A Sociosemiotic Multimodal Analysis of Literary Translation in *the Woman from Tantaura: A Novel from Palestine*

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Abstract

Translating literary texts is quite different from other kinds of translation; the terms in the source language are often unmatchable to those in the target language because the exact equivalence could not be found in terms of literary translation. The existence of cultural, societal, and religious discrepancies between source and target languages makes it imperative to find approaches that fill translation gaps. The socio-semiotic multimodal approach is one of the linguistic theories found to be beneficial in bridging the gaps in literary translation. It mainly concentrates on three issues: meaning-making that is very crucial in showing the process and the product of translation, the relationship between signs and the surrounding environment, and the translation operation as an activity in which language and all signs must work equally to represent meaning possibilities. Based on Bezemer and Kress's (2016) socio-semiotic multimodal approach, the current paper addresses the interaction between sign activities, social-cultural context, and interpersonal variables in the translation process. The provided paper is expected to support inquiries in the fields of cross-modal and cross-cultural studies of semiotics. The data is selected from an Arabic novel: *Al-Tantoureyya* (2010) as the source text, alongside its English translation by Kay Heikkinen (2014).

Keywords: Sociosemiotic; *the Woman from Tantaura ; and* Literary Translation and Multimodality.

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Introduction

The translator's issue in literary translation frequently stems from the shortage of equivalent relationships between two distinctive cultures and modes. Due to the cultural variation between Arabic and English, there is no corresponding set of societal ties for the source genre and, of course, historical actions in the target mode and culture. To be undimmed, the source text's genre was developed among the educated elite in the Arab world during the time of writing the *Woman from Tantaura*; it met the political and societal needs in conformity with the Palestinian Israeli's conflict. Furthermore, those educated elites have their own audiences who are overwhelmingly influenced by those writers. However, English translators rarely transmit the same political and societal purposes of the source text to the target readers. The author, Radwa Ashour, speaks about memory, loss, and identity via the prism of individual and societal suffering. A woman's experiences during and after a major historical catastrophe, like the 1948 Nakba, which resulted in the relocation of many Palestinians, are frequently at the heart of the narrative. The main theme of the novel is the agony of leaving Ruqaya's native country and yearning for a place that feels lost marred the woman's life. Moreover, the story emphasizes the battle to maintain memories in the face of erasure, as well as how personal memories influence identity and community. The story frequently exhibits perseverance in the face of loss, demonstrating the fortitude of the human spirit and the optimism for a brighter future.

Through the novel, Radwa Ashour narrates the beauty of her country and her adoration for every detail of her country. Hence, she conveys a vivid image of the scourge of war in a way that the translator cannot capture. Accordingly, the ideational and interpersonal metafunctions of the source text are unlikely to be simultaneously represented in the target social and cultural setting without a similar set of genres. To illustrate, the author introduced the ideational meaning through describing the sea whose scent is smelled even in the scent of clay oven bread. Through the set of interpersonal relationships constructed by the source genre, the traditional clay oven constitutes a sign for the legacy

and a nation's identity in the Arab world in general and Palestine in particular. In the light of the absence of the last two genres' equivalence in the target context, the translator must opt the ideational and the interpersonal meanings through using the target mode's resources.

The component of data analysis, therefore, centers around two interconnected topics: how the translator chooses the resources of the target mode to reflect the meaning of the source text, and the way the two kinds of metafunctions are employed in translation. Thus, the integral point is on how the translator represents the ideational and interpersonal metafunctions of the target text in his translation of the source text. The analysis adopted in this paper mainly depends on investigating the syntactic, contextual and linguistic factors of the two modes. The analysis starts with an explanation of the source text in order to pinpoint its ideational and interpersonal metafunctions. Two significant issues will be explored to talk about the translator's strategy for translating Arabic texts into English. What is altered and how it is changed during translation. First, the research has a contrastive analysis of translation with the original text to examine how the translator chooses to convey the meanings of the source text using the resources of the target sign system. Second, the research discusses how the translator's choice is impacted by his perception of the intended audience. While analyzing the data, the research will tackle three descriptive categories: lexis, transitivity, and syntax. In order to investigate the ideational metafunction, lexis category will be handled to describe the system of things and the transitivity to justify the selection of processes and agents. Moreover, the analysis will not exclude syntax to reach specific significant characteristics of genres because genres are realized in the textual, syntactical and grammatical representation of the text.

Non- Verbal Mode in the Source Text

According to Kudesia and Elfenbein (2013, p. 468), "Any form of communication that does not specifically use words is considered nonverbal". In the words of Anderson (1999, p.74), "nonverbal

communication is a pervasive and powerful form of human behavior, which involves a subtle, non-linguistic, multidimensional, spontaneous process." It includes but is not limited to communication through waving of hand, nodding of head, different facial expressions, gesturing, body posture, the use of images, the use of symbols, and the use of other strategies devoid of words. Usually, non-verbal behavior interacts with verbal behavior to stress the verbal content, complement, substitute, repeat, regulate, or even contradict it. Non-verbal behavior seems to have a certain primacy over the verbal content (Knapp & Hall, 2010). Thus, non-verbal communication refers to different means through which people convey information to others without the use of verbal language. Non-verbal cues serve important functions in human social life, including expressing emotions, communicating threats, conveying interpersonal attitudes such as friendliness, insult, or communicating involvement in interaction.

While speaking about the source text, it is found that the non- verbal mode is successfully used by the author to show how Palestinian scene is gorgeously interesting and the reason behind Palestinian-Israeli struggle in the contemporary history and what the recent generation experiences. Therefore, the source audience is familiar to the actions; it is not difficult for the source reader to grasp. The author's attempt appears from the first sight to the difference in the cover between the Arabic and English editions. The paratext is radically different in two editions; by looking at the Arabic language cover, it depicts the wreckage of a beach town in black and white, with a blue sea, sky and a green palm tree as the sole colorful elements. It seems that this picture is taken from an old album because of the two people strolling down the shore, who are clearly from another era. To provide the impression that the town does not genuinely exist in this visualization, The town's prior existence is remembered by a black-and-white photo. The bright sea works as a mnemotechnic tether to bind Ruqayya to her country when they pass its borders, and its separating lines disappear. While non-verbal meaning is manifested in the Arabic version, the real translation for the same meaning in the English version is completely

absent. The English version's cover, which is primarily dark and dimly tinted, contrasts sharply with the images of the map, settlement, blue sea, and open sky, displaying a close-up picture of a rotted keyhole. However, there is also a contrast between black and white in this instance. The keyhole symbolizes the motherland, the place from whence everything begins and ultimately comes to an end. The keyhole expresses the concept of return, making it a recognizable and nonnegotiable right of Palestinians. The two covers, which emphasize the "land" as opposed to the "person," the "town," or the "house," and on Palestine as opposed to Palestinians, respectively, frame the text from contrasting points of view. The English cover unequivocally demonstrates that the translator violated the requirements of faithfulness in translation. Those requirements are as follows:

1) The translator's interpretation should be identical with the sender's intention (interpretation).

2) The translator should verbalize the sender's intention in such a way that the target text is able to achieve the same function in the target culture as that which the source text achieved in the source culture (text function).

3) The target receiver should understand textual world of the translation in the same way as the source receivers understood the text world of the original (cultural distance).

4) The effect the translation has on its readers should be the same as the one the source text has or had on its readers (text effect) (Jamshidian, 2012, p.230).

