

**Challenges and Strategies of Literary Translation:
A Case Study of Rendering Al-Sanousi's *Fi'rān*
Ummī Hissa into English**

تحديات الترجمة الأدبية واستراتيجياتها: دراسة حالة لترجمة رواية فنران
أمي حصة للسنوسي إلى اللغة الإنجليزية

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for the Master's Degree in English Language and Literature**

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Authorization

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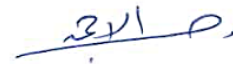
Examination Committee Decision

This thesis entitled “Challenges and Strategies of Literary Translation: A Case Study of Rendering Al-Sanousi’s *Fi’rān Ummī Hissa* into English” was successfully defended and approved on 26/05/2024.

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Dedication

This research is dedicated to my daughters, Leen, Juman, and Bana. Through this dedication, I aim to exemplify the significance of continuous pursuit of knowledge. Opting for English studies over my engineering major highlights the importance of embracing diversity in academic disciplines. Moreover, I confirm the importance of individuals following their passions and areas of expertise. Since childhood, my passion for writing especially in English language have been evident. I have dedicated myself to studying what I love, thereby shaping my career in writing, a field that deeply presents me and what I can master with excellence.

In heartfelt gratitude and with special thanks, I dedicate this research to my beloved husband, Ahmad, my steadfast rock, for his constant and boundless support and encouragement during the most challenging moments.

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List of Abbreviations

- SL: Source Language
- TL: Target Language
- ST: Source Text
- TT: Target Text

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Abstract

This thesis explores the challenges encountered in the translation of the Arabic novel *Fi'rān Ummī Hissa* into English and examines the translation strategies adopted to overcome them in light of Baker's (2011) and Mughazy's (2016) typologies of equivalence, in addition to Baker's (1992) translation strategies for dealing with idiomatic and culturally fixed expressions. Examples were collected and classified thematically into five categories: social, political, cultural, religious, and dialectal constraints. The findings reveal that transliteration is heavily used in rendering cultural terms and phrases, yet the results demonstrate inconsistency in the translation approach. In certain cases, transliteration is provided without explanations, such as in the translation of names, titles, food, and clothes. However, in other cases, transliteration is provided accompanied by addition. Paraphrasing is the most used strategy in rendering religious terms that need clarification, but the lengthy details added often disrupt the text flow and provide inaccurate information. Cultural substitution and less expressive words are used in rendering idioms and proverbs but lead in many incidents to inaccuracies in the translation. The Omission strategy is used in a few cases to remove terms without direct equivalents, yet they are inconsistently reintroduced as transliterated terms in other cases. The study recommends following consistent translation approaches for uniformity and using footnotes for lengthy explanations. Further research is recommended to explore diverse cultural contexts.

Keywords: Literary Translation; *Fi'rān Ummī Hissa*; Mama Hissa's Mice; Equivalence; Translation Constraints; Translation strategies.

تحديات الترجمة الأدبية واستراتيجياتها: دراسة حالة لترجمة رواية *فئران أمي* حصة للسنعوسي إلى اللغة الإنجليزية

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الملخص

تستقصي هذه الرسالة تحديات ترجمة الرواية العربية *فئران أمي* حصة إلى اللغة الإنجليزية، ويبحث في استراتيجيات الترجمة المعتمدة للتغلب عليها في ضوء نماذج التكافؤ لبيكر (2011) ومغازي (2016)، بالإضافة إلى نموذج بيكر (1992) لاستراتيجيات الترجمة للتعامل مع التعبيرات الاصطلاحية والثابتة ثقافياً. تم جمع الأمثلة وتصنيفها حسب الموضوع إلى خمس فئات: القيود الاجتماعية والسياسية والثقافية والدينية واللهجية. وأظهرت النتائج استخدام الترجمة الصوتية بشكل كبير في ترجمة المصطلحات والعبارات الثقافية، بالإضافة إلى عدم الاتساق في نهج الترجمة المتبع. وفي بعض الحالات، يتم استخدام الترجمة الصوتية دون شرح، كما هو الحال في ترجمة الأسماء والألقاب والأطعمة والملابس، بينما يتم استخدام الشروحات لتوضيح المعنى في حالات أخرى. وكشفت الدراسة أن إعادة الصياغة هي الاستراتيجية الأكثر استخداماً في ترجمة المصطلحات الدينية التي تحتاج إلى توضيح، ولكن التفاصيل المطولة المضافة غالباً ما تؤثر على انسيابية النص وقد تؤدي إلى تقديم معلومات غير دقيقة. وبينت الدراسة استخدام الاستبدال الثقافي والكلمات الأقل تعبيراً في ترجمة التعبيرات والأمثال ولكنها تؤدي في العديد من الحالات إلى عدم الدقة في الترجمة. وتم اللجوء إلى استخدام استراتيجية الحذف في حالات قليلة للتعامل مع المصطلحات التي ليس لها مرادفات مباشرة، ومع ذلك يتم إعادة تقديمها بشكل غير متسق كمصطلحات منقولة صوتياً في حالات أخرى. توصي الدراسة باتباع نهج ترجمة متسق لتحقيق التوحيد واستخدام الحواشي للشروحات الطويلة. كما يُوصى بإجراء بحوث إضافية لاستكشاف السياقات الثقافية المتنوعة.

الكلمات المفتاحية: الترجمة الأدبية؛ *فئران أمي* حصة؛ التكافؤ؛ قيود الترجمة؛ استراتيجيات الترجمة.

CHAPTER ONE

Introduction

1.1. Background of the Study

Language is a system of communication that includes a set of signs and rules used to convey emotions, thoughts, and information. Language has a significant role in shaping and reflecting the cultural norms of a community, as it carries the collective wisdom, traditions, and history of every nation. Through language, individuals can express their unique cultures, convey their national stories and traditions, and pass down their shared experiences and narratives (Kramsch, 2014).

Different cultures may have different linguistic features, such as specific words, idioms, or expressions that capture cultural notions and values. These linguistic distinctions can present how individuals within a certain culture think, interact, and perceive the world surrounding them. The Sapir-Whorf Hypothesis suggests that language can influence people's thoughts and perceptions, highlighting the interaction between language and culture. For example, the existence of specific words or phrases in the language of one culture but not in another can help to determine to what local customs, environments, or social structures certain cultural elements are related (Lucy, 2001).

Throughout history, translation has emerged as an important tool for linking diverse cultures and providing effective communication between different nations. Thus, it is necessary to consider both language and culture when undertaking the translation process (Cronin, 2003).

Novels, poetry, drama, and various forms of literature serve as dynamic tools for reflecting the culture of every community, as they effectively explore the complicated

social, political, economic, and traditional matters and challenges experienced within each community, and that is what makes literary work a challenging text to translate. According to Newmark (1988), literary genres that often encounter a loss in meaning during the translation process include poetry, sonorous prose, texts with rich cultural content, and dialect.

Since translation aims to render an original text and makes it understandable to those unfamiliar with its language, a significant burden is put on the shoulders of translators. Translators should have excellent linguistic skills; besides they must possess a great awareness of cultural elements, customs, and tradition (Braçaj, 2014).

Among the literary works that received great attention in the Arab societies is Al-Sanousi's *Fi'rān Ummī Hissa* as it presents a narrative with a dystopian tone, portraying Kuwaiti nation torn in civil sectarianism war. The novel was immediately banned after its first publication in 2015, and remained off the shelves for many years, until the author won his case against the censorship. *Fi'rān Ummī Hissa* was translated into English by Sawad Hussain in 2019. Although the translator has effectively rendered the novel into the English language, there were some cases where inaccurate translation is captured.

