ثم مناقشة وتحليل المفردات والجمل المختارة ومقارنتها بالترجمة المقترحة وإيضاح المشكلة التي

ظهرت أثناء عملية الترجمة وكيف يمكن تجاوزها لضمان إنتاج أقرب مكافئ في اللغة العربية.

الخلاصة

عمد هذا البحث إلى تبيان أهمية مجال الترجمة الأدبية، مع التركيز على ضرورة استخدام مجموعة من الإستراتيجيات والإجراءات الترجمانية في سياق ترجمة القصص القصيرة. كما نوهت الدراسة إلى الجدل القائم بين الترجمة الحرفية وإعادة الكتابة، وسلطت الضوء على إيجابياتهما وسلبياتهما تم التوصل إلى بعض النتائج التي يجب أن تأخذ بعين الاعتبار أثناء ترجمة عمل أدبي من أجل ضمان نقل التنوع الأدبي والثقافي بين اللغتين الإنجليزية والعربية وعلى التحديد ثقافة دول جنوب إفريقيا. الجدير بالذكر أن جميع ما تم ذكره من اقتراحات وحلول لن تكون ذا فائدة كبيرة إذا ما افتقد المترجم البراعة والخيال وكذا الذوق الأدبي والفني في صياغة النص الهدف.

جامعة قاصدي مرباح ورقلة
كلية الآداب و اللغات
قسم اللغة الانجليزية و آدابها



مذكرة

ماستر أكاديمي

ميدان الآداب و اللغات

مجال: الترجمة

إختصاص: عربي-انجليزي-عربي

من إعداد: قريشي روان/ نادية بلعباس

الترجمة التعليقية باللغة العربية لقصة "رياح السموم الجنوبية" عمل للكاتبة أما أتا أيدو

بتاريخ.....

أمام اللجنة المكونة من

رئيس اللجنة.....

:الدكتور بلعربي أحمد نورالدين

المشرف

المناقش.....