Consequently, Ineffective cross-cultural communication is likely to be hampered by varying interpretations of culture-specific non-verbal communication. After turning the Arabic version's cover and getting the book opened, the map of Palestine is presented and a map of what is known as historical Palestine. Remarkably, the translator omitted the map of Palestine in the English version as well as the picture of Ruqayya's family tree. The reason of providing the map of Palestine along with the family tree of Ruqayya is to show how pictures contribute to making a scaffolding for text reading. The author can add

instead a picture of a Palestinian official, but she eagerly wants to utilize a scene that contrasts with what readers are used to see when they watch the news or turn the pages of a newspaper to alert the audience to the world of the novel. It is an endeavor to go beyond the manipulation of words, history, and existence. Both maps are working as an epigraph to reveal the orientation of the novel and to identify its objectives: documenting and making a comprehensive memory.

The Interpersonal Metafunction of the Source Text

Linguist Halliday's Systemic Functional Linguistics system includes three metafunctions, one of which is the interpersonal metafunction. It is centered on the social processes of communication, specifically the ways in which language is employed to interact and form relationships. The first aspect of the interpersonal metafunction is the role of participants which is concentrating on the role of the writer and the reader. It looks at how attitudes, feelings, and social roles can be expressed through language. The second aspect is the speech function; it is classified by the interpersonal metafunction and has statements, asking questions to get details, giving orders, and offering assistance. The third aspect is modality, this factor pertains to the level of assurance or responsibility conveyed through language (e.g., by employing the words "might," "should," or "must"), impacting participants' perceptions of the speaker-listener connection.

Genres are codified communication styles influenced by social settings and objectives. The interpersonal metafunction is essential to identifying and comprehending genres. Since one of the well-known definitions of genre, proposed by Swales, stresses the importance of a communicative purpose: "a class of communicative events, the members of which share some set of communicative purposes which are recognized by the expert members of the parent discourse community" (Swales,1990, p.58). A genre is, thus, viewed as a 'way of acting and interacting linguistically' (Fairclough, 2003, p. 17) and as social action which consists in typified ways of acting in recurring social situations (Miller, 1984). What these definitions have in common is a strong emphasis on a repeated use of relatively stable, recognizable

patterns in a particular discourse community for a specific communicative purpose to realize a social goal. One of the consequences of the conventional use of language in genres is that it sends recognizable signals of being 'in a genre' and creates expectations in the discourse community about communicative purpose, form and content. Within translation studies the term, "genre", is often used interchangeably with the term "text type", and indeed, the two concepts are related; however, "genre" evokes the social context of use and associated concepts such as agency, power, and ideology while text types group texts at a higher level of abstraction, e.g., cognitive categories (Trosborg, 1997, p. 16). Text types are also referred to as prototypical text categories, text prototypes and deep structure genres (Tsiplakou & Floros, 2013, p.121). The genre of the source text is Ruqayya, the young girl who has a special social goal of representing the Palestinian suffering from the English occupation, the Israeli savagery and other societal issues to the source audience. The author introduces her as a fourteen-year-old girl who is playing on the beach and enjoys nature. So, she will not have an interest in fabricating facts and how she dreams of living peacefully beyond the smell of blood and the tales of death here and there. Through the choice of a young girl as a genre, through the choice of the genre of novel, the author implicitly wants to show her condemnation for the Israeli violation to the land pursuing their own ambition at the expense of innocent people. A genre is thus viewed as "a social process which is staged and fulfils a specific goal" (Martin & Rose, 2007, p. 8). Therefore, the author mentions the name "Qawuqji". In the interwar period, he was a significant Arab nationalist military figure. His military skill astonished the British troops when he served briefly in Palestine in 1936, battling the British Mandatory suppression of the Palestinian Revolt. A British political decision allowed him to depart the country in 1937. During World War II, he was stationed in Nazi Germany and served as field commander of the Arab Liberation Army (ALA) during the 1948 Palestine War. The author refers to Qawuqji while speaking about her uncle, Amin, and how he was telling them about war's figures.

" لا يغفل أيا من العناصر: الأهالي، المجاهدون، الجيش البريطاني، العصابات الصهيونية، الحاج امين، جيش الإنقاذ، القاوقجي...." (الطنطورية، ص.٨٦، ٢٠١٤)

In the source text, the author uses borrowing and does not identify al-Qawuqji. This may be acceptable for the source audience, and he is known for the Arab world- but even if the source language work was produced for no readers at all, for nothing more than the author's enjoyment- translation is typically created and intended for a target language reader. Readers should constantly be kept in mind as a translator works because translation is pointless without them. First and foremost, reader characteristics are crucial since they may differ in terms of their decoding skills and prospective areas of interest. The translation intended for children cannot be the same as the one presented to specialists. Second, readers have different decoding skills and, maybe even more so, different reading interests and goals. For instance, a translation meant to encourage leisure reading will differ greatly from one meant to teach someone how to put together a complex machine. Furthermore, a translator of stories who is more concerned with the linguistic underpinnings of the translation than with cultural novelty will produce a different piece of work than one who is merely interested in satiating their curiosity about foreign people and places. Domestication is often appropriate if the version is written for readers who are interested in the plot rather than the culture of the original language. Consequently, the translated version of *Al-Tantourya* is directed for all English people of all denominations who may hear fabricated news about what was going on about the Palestinians and who may even know nothing about the Palestinian warriors. Unequivocally, the target readers would not fathom who Al-Qawuqii is, therefore, the signified is translated and received some sort of illustration: "He would not omit any of the actors: the residents, the jihad volunteers, the British army, the Zionist gangs, Hajj Amin, the Arab Liberation Army and its field commander al-Qawuqji…." (Heikkinen, 2014, P.66)

Due to the discrepancy between English and Arabic concerning historical background, the translator has used the dynamic equivalence.

According to the dynamic meaning theory- meaning in translation studies is no longer permanent, isolated, or mechanical-and translators should aim to translate meanings that are as close to their dynamic equivalency as possible. Dynamic meanings hold that external factors, such as the political system, cultural traditions, ideology, and the original author's intention, are more important in determining the true meaning of the source text than the internal components of language. This will have an impact on the translation criteria and the available translation strategies. Given its dynamic connotations, the original text is an open system with many distinct meanings that can be perceived and interpreted in various ways depending on the social and cultural backgrounds of the author.

The Ideational Metafunction of the Source Text

In the source text, the ideational metafunction, which focuses on showing what is going on in the world, reveals that the author speaks about the Palestinian society, she endeavors to familiarize things in the source text not to be odd to the source audience. The ideational metafunction of language, according to Halliday (1978), shows the speaker's meaning potential. The ideational metafunction, as stated in systemic functional linguistics (SFL), concentrates on how language represents experiences and ideas. In the context of *Al-Tantourya*, the ideational metafunction can be examined though the experiential meaning, participants which determine which individuals or entities are participating in the tale. Who are the topics and objects? The setting of the actions, the social context, emotional context and the narrative structure.

The author of *Al-Tantouryya*, Radwa Ashour, is considered to be the observer who reveals the function of each content. This metafunction is concerned with expressing the "phenomena of the environment: the things - creatures, objects, actions, events, qualities, states and relations - of the world and of our own consciousness" (1978: 112); therefore, the author's experiences are integral part of ideational metafunction. Thus, metafuncion, which is a semantic item, decodes the experiences of a person because the experience is a part of his/her own culture.