In this study, the researcher investigates the differences between the original, Arabic novel *Fi'rān Ummī Hissa* and its English translation *Mama Hissa's Mice* by identifying the translation challenges and the strategies employed to overcome them.

1.2. Statement of the Problem

Translating literary works, which often contain profound and nuanced messages conveyed through aesthetic language, presents a considerable challenge for translators. It

requires not only capturing the intricate cultural nuances but also preserving the text's aesthetic qualities while ensuring accuracy in conveying meaning.

The translation of *Fi'rān Ummī Hissa* novel holds many challenges as it employs a lot of idiomatic expressions, metaphors, songs, dialects and deeply rooted cultural references. Thus, the translator opted for different translation strategies to render the Arabic text into English, a process worth examining, especially these challenges stemming from the lack of equivalence in the TL.

1.3. Objectives of the Study

The study aims to achieve the following objectives:

- 1- Examining the challenges encountered in the translation of *Fi'rān Ummī Hissa* novel into English.
- 2- Identifying the translation strategies used to overcome these challenges in the English rendition.

1.4. Research questions.

- 1- What are the challenges encountered in the translation of *Fi'rān Ummī Hissa* novel into English?
- 2- What are the translation strategies used to overcome these challenges in the English rendition?

1.5. Significance of the Study

Recently, many studies in literary translation have been conducted and helped to enhance the basic understanding of the complexities of literary translation, and thus contribute to the development of this important discipline (e.g., Zayed et.al., 2021; Alhamshary, 2021; Rababah and Al-Abas 2022).

Previous studies primarily concentrate on assessing the faithfulness and objectivity of translators, neglecting to explore how translators address challenges and whether they effectively convey the cultural messages' impact in the TT. Certainly, we acknowledge that some studies have emphasized translating cultural issues, but were the selected novels considered as excellent choice to examine translation studies? In other words, do these novels contain deep and rich cultural content and messages to lead to significant translation studies?

This study analyzes the novel *Fi'rān Ummī Hissa* novel renowned for its exploration of controversial themes, historical events like the Gulf War and Iraqi invasion of Kuwait, and the Kuwaiti sectarian conflict. It also delves into Kuwaiti culture, traditions, naming conventions, dialects, proverbs, poems, songs, and cultural diversity, making it a prime candidate for translation studies.

1.6. Limitations of the Study

This research only focuses on the analysis of a single novel to provide a detailed and insightful examination of the specific challenges encountered within its context, while acknowledging the need for more extensive studies in translation of literary works, that examine more than one novel for same or different writers and cultural contexts. It's important to emphasize that the challenges discussed within this study cannot be extended as a blanket statement to be generalized over all cases of literary translation difficulties or losses.

CHAPTER TWO

Review of Literature

2.1. Introduction

This chapter explores several important aspects related to translation, addressing general translation principles, as well as specific issues related to literary translation. Furthermore, the characteristics and differences between English and Arabic languages are highlighted, shedding light on the challenges faced by translators in their attempts of finding linguistic and cultural equivalence. Finally, the chapter presents a number of empirical studies with related contents.

2.2. Theoretical Literature

This section overviews the theoretical literature related to the notion of equivalence and literary translation. In addition to a simple introduction to some characteristics of the Arabic and English languages, along with their linguistic and cultural differences, shedding the light on the challenges that translators encounter when they render a literary text into another language.

2.2.1. The Notion of Equivalence in Translation

Newmark (2001) delves into the concept of equivalence in translation, exploring both semantic and communicative approaches. Semantic translation emphasizes the importance of the preservation of precise meaning, besides to linguistic structures from ST, concerning both accuracy and faithfulness to the original content. This approach is often used in the translation of formal or technical texts. On the other hand, the communicative translation approach focuses on conveying the meaning and impact of the ST regardless the linguistics structure. It may involve different translation strategies such

as adaptation, rephrasing, and modification to ensure that the translation is not only comprehensible but also effective and culturally understandable by the target audience. Newmark's discussion underlines the importance of selecting the most suitable translation approach to reach the target audience.

Baker (2011) introduces a comprehensive framework that categorize the meaning and equivalence into five linguistic levels. These levels include: Word Level Equivalence, which address one-to-one correspondence of words; Above Word Level Equivalence, which deals with units of multiple word and idiomatic expressions; Grammatical Equivalence, ensuring the preservation of syntactic structures; Textual Equivalence, maintaining coherence and text structure; and Pragmatic Equivalence, which considers the cultural and contextual meaning embedded in the communicative content. By considering these five levels, Baker offers a structured approach that extends beyond direct word substitution, supporting the effective translation decisions that respect the ST meaning, linguistic nuances, and cultural context.

Newmark 1988, Baker 1992, and many other scholars have steadily rejected the notion that translation should only focus on maintaining linguistic features, instead calling for a perspective that regards translation that considers transferring cultures between the SL and TL.

2.2.2. Literary Translation

Before delving into the meaning and significance of literary translation, a definition for the word “translation” must be first introduced.

According to scholars like Munday (2001) and Rojo (2009), translation is defined as “The process of translation between two written languages involves the translator

changing an original written text ... in the original verbal language (the SL) into a written text ... in a different verbal language (the TL)” (p. 25). Meanwhile Newmark (1988) defines it as “Often, though not by any means always, [translation] is rendering the meaning of a text into another language in the way the author intended the text” (p. 5).

Various definitions attempt to provide an obvious meaning for translation, yet non was a perfect reflection of its full complexity. Nonetheless, translations can be understood as the act of converting a text or speech from one language into another, while striving to preserve its meaning, style, tone, and cultural nuances. This process aims to convey the original message in a manner comprehensible and culturally resonant to the audience of the target language (Jordan, 2021).

Exploring the definition of translation highlights its deep connection to the cultural dimension, which is frequently entangled with the challenges of the translation process. This leads to consider the definition of literary translation, which refers to the translation of literature or translation of literary works. Scholars have variously defined literary translation, with some describing it as the translation of the different genres of literature such as poetry and drama entails to convert the verbal code into another code, unlike non-literary translation, this process goes beyond the referential meaning of words but also delving into the significance of words and expressions (Anani, 1997, p.12).

While many writers and translation theorists have not explicitly defined literary translation, Lander and Newmark, among others, define literary translation by examining the challenges and key features of literary language. Lander (2001) does not provide a direct definition for literary translation but refers to it as “the most demanding type of translation.”. While Newmark (1998) identifies five primary features of literary language that the translator must render: the figurative language and allegory; onomatopoeic

nature; the rhythm; each word that matters; and collocations and polysemous words and phrases (p.102).

Ghazala (2013, p.19) offers a comprehensive definition of literary translation as

A special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the original, especially, re-registration, semantic density, syntactic and lexical intricacies, polysemy, Displaced interaction, multi-layeredness, symbolism / hypersemanticization, aestheticism, figurativeness and, most importantly, tone: the involvement of human feelings, sentiments and emotions.

Literary translation is considered an old phenomenon, utilized by scholars globally to translate classic works into their respective languages. This serves the purpose of disseminating knowledge and making it accessible to people worldwide. Literary translation has roots even centuries ago during times when paper and printing presses were not existent. The translation of epics such as the Mahabharata into various languages between 1883 and 1896 exemplifies the antiquity of literary translation (Ghazala, 2013).