While speaking about the source text, it is noteworthy that the author intends to transfer the Palestinian suffering to the world, the matter which cannot ideationally be denied at this time. She makes an effort to describe 1948 setback and how Palestinians were evacuated from their villages by Jewish militants. In 1948, the Israeli state was set up to be regarded as a conquer not only for the Palestinian people, but also for the Arab society. The author takes the source audience to her own zone through the selection of lexis, syntax and transitivity. Within the framework of lexis, there are three important items that are represented in the source text; these things are important because they are integrated in other things that are represented. First, the author has identified the time of the actions to be between ١٩٤٧and2000. Second, the place of narrating the novel is Tantoura. Ashour states that "Hasan would have distinguished Tantoura by writing its name in larger letters than he used for the names of Haifa or Jaffa or Jerusalem, marking its place with a large circle that he colored in red, as if Tantoura were the district capital and not Haifa" (Heikkinen, 2014, p.91). Third, the people of the novel are revolving around Ruqayya, her father, mother, brothers, grandchildren, Lebanese people, etc. According to the precise choice of the lexis, the author creates a recognizable and commonplace reality for the source audience. There are two outcomes to the choice. First of all, it simplifies the material for the reader. Second, the subject is getting to be normalized to the reader because the setback of 1948 when Israel occupied the Palestinian territories. This setback is commonplace because it is made up of all the experiences and tales shared by people who were present at the time of the original event as well as those who came subsequently. Since they are intertwined and mutually reinforcing, the personal and social identity in this context is inseparable from the broader realm of cultural identity. Therefore, there is no justification to outlaw it or take an action against the author, making it safe for readers to read. The lexis choice demonstrates that the author carefully conceals his criticism under the text's outward form. She uses the lexis to communicate her meanings to the youngest generation which is represented in the narrator's grandchildren.

In the source text, material and relational processes are repeatedly used from the transitivity system. Ruqayya initiates her narrative with speaking about Yahia: "He came out of the sea. Yes, by God, he came out of the sea as if he were of it, and the waves cast him out." (Heikkenen, 2014, p.8)

This sentence is about three clauses, all of them are material processes. The Actor in the first two sentences is Yahia; these sentences tell the source audiences what happens at the beginning of the novel. The third clause is also material process, the Actor is "the waves", and the goal is "him". The beginning of the novel answers the question which may come to the readers' minds about the way Ruqayya got acquainted with the bridegroom who was from Ain El Ghazal. Through all the novel, the author tends to use material processes when the agents are Ruqayya, any one of her family, her relatives, and Israeli forces. She also uses relational and existential processes when the agent is a month. For instance, relational processes are *February is fickle and stubborn*, *we are paternal cousins and my mother is also his mother's sister….*

Existential processes are: *There are many good people, there are only two choices….*

A Model of Translating the Text from a Sociosemiotic Multimodal Approach

The initial target text's translator makes an effort to capture the meanings found in the interpersonal metafunction of the original text. Therefore, he depicts the actions as a novel through his choice of lexis, transitivity, theme, and syntax. His choice also reveals how he sees the target audience; even though the source text is very different in terms of its cultural and historical context, the author anticipates that the audience will prefer a representation of the target text that is as accurate to their experiences as possible. The translator paid much heed to the cultural side while translating ""الصبار" to "Indian fig bushes.". Instead of the signifier of the source lexis, he represents the signified because the equivalent lexis in the source modal resource will be different from the target modal resource.

" لم أدخل البيت. تجاوزته الي <u>شجيرات الصبار</u> الواقعة في نهاية باحته الخلفية."
(الطنطورية، ص. ١٠، ٢٠١٠)

"I didn't go into the house. I bypassed it and went to the <u>Indian fig bushes</u> behind the rear courtyard." (Heikkinen, 2014, p.9)

الصبار (signifier)	<u>Indian fig bushes</u> Signifier	
Sign I signifier	Cactus trees (Signified)	
Sign 2 Signifier		Indian fig bushes (Signified)
Sign 3		

The first level signified, شجيرات الصبار, speaks about a species of plant in the genus Cactus which has a thorny fruit, but it is not familiar to the target reader. The second level signified, cactus trees, does not have the same representation as cactus is a plant that grows in dry environments, such as deserts, and has succulent stems and branches with scales or spines in place of leaves. Therefore, it does not have the same equivalent of the source lexis. The translator renders the third level signified of the utterance as "Indian fig bushes" taking into his consideration Nida's statement "the role of a translator is to facilitate the transfer of the message, meaning, and cultural elements from one language into another and create an equivalent response to the receivers" (1964, p. 13). The translator tries to demonstrate the meaning through taking advantage of the resources which are familiar to the target audiences. The translator unequivocally endeavors to make the readers feel that things are not foreign, but they are as familiar as mine.

Transitivity

Transitivity is a component of the experiential metafunction, which aids in identifying the general process types and grammatical resources

used in the formation of spoken discourse. Transitivity analysis, which looks at sentence structure, has been used in many studies to analyze the language of writers and speakers. The process in which actors, situations, and language itself are involved is referred to as this analytical process. Through the application of transitivity analysis, scholars have attempted to demonstrate that language structure not only generates meaning but also reveals ideology, which is always made clear to readers when performing functional analysis, especially when using the transitivity idea of analysis. As a result, the idea of transitivity has been applied to remove linguistic elements from language wordings in literary texts (Halliday, 1971).

As a result, a preliminary step toward implementing the transitivity model in systemic functional grammar had been taken, which aided in the application of the transitivity theory in discourse analysis both domestically and internationally. Nonetheless, Shen (2006), Chen (2005), Hancock (2005), and Yang (2004) noted that transitivity analysis was used in many Chinese political discourses, advertising, and news discourse genres to make them unique. Nonetheless, the ideational function is crucial to the ideas of the transitivity system, which give rise to the grammar's structure. Consequently, in functional grammar, the idea that transitivity is defined as an abstract semantic system that describes the entire clause (Halliday, 1994). Conversely, transitivity describes a system that interprets experiences in terms of participant configurations, processes, and sorts of conditions. Additionally, these configurations determine two major systems, which are represented below: process type and circumstantial.

Process types in English

The term "process types" describes the division of all events into a variety of number categories. The process is divided into six areas in English:—material, mental, relational, behavioral, linguistic, and existential.

The Material Process

While speaking about how the wedding parties are arranged in Palestine, the author has used the transitivity system process. The following example will examine how transitivity system processes help to produce the metaphoric image of grasshoppers in the ST and how this metaphorical image is translated into the TT.

"تسكننا الجنادب، نتقافز مثلها، من زفة العريس الي صمدة العروس الي العمات والخالات...." (الطنطورية، ص.١٠، ٢٠١٠)

"We would jump as if we had grasshoppers inside us, jumping from the groom's street to the bride's rock to all the aunts." (Heikkinen, 2014, p.10)

Concerning the source text, the author explicitly exploits "grasshoppers" in the location of the object in the material processes. Material processes assign and designate actions in the physical world based on occurring, such as waking and transformations that take place across time and space (like "cooking") (Halliday, 2004). Hence material processes can be divided into: creative and transformative. The first type of the material process, called creative, is about the clauses in which a participant first appears (Kress & van Leeuwen, 1996), such as "the mayor-built factories," which implies that there were not factories prior to building; however, the phrase "transformative process" refers to the following clauses that show some capacity for change in an existing participant: he "cleaned the house," that is, the house now appears made up after he took action. In material clauses, the activity is carried out by at least one person (actor). In transitive clauses, there is also the goal; the participant at whom the action is oriented. According to Kress and Van Leeuwen (1996), narrative processes in VG also refer to a physical activity that denotes an occasion, a motion, or a state shift. For instance, the example which is introduced earlier

Actor	Material process	Goal
Grasshoppers	Live	Inside us

The author definitely uses the sign of grasshoppers in a certain way to convey how hilarious they are when they are singing to the bridegroom

in the wedding party. The author uses the verbal clause as the Arabic clause starts with the verb, and to portray the case of happiness via visual image in تسكننا الجناذب،نتقاذف مثلها" Additionally, the use of plurality provides the image of grasshoppers' extraordinary ability in jumping. According to the analysis of the English translation, Heikkinen prefers to remove the narrative material process "live" and to integrate the two sentences into a sentence. Furthermore, she prefers to use the past tense instead of present tense. The translator renders four lexemes in the ST to nine lexemes in the TT.

The Relational Process

The relational process serves as a representation of the source text's influence. Depending on the type of relationship that has been developed between individuals, several attributional and identifying modes of being exist. The English language uses three basic types of relationships to convey itself: circumstantial, possessive, and intense. As can be seen in the source text, circumstantial is a relational category where players build a relationship in terms of a circumstance (time, place, method, etc.).

" يكسو به التلال والوديان." (الطنطورية،ص.٢٣، ٢٠١٠)

"When it clothes the hills and the valleys." (Heikkinen, 2014, p.24)

The author uses the verbal sentence. Likely, the translator's tendency to the verbal processes makes the circumstances tightly related to certain places.

Carrier	circumstantial Attributive	Attributes
It	Clothes	Hills and valleys

Moreover, the translator has personalized the non-human agent through using the verb "clothes". From the above discussion, two conclusions may be made. First, the similar transitivity in the source text is closely tied to the material and verbal processes, as well as the actors in these two processes. The choice implies that the translator, while addressing the transitivity in the source text, thought it was vital to represent material processes as the most chosen. According to the sociosemiotic method, the translation standards are "correspondence in

meaning and similarity in style and function," which work well for assessing the accuracy of translated works. "Correspondence in meaning" actually refers to agreement between designative, linguistic, and pragmatic meaning; "similarity in style" refers to agreement between authorial and textual styles; and "similarity in function" refers to agreement between the six functions espoused by Peter Newmark. Therefore, both language context and non-linguistic context, or culture and society, should be considered when translating meanings and reflecting styles and functions.

According to the sociosemiotic theory of translation, translation is mainly concerned with translating meanings. But meanings are inseparable from functions, i.e., if the translator accurately conveys the target meaning, the function will be maintained too. In other words, the transmission of meanings underlies the accomplishment of functions. As a result, while translating, emphasis should be placed on accurately reproducing the three different types of meaning, namely designative meaning, linguistic meaning, and pragmatic meaning.

Transfer of Designative Meaning

Language signs' referential or designative meaning is based on the association between the sign and its target. It is commonly referred to as "dictionary meaning" and is the fundamental meaning of language conveyed through language signs. Translators may encounter one of three types of correspondence while looking for a counterpart in the target language at the level of the designative meaning: full correspondence, partial correspondence, or non-correspondence. Partial correspondence is the term used to describe the degree to which the designative meanings of words in the source and target languages (SL and TL) partially correlate. A word in SL that has no correspondence in TL is said to be non-corresponding. In situations where there is complete correspondence, literal translation can communicate both the literal and designative meaning. However, in situations where there is only partial or no correlation, literal translation is invalid due to the distinction between literal and designative meaning. As a result, literal translation can be used when the designative and literal meanings of SL

signs and TL signs are identical; otherwise, literal translation explanatory notes or free translation should be used.

Literal Translation

Literal translation is defined linguistically as a type of translation that strives to convey the content of a source text into another language while respecting the conventions of the target language. Literal translation has proven to be a useful translation technique that can be applied to translate a variety of texts such as those of a technical, literary, or religious nature. It can also be a method for teaching foreign languages (Shuttleworth & Cowie, 2014, pp. 95- 97). There are other translation scholars, such as Nida (1964, p. 159), who view literal translation as a word for word translation that closely corresponds to source text and tends to reflect it lexically and syntactically. Another definition explains literal translation as the transferring of a source text into another language without paying due attention to the sense of the source text and just concentrating on its linguistic elements while respecting the linguistic rules of the target language. Therefore, literal translation is often associated in translation studies with conveying a source text as it is without interpreting it, whereas translation requires interpretation of the meaning of words from one language into another. This is the reason why many translation scholars do not favor literal translation and regard it as a weak approach or at best "pre-translation process" (Newmark, 1988, p. 11). However, it has been remarked that literal translation is increasingly dominant among closely related languages; languages that share the same cultural background. Spilka (1968, pp. 18-19) states that "literal translation is the earliest and simplest form of translation, it occurs whenever a word-by-word replacement is possible without breaking the rules of the target language; this, however, is quite rare unless the two languages are very closely related." Chesterman (2011, p. 24) believes that a literal translation can be close to the original but does not sound grammatically correct. His views are based on the fact that there is no unified definition of literal translation among translation scholars and most of them define it vaguely by associating it with word-for-word

translation and referring to it as lacking in grammaticality in the sense that literal translations tend to produce ungrammatical texts (Catford, 1965, p. 25). On the other hand, there are other translation scholars who find literal translation grammatically sound and acceptable. Hence, they classify literal translation as a translation strategy and advise translators to adopt it as their primary translation method. In other words, the translator should keep applying the literal translation strategy as far as it produces an appropriate text in the target language, but if it fails to satisfy that end, the translator can then resort to other translation strategies and techniques (Vinay & Darbelnet, 1958-1995.

It is frequently discovered that a literal translation cannot make the target reader understand the translated content. When a literal translation alone is ineffective, adding clarification in the form of notes or other documents may work well. Notes have a specific meaning, especially when the original contains cultural values.

"شباط ما عليه رباط."(الطنطورية، ص.٢٤، ٢٠١٠)

"February can't be tied down." (Heikkinen, 2014, p.20)

To fully understand the situation of the utterance, one should know what "شباط" and " ماعليه رباط" mean. "شباط" is the month of February, and " ما عليه رباط" means that February is fluctuated. The winds become active, and the waves become high, but it witnesses some periods of tranquility. In such case, Ruqayya is describing the weather in her hometown because it is related to the season of harvest. In such case, some semiotic interrelations must be analyzed: the mode which is used in the source message and how it is used in the target message, and the implicit information in the ST and how it is rendered in the TT. First, the verbal mode is transferred to a verbalized image. Second, TT translator attempts to use one-to-one word correspondence. The translators tend to literal translation to accomplish a high degree of cultural exchange, typically when the referents of the source language culture and the referents of the target language culture are the same, as well as when there are no differences in the relationships between the signs and the referents they express. In this case, the translator is biased to the target text and translates it literally; for example, " يا ما يا حبة عيني

which is translated as (الطنطورية،ص.٢٤، ٢٠١٠) ''تتصاوبوا في الغربة ....
"Yaammaa, <u>apples of my eye</u>, they're shooting at you so far away…."
((Heikkinen, 2014, p.22). The idiom "apple of my eye" refers in both English and Arabic to the person who is adored more than the others. it is mentioned in the Holy Quran when the wife of Pharoah says

(القصص،٩)''"قرة عين لي ولك‘‘.It is also mentioned in the Bible: "He found him in a desert land, and in the waste howling wilderness; he led him about, he instructed him, he kept him as the apple of his eye" (James, p.32:10). In such case, literal translation has to be followed. On the contrary to the former example, the literal translation is ineffective because the original passage is related to a Palestinian idiom which is barely understood by the other cultures. When this idiom is addressed to be translated on the association of unlimited translators page on the Facebook, the Arab tra٩nslators require some sort of clarification in ST. Therefore, translation along with explanatory comments might be the best approach. The phrase "February is uncontrolled" would therefore be a better translation.