Traditional literary translation theorists primarily focused their criticism and evaluation on achieving a direct and faithful correspondence between the ST and the TT, and in this traditional linguistically oriented approach, scholars viewed literary translation as a transfer of lexical, stylistic, syntactic, and pragmatic aspects of the texts from the ST to the TT.

Recent developments in this field suggest a shift away from the traditional focus on linguistic text, highlighting the importance of the quality of the translation in the TL, and the acceptance of the TT as a standalone product (Bassnett, 2014). Therefore, translations are situated and evaluated within the rich tapestry of their receiving cultures. Munday

(2007) highlights the complex nature of translation, emphasizing that it goes beyond a mere mechanical process of converting words between two languages. Rather, it involves human interpreters who bring their own perspectives, biases, and experiences to the task. These personal factors can significantly influence the translation process, impacting decisions about how to convey meaning, tone, and cultural nuances from the ST to the target language TL.

This shift has complicated the translation process, as instead of having only linguistic and stylistic constraints, translators start to deal with more challenging translation issues related to cultural and ideological values (Yousef, 2012).

2.2.3. Challenges of Literary Translation

Translators face many challenges and difficulties when translating literary texts, especially when dealing with modernist and postmodernist novels, where much attention is given to the cultural messages presented in the text. The use of literary and stylistic devices, besides the frequent use of symbol and figurative language, and sometimes, incorporating poetry in the text pose further translation challenges on translators. More challenges are encountered in cases of rich cultural texts.

Individuals of different linguistic backgrounds usually employ specific cultural expressions to convey specific ideas, which are known as idioms or cultural fixed expressions. Idioms or cultural fixed expressions are phrases or sayings that have specific meanings within certain language or culture, and their interpretations often have deeper and different meanings than the literal meanings. Baker (1992, p.63) states that:

Idioms and fixed expressions are at the extreme end of the scale from collocations in one or both of these areas: flexibility of patterning and transparency of meaning. They are frozen patterns of languages which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components.

Idioms and cultural fixed expressions may appear understandable to certain language speakers but can be senseless and odd to those from different linguistic groups, this of course is due to the different cultural and linguistic nuances. This is what makes the translation of idioms and cultural fixed expressions one of the most important challenges in literary translation. Furthermore, factors such as religion, traditions, ideologies, social factors, political issues, geographic locations within societies impact the level of complexity of rendering idiomatic expressions from one language into another (Shojaei, 2012).

In this research, an extensive number of examples is presented to illustrate how the translator handles and overcomes the challenges encountered in rendering *Fi'rān Ummī Hissa* novel from Arabic to English. Besides, it explores the various strategies that translators employ to successfully render the text.

2.2.4. Translation Strategies

Baker (2011) highlighted the importance of applying systematic approach to translation, and proposed eight strategies to deal with various type of non-equivalent and overcome translation challenges:

- 1- Translation using a more general word (superordinate): this strategy is used to deal with non-equivalence at word level with propositional meaning. However, this strategy cannot be used in the translation of restricted texts such as legal or religious texts. For example, beef or lamb can be translated as لحم (meat).

- 2- Translation using a neutral/less expressive word: entails choosing a term in the TL that has a more neutral meaning compared to the corresponding term in the SL. An example of this strategy is translating the English word 'standard' into Arabic as *قياسي*, which is less expressive than the SL word.
- 3- Cultural substitution: this translation strategy aims to evoke a similar cultural impact for readers of the TL, where the SL specific item is rendered by a TL specific item that creates the same effect. Example: translating the English item 'Congress' into the Arabic item *مجلس الشعب* to create the same effect for TL readers.
- 4- Translation using a loan word, or a loan word accompanied by an explanation: this translation is usually used in translating culture specific items, modern concepts, and buzz words. Translators use loan words intentionally in some cases to introduce the SL culture to the TL culture, instead of using descriptive translation. For example: translating national clothes like: "Qufftan" and "thoub" or religious and political words like "Mujahdeen" and "Fedayeen".
- 5- Paraphrasing using a related word: this strategy is used when the word in the SL is lexicalized in the TL, but in a different form. For example: the Arabic verb *يتوضأ* could be rendered to either "do ablution" or "do wudou".
- 6- Paraphrasing using unrelated words: this strategy is adopted when a word in the SL is not lexicalized in the TL. For example, the Arabic word *مرابط* is not lexicalized in English so paraphrasing strategy can be applied to render this lexical term into English as "guarding the borders of a Muslim state". For example, some words related to sex such as whore are sometimes omitted when they are translated to Arabic language.
- 7- Omission: this strategy can be applied when the meaning can be reached without the omitted word.

8- Illustration: this strategy is applied when ST does not have a one-to-one equivalent. Therefore, the word will require a considerable amount of elaboration to be rendered. For example الحُكْشَةُ “Hushka” can be translated as “Hockey-like game”.

On the other hand, Mughazy (2016) discussed the significance of examining the translation process across various levels, spanning from morphemes and word level to discourse analysis. He focused on translating Arabic text into English, emphasizing the problems and challenges faced by translators. At word sentence level, Mughazy suggests the following five strategies:

- 1- Translation by deletion: this strategy is used when the meaning can be reached without the deleted word. For example, deleting sex related words like “fuck” form the Arabic translation.
- 2- Translation by substitution: this strategy is used where a specific element or term in the SL is replaced with a different but contextually appropriate term in the TL. For example, translation of units of measurement.
- 3- Translation by Morphological Unpacking: this strategy is used when translating Morphological complex words. For example, “إحمر وجهه” is rendered as “his face become red”.
- 4- Translation by paraphrasing: this strategy is also called rewording. Translators resort to this strategy to provide additional information to help readers recognize the referent of the source words in the absence of direct equivalent. Moreover, paraphrasing can be used in case of ambiguity and with Arabic names that have certain connotations. For example, “her hair is silky and long” is translated to “شعرها طويل وجميل يشبه الحرير”.

5- Translation by transliteration: in this strategy, translators employ English letters to write Arabic text. For example, translating “دشداشة” into “Dishdashah”.

Since translating idiomatic and culturally fixed expressions poses a unique set of challenges for translators, who strive to preserve the intended meaning while ensuring the expression remains culturally relevant in the TL. Baker (1992) suggests four strategies to deal with idiomatic expressions translation:

- 1- Use an idiom with both similar meaning and form: through employing this strategy, the translator strives to identify an idiom in the TL that mirrors the one in the SL, both in terms of meaning and lexical components. Achieving success with this strategy is challenging since each language has its own features and devices to convey specific concepts. Nevertheless, despite the inherent difficulty, it is considered the best strategy for translating idioms. Example: in Arabic the idiom "يلعب بالنار" can be rendered into English by similar idiom “To play with fire”.
- 2- Use an idiom with a similar meaning but differing form: in this strategy, the intended meaning of the TL idiom aligns with that of the SL, but with different lexical items. Example: "كل ممنوع مرغوب" can be rendered into English by the different idiom “forbidden fruit is sweetness”.
- 3- Translation by paraphrase: this strategy is commonly used in translating idioms which do not have any equivalent for the source idiom. For example, “have no backbone” is rendered as “ضعيف الإرادة أو الشخصية”.
- 4- Translation by omission: this strategy is used when the meaning in the TL can be reached without translating the ST idiom. In this case, the translator can omit the idiom from the TL.

Indeed, the above-mentioned strategies can intersect, and there are cases where a translator might employ two strategies at once. It is also the responsibility of the translator to determine the most effective strategy for translating the ST.