Free Translation

Free translation, also known as dynamic equivalence or sense-for-sense translation, emphasizes expressing the meaning of the text exactly conforming to the original phrase. Unlike exact translation, translators can reword sentences, utilize synonyms, and adapt cultural subtleties to make the translation more natural and accessible to the intended audience. Free translation is appropriate when literal translation cannot capture the text's designative meaning. There are numerous instances where literal and designative interpretations diverge. In other words, the translator must discover a substitute sign that represents the same meaning at the expense of the form when the same form of a sign cannot convey the same content. In the following example Ruqayya is speaking to her friend about the monuments, and she promises her to repay the visit after having the permission of Yahya.

-لو سمح يحيي
-من هو يحيي؟

ابتسمت

-العربس. من عين الغزال. جاء ابوه وأعمامه وطلبوني من أربعة أشهر، وقرؤا الفاتحة مع أبي.

-ولماذا لم يدخل بك؟ (الطنطورية، ص٢٨، ٢٠١٠).

   "Who is Yahya?" I smiled. "The groom, from Ain Ghazal. His father and uncles came and asked for me four months ago, and they recited the Fatiha with my father." "When is the wedding?"

   "When   is   the   wedding?"(Heikkinen,   2014,p.26). According to Al-Maany dictionary, the meaning of " دخل بها " is to consummate the marriage. If the translator renders the utterance literally, it will be "why does not he go in you?", the matter which may mislead the English audience because the suggested translation has nothing to do with marriage at all in English society. The role of the translator is permitted to include substantial freedom, where the concept of translation is viewed as being somewhat target oriented. Vermeer is a prime example of this mindset; he views the translator as the only expert in the translating process. Vermeer subsequently states that the notion of freedom is "freedom-from (something, e.g., the source text or its author's intention)" but a "freedom-for (something, e.g., to prepare to target text capable of functioning optimally in a target culture for the intended purpose and recipients)" (1998, pp. 53-54), and this freedom has a close relationship to accountability. Furthermore, both freedom and accountability are proportionate and culture-specific, determined by "an agreement between all the factors (roles, persons and circumstances - such as cultural norms and conventions) concerned in trans-cultural communication according to the role each factor plays in a given culture" (Vermeer, 1998, p. 58). While straddling these two boundaries, most academics take a covert stance, viewing the translator as a mediator between two socio-cultural settings. The fact that they all believe the translator's role is constrained by laws or norms derived from either the factors on the source side or the factors on the target side, regardless of whose limit they are closest to, is what unites them. As argued by Gorlee from a Peircean viewpoint, "the translator is merely instrumental in making sign-action

possible; he or she is used (that is, acted upon, influenced) by the sign", so the translator is "essentially a passive medium in the translational business, which he or she (like Peirce's "growing tree") can influence only peripherally" (1994, pp. 191-192). When it comes to the translations, it is noticed that Heikkenin coins a new sentence which is grammatically different to create a meaningful translation. Here, the role of the translator appears and whether he chooses to get totally or partially involved, it is measured from the source factors that affect the translator's choice. That is to say, there is unplanned area where the translator is free from the constraints of the sociocultural surroundings, the source material, the author, and the intended audience. The choice of the translator, or in terms of social semiotics, his or her interest and purpose, is wholly in charge of this domain. The translator chooses to alter the lexical and the structural content of the utterance to deliver the impeded meaning which is expectedly understood by the target audience. The translation of the target text was unrestricted. Without adhering to the source text's structure, it focuses on the culture of the target language, yet it nevertheless manages to capture the essence and main concept of the target text.

Transfer of Extralinguistic Level (Culture)

The term "Transfer of Extralinguistic Level" refers to the process of translating components other than the linguistic structure, such as cultural, social, historical, and contextual factors, in order to convey the intended meaning of the original text. This concept highlights the importance of understanding the larger context in which the source language acts to translate well. Cultural context is a crucial component to fathom the text. In 1932, Malinowski, an anthropologist, mentions the phrase "context of culture" in his work. He reached the idea that if an individual wants to achieve the whole understanding of the participants and the social practices in which they get indulged, it is essential to offer information about not only what is happening but also the entire cultural environment and cultural history that surround them. That is what happens in the ST, when the author speaks about the wedding activity in Palestine.

" الأغاني مثل حلقات <u>الدبكة</u> وردات <u>العتابا والأوف</u>، للأعراس والمناسبات..." (الطنطورية،ص. ٣٤، ٢٠١٠).

"Songs, like dabka circles and the call and response of ataba and ooof songs, were for weddings and special occasions" (Heikkinen, p.28.2014).

For the Arabic speaking readers, the three Palestinian culture-related words; i.e., dabka, ataba and ooof are easily understood on the assumption that the readers are culturally aware that dabka is a Levantine Arab folk dance, popular in Lebanon, Palestine, Syria, Jordan and Iraq. Dabke combines circle dance and line dancing and is widely performed at weddings and other joyous occasions. The line forms from right to left and the leader of the dabke heads the line, alternating between facing the audience and the other dancers. The term "ataaba" refers to a classic Arabic musical style sung at weddings, festivals, and other events. It was initially a Bedouin genre that was improvised by a lone poet-singer who accompanied themselves on the rababa. It is now very common throughout the Middle East. According to Arab tradition, ataabas are usually sung by a vocal soloist without instrumental support, who improvises the melody while using popular poetry for the lyric. The last words of the first three lines are homonyms, each with a distinct meaning, creating a pun. The song is unmetered and is divided into stanzas of four lines. A metric choral refrain known as a mjan is frequently performed with the ataaba in urban contexts. The ataaba usually starts with the term "ooof"; namely, grief or reproach. Consequently, all of the three terms cannot be rendered by offering their lexical equivalent. The lexical equivalent of those terms may be regarded as some sort of approximation because the content of the source text is highly distinctive from the target text.

These terms need knowledge of Arabic culture, including all of its social norms and traditions, which contribute to the difficulty in translating them. Aside from that, these terms convey ideas that are not existent in English. Therefore, they can be rendered not by presenting their one-to-one correspondence but by applying a strategy for dealing

with this case of non-equivalence. In this context, Skopos states that neither the intention of the author nor the reaction of the source recipient governs the process of translation; what governs the process of translation is the need of the target-text user and his culture. The second Skopo's rule asserts that providing background situational circumstances make translation coherent and comprehensible by the target readers. Moreover, fidelity is not required in Skopo's theory, being understandable is more important than being faithful. When it comes to translation, the translator does not exert an effort to reduce the cultural gap of the things; his selection for the transliteration demonstrates his tendency to create a foreign cultural gap for the target readers. Instead, the translator is assumingly rending these terms by using the paraphrase strategy where the translator depends on the explanation of the words on changing the superordinate words and unravelling their meanings using unrelated words.

   The author and the Arabic reader share the same cultural framework. As a result, the modalities of address evoke comparable associations and connotations. The translator should be able to infer the majority of the cultural associations the author conveyed as part of their competency with the source language's culture. However, the modes of address utilized in the translated text triggered distinct meaning components than those in the text's original language as follows:

"لكن عملك يوم في البد وعشرة مسافر،يوم في حيفا ويوم في صيدا ويوم في بيروت. مسكينة حليمة، لا عمل نافع ولا بخور." (الطنطورية،ص.٤٢ ،٢٠١٠)

   But your uncle was one day in town and ten days traveling, a day in Haifa and a day in Sidon and a day in Beirut. Poor Halima, <u>he had no useful work, not even a whiff.</u>" (Heikkenen,2014, p.33)

   In the Arabic version, the meaning of the term "عمل" refers to the practice of witchcraft. In some cases, when a woman notices a change in her husband's behavior, she goes to a quack to force her husband behave her well. Instead, she lights an incense to expel the evil spirit. The translation shows the translator's misunderstanding of the original meaning. In TT, the translator misread the expression "عمل "which means" witchcraft" Hence, the translation is totally unrelated to the

Arabic meaning. Translating the utterance into "nothing is working with him neither witchcraft does not incense" may be workable with the target audience.

While speaking about the Israeli invasion, Abu-AlAmeen is telling his brother, Abulsadek, that he is going to take Zeinab, Halima, Ruqayya and Ezz to Sidon where they will be safe with his friends.

<div dir="rtl">

-ساخذ زينب وحليمة ورقية وعز.

-مجنون انت؟

-عاقل يا ابو الصادق. ساخذ الولايا. (الطنطورية،ص.٤٥، ٢٠١٠)

</div>

"I'm going to take Zeinab and Halima and Ruqayya and Ezz."

"Are you crazy?!"

"Perfectly sane, Abu Sadiq. I'm taking the dependents" (Heikkinen, 2014, p.35).

Heikkinen' translation of the term "الولايا" shows the accomplishment of the linguistic message, but the social norms which are embedded in the source text will not be fathomed by the target audiences. The term "الولايا" is a sign for the women in the Arab countries because they depend on either their husbands or their family. The translator renders it as " dependent" which refers to "a person who is dependent on someone else, such as a child who is dependent on their parents" (online oxford dictionary). Hence, the cultural dimension of the source text is lost in the translation because translator adds extra meaning by using "dependent". Again, the translation achieves the language equivalent of the original text, but the loss is obvious due to the divergent social mores of the source and target cultures. Consequently, the source and the intended audience have distinct perspectives on the term "dependent.

<div dir="rtl">

"رحت اقطف من ثمرها جنب ملأت القفة...."(الطنطورية ص.١٠، ٢٠١٠)

</div>

"I began to pick the fruit and went on until I filled the large basket that we left nearby." (Heikkinen, 2014, p.1)

The English representament "basket" is not similar to the Arabic representament, "القفة". Since the source phrase represents the culture, the native readers likely know that, and it makes sense for them. They know that "القفة "refers to the basket that is made of palm fronds. Due to

the difference between the source and the target receiver's culture, the English representant, the signified, cannot have the same interpretant, the sign which has the same object, as the source text. The object of the sign in both ST and TT is palm fronds, which no one can discover without using the image mode. Hence, the interpretant in the source text differs from the English interpretant, so the sign does not have the same impression in English as what it has in Arabic. The translator must translate "القفة" into "wicker basket" because it has the same image mode, which the target reader cannot miss. The translator cannot reach the same cultural equivalent, so s/he must use one of the methods of communicating sociocultural differences. The translator can use "functional translation," where the translator uses words or phrases that have the same function in the source language, i.e., translating "القفة" "by its approximated English translation "wicker basket". The second method is "glossing," where the translator gives additional information in a footnote or within the text to explain the cultural word or expression, such as explaining the Arabic utterance "القفة" as it is a basket which is made of palm fronds.

"علقت امي وهي تراني منهمكة في تقشير الصبار ،بخزي العين، مالذي جد." (الطنطورية ، ص.٩، ٢٠١٠)

"When my mother would see me absorbed in peeling the figs, she would say, "Bless you, you're as fast as always!" (Heikkinen, 2014, p.8).

The example contains such a sarcastic utterance, which is common in the Levant to express admiration of an action whose doer is not used to. As the speaker is apparently overwhelmed by peeling the aloe, her mother sarcastically says: "May the evil eye be away from you." The author, i.e., Radwa Ashour, has adopted a socio-semiotic modal, i.e., sarcasm, to decode the conceptual component of the source text. In the 2014 translation, Heikkinen has not paid much heed to the sense of sarcasm that is meant to be conveyed in the source-language text. In the narrative, she did not meet the cultural modal, sarcasm, in the source text with its own equivalent modal in the target text. The translator did not pay attention to the social purpose beyond this utterance; instead,

she removed the utterance and added another one, "bless you." "Wow, look at you! would be the most appropriate choice for the translator because it has the same sense of sarcasm as exists in the source text. The previous translation would be easily understood by the target reader because it is a way of expressing sarcasm in his/her own culture. The translator will not reach the same cultural equivalent in translation; therefore, culture-bound words can be translated by using the methods of communicating socio-cultural differences. The translator can use "functional translation" where the translator uses words or phrases that have the same function in the source language, i.e., translating English approximated translation "Wow, look at you! The second method is "glossing," where the translator gives additional information in a footnote or within the text to explain the

cultural word or expression, such as explaining "يخزي العين"

"as it is a sarcastic expression used in Levant.

  Translation pursues some extra linguistic culturally-bound aspects; Ivir contends that there are two reasons why linguistics has not been able to produce solutions to the issues posed by extra-linguistic aspects, and that, functionally, translation cannot be fully described by linguistic science alone. First, linguistics is nevertheless sufficient to develop any practical solutions for translators. Second, some parts of translation are cultural, social, literary, etc. in nature and are not related to linguistics. To put it another way, since they are essentially the areas where extra-linguistic, culturally bound aspects are most prevalent, any attempt to translate them literally would be fruitless because the translation might not adequately convey the meaning required by them. For example, the term "madafa" is a sort of living room but interpreted differently in its respective culture. Even though "drawing room or living room" is thought to be the equivalent of " madafa," the two terms do not hold the same meaning. The author of the source text left no room for the reader to think of the difference as she explains the meaning.

لن تموم جوعًا، اتبعاني الي المضافة، بعدها تأكلان كما يحلو لكما.
مضافة البيت في بيت المختار، يجتمع فيها الرجال للحديث والسمر ولمناقشة المتجد من الأمور وأحيانا لحل النزاعات. (الطنطورية، ص. ٢٦، ٢٠١٠)

"We'll eat and then we'll go to the madafa.

"You won't die of hunger; follow me to the madafa. After that you can eat however you like." (Heikkinen, 2014, p. 23)

In the source text, the author defines madafa as follows: "The madafa in the headman's house was where the men met to talk, to spend the evening in company, to discuss recent events and sometimes to solve disputes…." (Heikkinen, 2014, p. 23)

With the author's definition, it becomes clear that the term is culturally- bound concept that does not exist in English language. Therefore, the translator retains the term without rendering, saying only what the author refers to.