2.2.5. English and Arab languages and Cultures

English and Arabic languages are having different grammatical structures and rules, compelling translators to deal with different sentence constructions and word orders. Furthermore, both languages contain unique vocabularies and idiomatic expressions that require translators to search for the appropriate equivalents that can accurately convey the effective communicative meanings. This cultural reference is an important issue in translation specially between Arabic and English languages which possess different and diversity in religious, political, historical, and societal backgrounds. Translators are required to consider cultural sensitivity and knowledge to ensure the faithful rendering of cultural references. Moreover, the translation of religious terminology presents a big challenge, as Arabic possesses a rich vocabulary specialized in Islamic terms (Elhadary, 2023).

According to Dajani and Omari (2013), English and Arabic have different origins and belong to separate language families. Arabic, classified under the Semitic language family, and is notably different from English, which classified under the Indo-European language family. This linguistic difference presents significant challenges in translation between Arabic and English languages and require translators to adapt professional strategies to effectively render the texts from one language to another. One of the primary sources of complexity comes from the morphological complexity of Arabic, which is characterized by a rich system of root-based word formation. In contrast, English

generally maintains a simpler morphological structure. This difference can pose difficulties in finding equivalent terms and phrases during the translation process.

Cultural references play an important role in the complexity of translation. Arabic language and literature are heavily relied on cultural references, historical events, and religious citations. Translating such references accurately into English is considered a challenging task, as they may not have direct equivalents and may require extensive clarifications and explanation to convey the intended cultural depth.

Additionally, the rich tapestry of idiomatic expressions and proverbs in Arabic presents another set of challenges, as these expressions carry deep cultural and contextual meanings and messages.

Moreover, the differences in phonetics and phonemes between Arabic and English can contribute to a translation challenge, as Arabic language has unique sounds and phonetic constraints not found in English.

Lastly, the syntax and structure of Arabic sentences often tend to be longer and more complex than those in English. This requires the utilize of specific translation strategies to ensure clarity and consistency in the TL.

2.2.6. Arabic dialects

The Arabic language including a wide range of dialects that span the Arab world. Each dialect is characterized by unique idiomatic expressions, which reflect the distinct cultural heritages of their speakers. These Arabic dialects are mixed by social, historical, political, religious, cultural, and geographical factors, which make their idiomatic expressions more than a linguistic tool (Waston, 2011).

Arabic dialects are varied across the Arab world, falling into six distinct categories, each with its own unique features. Egypt and Sudan Arabic, the Levant, Mesopotamia, North Africa, The Arabian Peninsula and Dialect enclaves and sub-Saharan Africa (Waston, 2011). These six distinct Arabic dialects highlight the significance of a translator's familiarity with the culture and dialect of the Arabic ST. Translating between languages with such regional variations is considered a complex task. In order to convey the intended meaning and soul of the ST accurately, a translator needs to be familiar in the specific vocabularies, idiomatic expressions, and fixed phrases related to each dialect.

As previously mentioned, *Fi'rān Ummī Hissa* novel is known by its rich cultural content, where it introduces readers to the diversity of Arabic cultures within Kuwaiti community in the time of the narration. The novel includes many texts that are spoken in different Arabic dialects such as Palestinian, Syrian, and Egyptian dialects. The use of different dialects within the narration ensures the importance of the translator's familiarity with these dialects to be able to translate the texts.

2.3. Review of Empirical Studies

Literary translation has attracted the attention of many scholars in recent years. Alajlan (2016) offered insightful examples of strategies employed in translating Arabic Da'wah texts, utilizing comprehensible instances from the book *Don't Be Sad* to highlight potential challenges in translation. The study concludes that translating culturally specific expressions has led to translation losses in Da'wah texts.

In the same vein, Allam (2019) analyzed various instances of the English translation of idiomatic expressions in Essam Youssef's *A Quarter Gram*. The study primarily focused on the examination of seven key strategies employed in translation, which encompass using an idiom with both similar meaning and form, using an idiom with

similar meaning but dissimilar form, borrowing the SL idiom, partial translation of idiom, strategy of compensation, translation by omitting the entire idiom, and translating non-idioms by idioms.

Zayed et al. (2021) explored the application of Baker's (2018) and Newmark's (1988) models to uncover the translation methods employed in rendering idiomatic expressions in the novel *Men in the Sun*. The researchers analyzed forty-one Arabic idioms from the novel to validate their findings. The findings revealed that the most commonly employed translation strategy by the translator was paraphrasing, followed by literal translation. Translating an idiom with a TL idiom that is similar in form but different in meaning ranked third, while translating an idiom with a TL idiom that is similar in both form and meaning was the least frequently used strategy for translating idioms in this novel. Paraphrasing and translating idioms with similar form and meaning were determined as the most suitable strategies for rendering Arabic idioms into English.

Alhamshary (2021) analyzed culture-bound expressions in Naguib Mahfouz' s *The Thief and the Dogs*. The study provided a rich comparative translation study focusing on strategies, similarities, and differences between the Arabic and English translation of both translators Trevor Le Gassick and Mohamed Badawi. The findings revealed that seven of Baker's (1992) strategies were employed, including translation by a more general term, translation by a more neutral/less expressive term, translation through cultural substitution, translation using a loanword or loanword with an explanation, paraphrasing with a related term, paraphrasing with unrelated terms, and translation by omission.

Rababah and Al-Abbas (2022) conducted a separate research endeavor, concentrating on the issue of cultural incongruence within the literary translation of *Saq Al-Bambu* by Saud Alsanousi (2013). The study delves into the translation strategies

employed to address these challenges, offering a wealth of illustrative examples that are classified into four main categories: social, religious, political, and cultural constraints. The findings were analyzed through the lens of Baker (1992) and presented various translation strategies, including translation by omission, the use of loanwords or use of loanwords with explanations, as well as cultural substitutions.

In the same token, Al Saideen, Haider, and Al-Abbas (2022) explored the strategies adopted in translating the English novel *Lolita* into Arabic by two translators, Jubaili and Mola. The research discussed the distinct translation strategies employed by each translator, and the results indicated that Jubaili's approach leaned towards a faithful, literal translation, preserving the original themes and character portrayal. In contrast, Mola's translation used explicit language and a more sensual tone, leading to a shift in themes and characterization, making the text more eroticized compared to the original.

Although there is a multitude of studies that explored the difficulties in rendering culture-bound expression between English and Arabic, it seems that Al-Sanousi's *Fi'rān Ummī Hissa* received little attention in the literature contributing to literary translation. Therefore, this study adds to the existing literature in that it investigates a novel which was not studied thoroughly in the field of translation.

CHAPTER THREE

Methodology

3.1. Introduction

This chapter outlines the research methodology used to conduct this study. It offers a short summary of *Fi'rān Ummī Hissa* novel, and the specific reasons for selecting it as the study sample. Besides, the chapter explores and explains the procedures used for data collection and analysis.

3.2. Sample of the study

This section presents a brief account of both author and translator of *Fi'rān Ummī Hissa* novel in addition to a summary of the plot.

3.2.1. Author

Saud Al-Sanousi is a Kuwaiti author and writer known for his literary contributions. He has gained recognition for his works, particularly his novel "The Bamboo Stalk" which won the International Prize for Arabic Fiction in 2013.