Transfer of the Linguistic Meaning

The relationship between signs opens the way to the linguistic meaning of language signs. "Linguistic meaning must be carefully distinguished from other types of meaning, for the linguistic signification of a form does not refer to anything outside of language itself, as does referential or emotive meaning, but rather to the meaningful relationships which exist within language." Onomatopoeia is usually utilized in Arabic and English to express the sounds which are uttered in the cases of anger, joy, sadness, etc. describe natural sounds so as to create an atmosphere. In general terms, onomatopoeias are words that mimic sounds that are naturally occurring and are used worldly. Onomatopoeia was defined as "formation of a word from a sound associated with what is named (e.g., cuckoo, sizzle)" (Oxford online dictionary). It is described as "the formation of a word by an imitation of the sound associated with the object or action designated" (Drabble, 2000, p. 743). It is also applied to the words to stimulate a certain image. It is linguistically acknowledged that the sound - meaning relationship is arbitrary; arbitrary is used to mean something like "inexplicable in terms of some more general principle " (Lyons,1990, p.19). It is the case of the absence of the harmony between a linguistic form and its meaning. For instance, a term like "table"; it has no connection to its shape. The arbitrary relationship between the linguistic signs and the objects used to indicate the forms

of human language is called arbitrariness. (Yule,1985, p.p,18-19), but onomatopoeia is excluded from this rule because they mimic the sound of the thing they are meant to symbolize. In other words, an onomatopoeic word's relationship between its shape and meaning is non-arbitrary (Lyons, 1981, p.152).

Ullmann (1962, p.84–85) identified two categories of onomatopoeia: primary onomatopoeia which refers to the imitation of the sound by sound that is about an echo to the sense, for example, buzz, whiz, etc.; Secondary onomatopoeia is the term for sounds that evoke something more than an auditory experience, such as movement (dither, slither, or wringle), or a moral or physical characteristic, usually something negative like gloom, slimy, slick, or slow. Using words like buzz, crack, growl, and whiz as an imitation of a sound that is actually an echo to the senses is known as primary onomatopoeia.

Onomatopoeia in Arabic

Al- Faraheedi, an Arab scholar, attempts to make a connection between the sounds and the meaning of the sounds. Such a relationship appears in the example like

"صر الجندب صريرا" (cited in Ahmed, 2014, p.11)

According to Al-Faraheedi, each sound in" ""صر"expresses screeching. It is a spoken representation of the constant and everlasting sound of a grasshopper. This is an egregious instance of how al-Faraheedi used this linguistic trick where the word's sound mimicked its meaning. Relatively, Sibawayh (1902, p.p,12-18) tackles the issue of onomatopoeia, he states that onomatopoeia can be shown through the infinitives which are derived from the form "فعلان".

Al-Faraheedi and Sibawayhi's statements are considered to be the launching point which helps their successors. The proper nouns and tribes of the Arabic tribes are discussed by Ibn Duraid (1958, pp.176-537) in his book "Derivation". In his book, he made a pioneering attempt to use pragmatics to analyze proper names when he attempted to demonstrate the relationship between the names of Arabian tribes, their chieftains, poets, and knights with their meanings.

English comic uses mots expressifs, another form of onomatopoeic word, to describe sounds that arise in a particular situation. Literary, which translates to "expressive words," is a term used to describe phonosymbolic nouns and verbs that, because of their phonological form, conjure a sound (Gasca, 2008, p. 8). The imitation of sounds was crucial in the early phases of language development, according to Riera-Eures and Sanjaume (2011, p. 9). From that early period to the words that are used today, words have developed over the years. For example, the mot expressive " ويييي".

that has no etymological reference, but it can be defined as " an expressive echoic sound of hilarity. The fact that it only consists of one-syllable make the word look like the sound it names.

ويصيح بأعلي صوته "<u>ويييي</u>"." (الطنطورية،ص. ٤٩، ٢٠١٠)"

I saw one of them running in a back street, then he jumped and yelled at the top of his voice <u>"Wiiiiii."</u> (Heikkinen, 2014, p. 38)

Although the choice of " wiiii" as a rendition for "ويييي"

does not participate in changing the meaning, it is acknowledgeable that it is not the precise translation in this context. The word is originally borrowed from the French word "oui"; therefore, it is not originally a mot expressif. Words can, however, mimic a sound that they did not conjure in earlier phases, just as the evolution of words can strip them of their imitative quality. Michel Bréal uses the French word sourdre, which means "to we up," as an example, noting that people associate it with "the sound of water running over the ground" (1991, p. 123), despite the fact that the Latin word surgere does not conjure up that image.

In the translated version, Heikkinen opts to keep the effect of the source text that has the mot expressif wiiii; he does not translate only what the author says but also how she says it. The translator takes the tone into his own consideration, revealing the case of joy the intended man gets involved in as a result of the following news: "At dawn today the Arab armies entered Palestine. Egypt crossed at Rafah and al-Awja. Syria came in from south of Lake Tiberias, the Sea of Galilee. The Lebanese were at Ras al-Naqura. The army of Jordan crossed over the

Sheikh Hussein Bridge and the Damia Bridge….” (Heikkinen, 2014, p. 38). For the English readers, a word like this will be trickier for English speakers to consult another person to reach the exact meaning of the utterance because this utterance is not even used in Arabic language. Hence, the receptors will be in need to exert more effort to grasp the implied meaning because the translator uses a word which is familiar. It is concluded that the translator produces the meaning which requires incurring much effort on the part of the target receptor. The translation would be relevant if the reader has the ability to reach the intended meaning easily (Abualadas, 2015, p.55). Consequently, the translator is advisably keeping the same effect in the source text to the target text. To translate the auditory mode in the following sentence, the translator has to pay much heed to the tone. A more desirable translation would be the English onomatopoeic form "yeh."

" كنت اتصبب عرقاً. أردت أن أسألها. لم أسأل. (ياللا ياللا) صاح المجندات بصوت عال. "
(الطنطورية،ص. ٦١، ٢٠١٠)

" I was dripping with sweat; I wanted to ask her, but I did not. The soldiers shouted loudly, "Yalla, let's go!" (Heikkinen, 2014, p. 38)

In this scene, Ruqayya and all her village's residents are being evacuated, the Israeli soldier is telling them to hurry up. The first impression to the source audience is the image of oppression; Israel expels the Palestinian out of their homeland and their recruited youth humiliates the evacuated citizens. The term " يالا يالا" also has interpersonal meaning; it indicates that the Palestinians are in the front like the prisoners and the Israeli soldiers are in the back to force them to go. The setting position is a manifestation of humiliation, which implicitly sends an indication to the audience that this is a story of pain. In Heikkinen's translation, the translator transliterates the term; then, he brings the explanatory sentence following it. Here, the speech is not between two friends to say that "let's go"; the imperative is from the occupier to the occupied. Hence, the tone is harsh and has some sort of fierce. The ideal method is to translate onomatopoeia into equivalent onomatopoeia in the target language. Hence a better translation version can be "hey, hurry up."