Saud Al-Sanousi has three creative novels that show his literary talent. Saq Al-Bambu "The Bamboo Stalk" explores the profound identity crisis faced by a young man of mixed Kuwaiti-Filipino heritage, delving into themes of cultural displacement and the yearning for a sense of belonging. *Fi'rān Ummī Hissa* "Mama Hissa's Mice" which set against the backdrop of Kuwait, Alsanousi provides a touching social commentary, depicting the destruction and societal chaos resulting from sectarian conflict leading to civil war. Lastly, Sajeen Al-Maraya "The Prisoner of Mirrors" invites readers on a unique journey into the mind of an artist as he grapples with his inner thoughts and self-perception.

Al-Sanousi's writing often explores social and cultural themes that delve into the complexities of identity, cultural diversity, and human experiences.

3.2.2. Translator

Sawad Hussain is an Arabic translator and writer who holds an MA in Modern Arabic Literature from School of Oriental and African Studies (SOAS). Her work has been featured in prestigious journals such as ArabLit, and she played a crucial role as a co-editor for the Arabic-English section of the acclaimed Oxford Arabic Dictionary (2014). Hussain's translation efforts have earned recognition from esteemed organizations including English PEN, the Anglo-Omani Society, and the Palestine Book Awards.

Notable among her translations is *Passage to the Plaza* by Sahar Khalifeh, a Palestinian resistance classic, *A Bed for the King's Daughter* by Shahla Ujayli, and *Mama Hissa's Mice* by Saud Al-Sanousi.

3.2.3. Plot

Fi'rān Ummī Hissa is a fiction novel that navigates between the past and present, narrating a story covering decades through the lens of the protagonist, Katkout who reminisces childhood in 1980s Kuwait with friends Fadh and Sadiq. Their close-knit neighborhood is disrupted by the Iraqi invasion to Kuwait, leading to sectarian tensions and conflicts. Despite efforts to promote unity through their group "Fauda's Kids", sectarian violence escalates, culminating in a civil war. The novel begins with Katkout being injured in the present, reflecting on the tragic events that led to his current situation.

3.2.4. Reasons for selecting *Fi'rān Ummī Hissa* novel

The choice of *Fi'rān Ummī Hissa* novel as the corpus for this translation study is based on its content, which delves into sensitive, intricate, and essential topics regarding

Kuwait's history, its diverse populace, culture, religious disputes, and political tensions. Additionally, the novel's extensive use of idiomatic and culture-specific terms makes it an excellent text for translation analysis.

The novel presents the dystopian future of Kuwait, marked by sectarian violence and widespread chaos. It revolves around three neighbors and friends, Kalkoot, Fahd, and Sadiq, and narrates conflicts that arise between Fahd's and Sadiq's families, emerged from sectarian differences. Here, the author succeeds in describing some cultural and intellectual aspects related to each sect, presenting numerous important cultural messages related to beliefs and worship. The Arab reader might find such messages relatively easy to understand, however, these messages require creative translation strategies to facilitate understanding for non-Arab readers.

Besides, the plot revolves around two main events: the Iraqi invasion of Kuwait, and the civil war between Sunnis and Shiites. This introduces a considerable number of religious, political, and war-related terms associated with both events, posing a considerable challenge for translation.

The author skillfully created the characters of Mama Hissa and Mama Zeinab, delving into the rich tapestry of Kuwaiti cultural and social heritage connected to these characters. Mama Hissa views the sectarian conflicts as a plague that spreads among people. She tries through the continuous use of national songs, old folk tales, idioms and proverbs, and satirical language style to ignore and condemn any situation evokes sectarianism, while attempting to distract the children from thinking of it. Incorporating such characters into the text adds culturally inspired narrative, which is full of idioms and cultural fixed expressions. Such texts require thoughtful translation choices to convey the cultural elements while preserving the text's meaning.

Furthermore, the author deeply depicts traditional Kuwaiti cuisine and the old way of living, along with the Kuwaiti street that harmoniously merges Palestinian, Syrian, Indian, Egyptian and Iranian cultures, and diverse ethnicities.

Certainly, the translation of culturally rich material like *Fi'rān Ummī Hissa* requires utilizing creative translation strategies, as it includes national songs, numerous idioms and cultural fixed expressions, poems, and different Arabic dialects within the context of the novel. Besides, the author conveys many political, social, and religious messages in difficult contexts and by using layered figurative language.

3.3. Data Collection and Analysis

This research utilizes a qualitative approach to investigate and analyze the translation challenges encountered in rendering the Arabic novel *Fi'rān Ummī Hissa* into English.

The researcher closely read the Arabic novel and its translated version, in addition to examining available interviews with the translator. Afterward, a comprehensive comparison between the original and translated texts has been conducted. The differences between the Arabic and English texts are identified, forty nine (49) examples are manually collected, and thematically classified into five categories: religious, social, political, cultural and dialectal constraints. Then the collected data was analyzed using Baker's taxonomy (2011), and Mughazy's typologies (2016), besides to Baker (1992) translation strategies for dealing with idiomatic and culturally fixed expressions.

A comprehensive assessment of the translational choices and strategies has been employed, facilitating a thorough exploration of the cultural, linguistic, and contextual difficulties faced during the translation process.

3.4. Procedures

To undertake this research, the researcher systematically executed the following steps:

1. Read the original Arabic novel and the translated novel closely.
2. Examine the translation of the novel and conduct a comparative analysis between the ST and the translated text.
3. Determine the objectives of the study and the research questions.
4. Utilize archival research methodology to examine and gather prior theoretical and empirical studies that are related to research topics.
5. Collect and filter the data by carefully selecting diverse examples that serve different aspects of the study, focusing on examples that present different culture specific items.
6. Categorize the data in specific themes.
7. Apply Baker's taxonomy and Maghazi's typologies on the chosen examples.
8. Assess the translator choices, encompassing the utilization of particular terminology, idiomatic phrases, and cultural allusions.
9. Investigate how the translation process is influenced by cultural context and historical background.
10. Write recommendations for future translation studies.
11. Index the references according to the APA style.

CHAPER FOUR

Findings and Discussion

4.1. Introduction

This chapter presents the findings of the study which are utilized to answer the following research questions:

- 1- What are the challenges encountered in the translation of *Fi`rān Ummī Hissa* novel into English?
- 2- What are the translation strategies used to overcome these challenges in the English rendition?

4.2. Translation constraints

According to Hatim and Munday (2019), translators frequently encounter many challenges during the translation process that can significantly affect the accuracy of their work. These challenges are often referred to as “Constraints”. Translation constraints include any elements or factors that limit the translation process and impede achieving an accurate translation. Usually, these constraints are associated with several factors, but mostly found in complex cultural texts that rely heavily on culturally specific terms and expressions that may not have direct equivalents in the TL. Dealing with such cultural texts requires an expert translator with wide knowledge of both ST and TT and high awareness of the target culture to be able to accurately render the text to the TL.

Upon thorough examination of the Arabic novel *Fi`rān Ummī Hissa* and its translated version *Mama Hissa’s Mice*, the challenges encountered in the translation process are identified and classified in five main categories: Social, Cultural, Political, Religious, and

Dialectal constraints. Forty nine (49) examples are provided and discussed in the following sections.

4.2.1. Social constraints

Social constraints are the social dynamics and behaviors related to a specific culture, and usually present the way individuals, groups, and places are named within certain culture.

4.2.1.1. Nomenclature

Saud AlSanousi presented deep social messages in *Fi'rān Ummī Hissa* novel, which revolves around the past and present of Katkout, the protagonist, describing his childhood and adulthood in Kuwait. Such messages are delivered through many social events, interactions and relationships which Katkout has with neighbors and relatives. Besides, AlSanousi incorporates the names of places and landmarks that form the foundational backdrop of his narration and reflect a significant social dimension. Table (1) presents examples of how the proper nouns, kinship terms, and places were rendered into English.

Table 1. Rendering Nomenclature into English

No.	ST	TT – English Translation	Translation Strategies
1	"كتكوت!" "أنا مو أصغر عيالك!"	"Katkout" "I'm not some little girl, you know"	Transliteration
2	"صادق ليس بصادق"	"Sadiq, like all of his kind, isn't as truthful as his name suggests."	Transliteration and paraphrasing
3	صالح الله يصلحه ، ابني وليس ابني	Saleh, God help him, is my son and isn't my son	Transliteration and paraphrasing
4	خالتي أم فهد؟ هذا انا	Khala? It's me	Transliteration and omission
5	عمي صالح	Uncle Saleh	Literal translation
6	عمي عباس و عمي صالح	Am Abbas and Am Saleh	Transliteration

No.	ST	TT – English Translation	Translation Strategies
7	فوق نهر البين كما يسمي الأهالي امتداد الطريق أسفل الجسر، بين المنطقتين، بعدما طُفح الشارع بمياه المجاري منذ سنوات	The Bayn river , which is actually a road that run under the bridge and was so named after it started overflowing with a deluge of sewage a few years ago. Bayn-between two places	Transliteration and paraphrasing
8	"العمرية أم العميرية؟"	" Omariya or Umairiya? "	Transliteration
9	تمنيت لو أنني أبقيت على قطيعتي مع السرة، خروجاً بلى عودة، كمن إنقطع به حبل السرة	I wish that I'd stayed away from Surra , leaving never to return, like one cut off from his umbilical cord	Transliteration and paraphrasing

Example (1) presents the translation of the protagonist name "كتكوت", which literally means "a chick". The term "كتكوت" is also used in Arabic to describe small things or to affectionally call young children. The protagonist was called "Katkout" by his friend's sister, appears to hold affection for her, despite her being a few years older than him. The name seems to make Katkout angry, so he replied by "أنا مو أصغر عيالك" as an attempt to alert her to the minor age difference between them. In this example the translator employed transliteration strategy to render the proper name "كتكوت" as "Katkout". Initially, the translator did not explain the meaning of the word "Katkout", but instead relied on the explanation that came later in Katkout's response "I'm not some little girl, you know", which can explain that she referred to him using a term implying that he is younger than her. Although the translation of "أنا مو أصغر عيالك" into "I'm not some little girl, you know" manages to convey the difference in age, it fails to reflect the accurate meaning of "Katkout".

Example (2) represents a case of homonyms where the first mention of the word "صادق" was employed as a proper name, while the second as an adjective that means "honest". The translator effectively conveyed the meaning of both the proper name and the adjective by using transliteration strategy to render the proper name "صادق" into

English and paraphrasing to explain the meaning of the adjective "ليس بصادق" which was rendered as "isn't as truthful as his name suggests". Although the meaning was accurately conveyed into English, the translation failed to maintain the homonymous effect of the Arabic sentence. In example (3), the ST contains the proper name "صالح" which literally means "righteous" and was transliterated into "Saleh". This was followed by an expression containing the word "يصلحه" which is derived from the same root of the name "صالح", namely, "صلح". This expression is usually said as a wish for someone to come to their senses after a period of irrationality. Using derivations of the same root in this context may highlight the contrast of what the proper name and the following expression suggest. The translator paraphrased the expression as "God help him" which does not seem to hold the same contrast indicated rhetorically in the Arabic expression.

Examples (4), (5) and (6) represent cases of rendering kinship terms into English. In the Arab culture, titles are widely used as a mark of respect for elders or to denote specific relationship with family members. Consequently, titles are employed to denote relationships on the father's side as well as on the mother's side, and some are even used to address elderly neighbors or friends. For example, in the Arabic language children use the word "خاله" to address their mother's sister, and they may use the same title to address a stranger old lady or an old neighbor. In English language and culture, titles are used less frequently, typically reserved for close relatives like uncles and aunts, as it is common to use the nickname directly when dealing with friends or neighbors regardless of age.

In example (4), the protagonist knocked on the door of their neighbor and addressed his female neighbor as "خاله أم فهد" out of respect, as she is the mother of his friend. The translator utilized the transliteration strategy rendering the word into "Khala". Although there is a direct equivalent to this term in English which is "aunt" but it is not used as an

addressing form. While “Miss” or “Mrs” could be used to show respect to elderly neighbors, titles are typically not used in such contexts in the English culture. The translator also utilized a deletion strategy for the word "أم فهد" which followed the word “Khala”, since this naming system is not used in English. However, this can potentially lead to misunderstanding the meaning of the word “Khala” for the target audience, as they may perceive it as a new name rather than a title.

Similarly, Examples (5) and (6) presents rendering male neighbors’ titles into English. In example (5), the translator rendered the word "عم", which is used in this context to show respect to elders, as “uncle” although it typically refers to the brother of one’s father or mother in English, or the husband of one’s aunt, and both related to familial relations and never used to address a neighbor. On the other hand, the translator used transliteration to render the same word as “am” in example (6), which may lead the target readers to interpret it as part of the name, since no explanation was provided indicating that it may be used as a title for calling male elders. Although this strategy may help preserve the cultural content of the text, using different strategies may demonstrate inconsistency in the approach used in the translation.

In example (7), the translator also employed transliteration to render the word “Bayn” into English. After completing the sentence, the translator provided a definition of the word “Bayn” in a separate sentence: “Bayn-between two places.”. However, inserting the definition as an explanatory note negatively affects the aesthetics of the literary text. Besides, the English translation fails to convey the nuanced meaning of the Arabic word "البيين" which implies misfortune, since this river originated after the civil war between the Sunnis and the Shiites began, symbolizing division and tragedy.

Example (8) addresses the different pronunciation of a name of a place between the Sunnis and Shiites sects. The actual name of the area is Omariya, in reference to Omar bin Khattab, the second Caliph after the prophet, and which indicates a Sunni symbol. Shiites, however, reject the second caliph and refer to him as Umair instead of Omar, which is used in Arabic to diminish the value of the name and thus, call the area “Umairiya”. The translator rendered both words as “Omariya” and “Umairiya” into English, successfully reflecting the difference in the pronunciation of each. However, the translation fails to convey the significance of each word, and its meaning for each sect.

In example (9), the author talks about the area where he spent his childhood, known as “Surra.”. In Arabic, "Surra" refers to a bodily organ to which the umbilical cord of the fetus is attached, namely, the belly button. The author utilizes the word "السرة" as a homonym to provide a symbolic image suggesting that his connection to his hometown is similar to the connection of a fetus to its mother's womb through the umbilical cord. The translator transliterated the place name "السرة" into English, and then explained the link in meaning to preserve the symbolic image.

4.2.2. Political constraints

Many novels stand on historical events that revolve around wars or political conflicts. Translating such political texts poses a significant challenge for translators, as they may include metaphors, layered and hidden political symbols, and provide references to past events. Moreover, political texts may introduce political concepts unfamiliar to the target audience. Additionally, many translations of political texts may be subjected to changes or alteration based on translator ideologies or political considerations of the target reader culture.