Onomatopoeic words, which have a unique tone and effect on the ears, are a good illustration of the rhetorical matchless elements found throughout the Arabic language. These words rely on the fact that the relationship between the word and its shape is not entirely arbitrary, that is, that there are ties and logical explanations between them since their fundamental meaning is well-known. This connection results from the Arabic language's onomatopoeic words' potent impact and expressiveness. This type of translation may be challenging for the translator because it not only reproduces the sound of the original language but also carries symbolic meaning and brings the word's sense to life. Alamri referred to these translations as "artistic depictions" (2007, p.163) where senses as varied as associated, denotative, allusive, and metaphorical are evoked as a result of the sound and meaning being combined. In fact, Arabic onomatopoeic words have this force. Arabic words have sounds that are tied to their meaning, unlike English onomatopoeic words. So, understanding the phonic side of the sentence is crucial. It is crucial to examine the phonetic devices of such onomatopoeic words in order to reveal the hidden semantic properties of these words. Tzortzis (2008) noted that in order to "construct powerful and emotive images by the selection of the apt words to depict the meaning while triggering semantically oriented sounds," it is necessary to use the right words. As I indicated earlier, the sound structure is used to depict these visuals. Additionally, Arabic language has onomatopoeic forms. For instance,

"تطلعت في وجهها فشعرت بتلك الﻨﻐﺒﺸﺔ في صدري كأن الثديين اوشكا علي إدرار الحليب."(الطنطورية،ص.١٨٠'٢٠١٠)

"I looked into her face and felt that <u>tickling</u> in my breast, as if my breasts were about to produce milk"(Heikkinen, 2014, p.133).

"نغبشة" is a standard Arabic expression means confusion. It is a three-syllabic expression نغ/ب/شة ; this lexical item also has a confusing sound and meaning. Even if the word isn't strictly onomatopoeic, the sound is undoubtedly derived from the motion. The meaning of a word can be inferred from its sound pattern. A word's meaning can be inferred from its sound pattern. Alternatively, a word's sound

corresponds to the action it denotes. The choice of the expression makes a sense which is felt by the mother when her baby is hungry. In turn, this expression is impressively reaching the readers, and this is definitely the objective of literary work. In case of contemplating the expression, "نغبشة" means the case of confusion. The afore-mentioned visualizes a movement as the feeling is expressed through the letter /ن/ , and producing milk via letter /غ/. The rhythm of the individual word is a musical bell which is stimulating a certain feeling while hearing it. In the English version, the translator rendered the word " نغبشة" into " tickling" which consists of two syllables. The two consonants in /tik/, /t/ and /k/ are plosives regardless of the inevitable short vowel /i/ between them which is necessitated for the ease of flowing the air to move from a consonant to the other. The adjective, fricative indicates a full closure formed in the mouth, stopping airflow from the lungs. Fricatives have the capacity to last for a long time, which allows them to act by relieving pressure when pushing or tugging while also narrowing the airway to meet the force being applied. This type of articulation is typically used when performing an action that puts physical strain on the body. When a person hears tik, s/he instantly feels noisy in his/her head. The second syllable consists of lateral /l/ where air leaves the mouth via the sides of the tongue, and velor /ŋ/. Consequently, it can be said that tickling produces the action of uncomfortably which makes a person laugh while touching his/her body lightly. When comes to the translated version, it is safe to say that Heikkinen capture neither lexical meaning or phonetic structure of the original. There are two questions raised concerning translation, "what is lost, and what had to be done on the part of the translator?" first, the relationship between the semantic meaning and the sound of / نغبشة/ is at issue in this situation. That is to say, the Arabic language has a multitude of associated, similar-sounding phrases that help to represent the act of sucking in addition to the letters of the word and the plosive sounds that are invested in it. Additionally, the figurative nature of the phrase gives the entire picture a very genuine feel and intensifies its impact. Therefore, loss affects a significant portion of the meaning as

well as the translation's formal aspects. The translation of /نغبشة/ into /ticking/ is incorrect because of the divergence in the semantic meaning and the phonetic structure. The closet meaning to the sense of mother when the baby is hangry is let-down reflex.

Sounds are one of the most significant factors which demonstrate the ability of the author to express his experience due to the designative functions entitled to furnish the meaning in the context. Hence, the author uses the whistle sound " ز" in the following excerpt to visualize the audible sound,

"يا عبد الله يرضي عليك، عندك خمستاشر سنة. مطلوب تكف عن الزن والولدنة وتسمع كلام صادق وحسن." (الطنطورية،ص.١٦٢، ٢٠١٠)

"Enough, Abed, you're fifteen years old. You are to cease all this childish nagging and listen to Sadiq and Hasan." (Heikkinen,2014, p.121)

The word itself means "buzzing" from the act of buzzing which is made by the bees. It is a three-syllabic word " الز/زن/ن". The sounds represent the sounds made by the children when they need something, it is also used to describe a person who does not stop asking for an interest. In the source text, the expression is used to describe Abdulrahman who does not stop bothering his mother. The translator used unexpressive word when he translates "الزن" into "nagging" because nagging literally means "causing continual or recurring worry or anxiety" (online Merriam Webster dictionary). Moreover, the sounds /n/ is nasal when the sides of the front of the tongue are pressed on the side teeth and the tip is pressed against the tooth ridge to prevent the air from exiting the mouth. Air can escape via the nose when the soft palate. The vocal cords vibrate when making the sound because it is voiced. The other sound is /g/ which is produced because of blocking the air in the back of the mouth. Hence, the translator deviates from the semantic meaning of the source text and chooses to transfer the notion instead. The word "nagging" is not even the alternative; hence, it does not appeal to the sense of the word.

Conclusion

In general, the translator uses both the source text and her own creation to produce the target text, focusing on representational and realizational elements. Some of her own devices include adding more turns in the target text and adjusting some circumstances. But whether or not the options offered in the target text represent every meaning in the source text, the translation process primarily involves the translator making decisions about how to produce the meanings of the source speech in the novel representation, the translator's own choices and interests have an impact on the translating process. In other words, the construction and modification of the original text's meanings are driven by the translator's goals.

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التحليل السيميائي الإجتماعي متعدد الوسائط للترجمة الأدبية في رواية الطنطورية

ملخص

تتباين ترجمة النصوص الأدبية عن غيرها من التراجم حيث لا تتطابق مصطلحات اللغة الأم في كثير من الأحيان مع مصطلحات اللغة المراد النقل اليها لعدم وجود تكافؤ لغوي دقيق في النصوص الأدبية. كما ان للتناقضات الثقافية والمجتمعية والدينية بين اللغات دوراً في حتمية إيجاد مقاربات تسد فجوات الترجمة. يُعتبر المنهج السيميائي الاجتماعي المتعدد الوسائط أحد النظريات اللغوية التي اثبتت فعاليتها في رأب الصدع في الترجمة الأدبية. ويركز بشكل أساسي على ثلاث قضايا: صناعة المعنى وهو أمر بالغ الأهمية في إظهار عملية الترجمة ونتاجها، والعلاقة بين العلامات والبيئة المحيطة، وعملية الترجمة كممارسة يجب أن تعمل فيه اللغة وجميع العلامات لبحث احتمالات المعنى. واستنادًا إلى المنهج السيميائي الاجتماعي متعدد الوسائط لبيزيمر وكريس (٢٠١٦) ، تم اختيار رواية الطنطورية (٢٠١٠) والنص المترجم للمترجمة هيكنين لبحث دور السيميائية الاجتماعية متعددة الوسائط في حل مشكلات الترجمة الأدبية.

الكلمات الافتتاحية: السيميائية الاجتماعية، الطنطورية، الترجمة الأدبية، تعدد الوسائط.