4.2.2.1. Political events and war related terms

Fi'rān Ummī Hissa novel stands on many political events that could pose political constraints on translators, as it presents events related to the First Gulf War and the Iraqi invasion of Kuwait, which are familiar to the Arab audience but require explanation for the target readers. It also delves into the present narration of the civil war that occurs in Kuwait between the Sunnis and the Shiites sects. Table (2) presents some examples of how political events and war-related terms were rendered into English.

Table 2. Rendering Political Events and War-Related Terms into English

No.	ST	TT – English Translation	Translation strategies
10	منذ الثورة الإيرانية لا أفهم ماذا تعني ثورة. خمنت: " يمكن زوجة الثور؟"	Since the Iranian thawra What was thawra ? I knew thawra was a bull, and adding an a usually make things female, so I guessed it must be a female bull.	Transliteration and paraphrasing
11	دخل الكويت! دخول! هي أقصى كلمة تصف الحدث يومكم ذاك	Has entered Kuwait! Dukhool..entry – it was the only word you could come up with that day	Transliteration and paraphrasing
12	دول كثيرة ... كثيرة، ليس من بينها دول... الضد! دول الضد، العراق ومن كان في صفه من دول عربية	Many, many nations..but not one of the countries that has opposed your liberation . "Opposing countries" Iraq and those other Arab countries in the same boat.	Paraphrasing Literal translation
13	الرئيس العراقي، بطل القادسية ،أبو عدي، أو الرئيس كما يحلو للعم صالح	Iraqi president, the hero of AlQadisiya , Abu Uday, or the "Big Man" as Am Saleh likes to call him.	Transliteration

In example (10), Katkout was remembering the first time he heard about the Iranian revolution "الثورة الإيرانية", and how he firstly did not understand what the word "ثورة" means in Arabic, so he associated it with the word "ثورة" that refers to a female bull. Given that the word "ثورة" in Arabic is homonymous, referring to "revolution" and "a female bull", the translator opted for transliteration to render the word "ثورة" as "Thawra"

even though it has a direct equivalent in the TT “revolution”. This decision may have been made to highlight the homonymic nature of the Arabic word "ثورة" and to establish relation between the two uses of the word. The translator tried to reflect the dual meaning of "ثورة" but could not reflect the significant meaning of the “Iranian Thawra” to the target readers. Additionally, the translation inaccurately interpreted the phrase related to the female bull "ثورة" by adding the feminine suffix “ة” in Arabic although it is commonly referred to as "بقرة", “a cow” in the English language.

In example (11), the translator transliterated the word "دخول", followed by its English equivalent “entry” to clarify the meaning. The word "دخول" has a significance meaning to Kuwaitis, particularly during the early age of the Iraqi invasion of Kuwait, as Kuwaitis placed trust in the Iraqi president, doubting that his entry will end up by the invasion of Kuwait. Also, the word "دخول" is used by many Arabs when recounting the Iraqi invasion of Kuwait. Thus, transliterating this word is considered effective, especially when accompanied by its English translation. Again, An inconsistency in the translation approaches is evident. In example (10), the translator employed transliteration strategy without offering an explanation, whereas in the example (11), the translation was provided.

Example (12) illustrates a translation of a war related term. During the Iraqi invasion to Kuwait, some countries allied with Iraq in its invasion of Kuwait, and these countries are referred to in Arabic as "دول الضد". In this example, the translator paraphrased this expression to emphasize the negative side of the invasion. Thus, the term "دول الضد" was translated as “countries that has opposed your liberation”. It is worth mentioning that in the subsequent lines, the author re-mentioned "دول الضد", and the translator rendered the expression differently as “opposing countries”.

Example (13) references the Iraqi President Saddam Hussien and how people referred to him prior to the invasion of Kuwait. Among Arabs, the First Gulf War between Iraq and Iran is commonly referred to as "معاركة القادسية - قادسية صدام", and consequently, Saddam Hussien was called "بطل القادسية". The translator utilized the transliteration strategy to render the word "القادسية" into English resulting in "the hero of AlQadisiya". However, the translation failed to reflect the significance of the term "AlQadisiya" and its association to the First Gulf War, leaving the target readers unaware of the historical and political significance of the word "Al Qadisiya" to Muslims in general, and Iraqi in particular. "Al Qadisiya" refers to the battle of Al Qadisiya, a battle marked a pivotal moment in the Islamic conquest of Persia, which was between Muslims and the Persian Empire, resulting in the victory of the Muslims.

4.2.3. Cultural constraints

Saud AlSanousi in *Fi'rān Ummī Hissa* novel excels in capturing the cultural dimension of the Kuwaiti society by portraying characters from different generations, highlighting Mama Hissa's character as a grandmotherly figure, presenting old Kuwaiti customs and traditions through her word and actions. Additionally, the author brilliantly presents the Kuwaiti community and its diversity across two time periods, separated by twenty years. Thus, the richness and depth of the novel's cultural dimension poses a challenge for the translator in accurately rendering the cultural terms and reflecting customs and traditions.

4.2.3.1. Food and Clothing

Food and clothing are essential aspects of defining every culture, as each culture is distinguished by its distinctive national dishes and traditional clothing. Therefore, rendering terms related to food and clothing poses a significant challenge, and usually

requires examining and utilizing professional strategies to effectively convey them. Table (3) presents number of examples of how food and cloth terms were rendered into English.

Table 3. Rendering Cloth and Food Terms into English

No.	ST	TT – English Translation	Translation Strategies
14	أمد كفي اتحسس جيب دشداشتي الأيمن	I stretched my arm to grope for the right pocket of my dishdasha	Transliteration
15	وغترة يلفها بإهمال على رأسه	With a carelessly wrapped ghutra around his head	Transliteration
16	أحكمت أمي لف المنفح حول رأسها	Mama Hissa wrapped her milfah around her head.	Transliteration
17	" يمه. مشتهي مطبق سمك"	"Mom, I am craving muttabbaq samak! "	Transliteration
18	الدولمة الدسمة والدملوج	Fatty dolma and damlooj	Transliteration
19	وقف سامر وحازم يحملان طبق مسخن وطبق عوامه	Stood Samir and Hazim carrying a dish of roasted sumac chicken and awwameh for dessert.	Paraphrasing Transliteration and paraphrasing

Examples (14), (15), and (16) illustrate examples on how the translator rendered traditional clothes into English. The translator employed a transliteration strategy to render each of "دشداشة", "غترة", and "منفح" into English, in an attempt to culturally present these terms to the target audience. The word "dishdasha" has gained recognition and become familiar to other nations besides to the word "thobe", thus the translator successfully rendered "دشداشة" as "dishdasha". Similarly, the translator successfully rendered the word "ghutra", despite its lesser familiarity compared to "dishdasha" due to the variations in naming among different Arab nations such as "kufiyyah", "ghutrah", "hatta", and "shemagh", with "kufiyyah" being the most common. But "ghutra" is still defined in dictionaries and widely recognized on platforms like Wikipedia as "a type of men headcloth". Regarding "milfah", various interpretations are possible as it carries

different meanings in Arabic, so it would have been more comprehensible to the target audience to be rendered as “milfah” associated with its direct equivalent “Hijab or veil”.

Examples (17), (18) and (19) demonstrate different approaches in rendering food terms into English, highlighting a potential inconsistency in translation. In Example (17), the term "مطبق سمك" was rendered as “muttabbaq samak”, even though the word "سمك" has a direct equivalent “fish”. Here, the translator opted for a transliteration strategy to culturally introduce the term to the target audience as a well-known Kuwaiti national dish. Similarly, in example (18), the translator used a transliteration strategy to render both words "الدولمة" and "الدملوج", which are known Iraqi national dishes. Employing terms like “muttabbaq samak”, “dolma” and “damlooj” is considered effective as these terms become familiar, appearing on search engines with accompanying images that help the target users to understand them.

In examples (19), different approaches were used to render food-related terms. For instance, in Example (6), the translator adopted paraphrasing to render the word "مسخن" in an attempt to explain the meaning to the target audience resulting in “sumac chicken”. It is worth mentioning here that the word "مسخن" is a famous and well-known Palestinian national dish, that could be rendered as “Musakhan” by using a transliteration strategy. Describing this dish as “sumac chicken” is inaccurate because "مسخن" is characterized by its caramelized onion that covers layers of flatbread. Therefore, using “sumac chicken” fails to convey the accurate essence of the national dish "مسخن". In the same example, the translator effectively rendered the word "عوامة" as “Awwameh” by employing transliteration followed by the addition of a classifier “dessert”, aiding the target audience to understand that “Awwameh” is a type of dessert.

4.2.3.2. TV Series, National Songs and Poems

The novel draws inspiration from many national songs and patriotic poems that emerged during the period of the novel's events. Besides, the author refers to an old famous TV series in Kuwait called "على الدنيا السلام" using insights from it, like the name of the group "Fuada's Kids". Incorporating cautions, songs and poems pose several challenges and doubles the translators' workload. For example, translating poetry requires maintaining both the meaning and rhyme scheme. Table (4) includes some examples related to the rendition of TV series, poems and songs.

Table 4. Rendering TV Series, Poems and Songs into English

No.	ST	TT – English Translation	Translation Strategies
20	المجد للظلام للصوص السارقين من فم الرضيع لثغة الكلام الغاصبين من جفون أمه شهوة المنام	Glory to darkness To thieves stealing from the mouths of babes Stealing their power to speak Stealing away from their mother's eyelids The appetite to dream.	Paraphrasing
21	أغنية لعبد الكريم عبد القادر: " بيني وبينك غربة كنها الليل...."	Abdulkareem Abdulqader song: "between you and me a whole world , long and dark as night	Cultural substitution
22	يردد ما يشبه أغنية شعبية محرفة حفظناها من أبي سامح: عبي لي الجرة	He parroted a garbled version of one of Abu Sameh favorites, written after 1967 for the displaced Palestinians who'd traversed across Jordan to Iraq to settle in Kuwait "fill the jug for me"	Paraphrasing
23	مسلسل " على الدنيا السلام"	TV series " Rest in Peace "	Rendering an idiom in the SL with an idiom in TT

Example (20) presents one of the poems that "Fuada's Kids" used to broadcast on their own radio channel, conveying profound messages against sectarian conflicts between Sunnis and Shiites, where the term "darkness" symbolizes sectarian discord. The translation fails to reflect the beauty of the rhymes as seen in the original Arabic text. Moreover, certain terms like "لثغة الكلام" that means "speech lisp", and which is associated

with difficulties in articulating sounds, especially among children, were incorrectly rendered as “power to speak”.

Example (21) provides a translation of a song by the famous Kuwaiti singer “Abd AlKareem Abd AlKader”. His songs were mentioned several times throughout the novel, as Fahad, Katkout's friend, is a big fan of him and his songs. While examining the translation of these songs, it was found that they were effectively rendered. In this example, the translator employed a cultural substitution strategy to render the word "غربة" as “a whole world” which successfully conveys the meaning.

In example (22), the translator opted for a literal translation of the traditional song "عبي لي الجرة" rendering it as “fill the jug for me”. However, since this traditional song has a cultural significance, and because it is frequently recited by Abu Sameh, one of the Palestinian neighbors, the translator paraphrased it and added an interpretation of the song’s history, stating that it was “written after 1967 for the displaced Palestinians who’d traversed across Jordan to Iraq to settle in Kuwait”. However, the addition may distract the reader’s attention as it is too lengthy.

In example (23), a famous series named "على الدنيا السلام" was referred to. It is considered as an idiom that is used by Arabic speakers which means “life has nothing worth!”. The translator used “rest in peace” to render this expression which may not be accurate since it is used as a wish or prayer for peace in the afterlife for someone who has died. More importantly, the translation fails to convey the sarcastic meaning of the Arabic idiom.

4.2.3.3. Arabic Taboos and Curse Words

In every society, there are words that are used to convey anger, often containing impolite and disrespectful terms and expressions. Furthermore, each culture has a specific style of employing these words. For example, in the Arabic culture, insults often involve references to a persons' parent or lineage, and sometimes it is associated with animal behavior or name. Additionally, in the Arab and Islamic societies, the use of sexual terms is considered taboos and goes against societal norms, whereas in other western societies, such terms are considered normal and used frequently. Table (5) illustrates some of the taboos and curse words found in the novel, along with their English translations.

Table 5. Rendering Arabic Taboos and Curse Words into English

No.	ST	TT – English Translation	Translation Strategies
24	يلعن أبوكم لأبو فؤاده لأبو من أسسكم يا عيال الكلب!	Damn your fathers and your stupid Fuada's kids' group, you son of bitches	Literal translation Cultural substitution
25	القواد! والله جرىء!	That bastard! How dare he!	Paraphrasing using less expressive word
26	أبوكم.. أبو منظمة التحرير يا أولاد الحرام	Damn you and your liberation movement, you bastard.	Literal translation Paraphrasing using less expressive word
27	تخلخل عظامك	May your bones become brittle	Literal translation

Example (24) illustrates an insult that associates damn to one of the parents, where the word "أبو" is associated with "يلعن" to damn a person. As mentioned earlier, insults referencing one parent are common in Arabic societies, but in the TL the curse is typically directed at an individual rather than their parents. Literally rendering the insult as “Damn you father” might seem odd to the target readers. Therefore, its use in this context, where

Fahid father is insulting Katkout, whose own father plays no role in the novel, may surprise the readers.

In the same example, further insults were referred to Katkout when Fahid's father called him and his group, Fuada's kids, by "عيال الكلب", a phrase that is commonly used in Arabic swear words. The translator applied translation by cultural substitution to render "عيال الكلب" as "son of bitches". The term "bitches" can be understood in two ways: either as referring to female dogs or as a derogatory term for women. Both interpretations redirect the insult from being towards males in the Arabic context, to showing bias against females in the TL. Moreover, if interpreted as referring to a lewd woman, the translation may appear more aggressive.

In example (25), Fahid's father referred to one of the neighbors as "القواد" which is highly derogatory in Arabic, indicating someone involved in indecent act or who manages and leads a group of women engaged in prostitution. The translator employed translation using less expressive word to render the term as "bastard". While "bastard" typically describes someone of illegitimate birth or can be used as an insult to convey contempt or disapproval, its meaning is generally less offensive than the Arabic curse word "القواد".

Example (26) illustrates an insult that links shame to one of the parents as in example (24). However, it refers to another commonly known insult in Arab culture "أولاد الحرام" that indicates individuals who are born outside the framework of lawful marriage. This term is also employed to describe people with bad morals. The translator opted for translation using a less expressive word to render the term as "bastard". In western culture, "bastard" is a milder term since illegitimate relationships are perceived normally, whereas Arab societies reject them.

In example (27), the translator adopted literal translation to render "تخلخل عظامك" as "May your bones become brittle". However, this literal translation may seem odd and unusual to the target readers, since such phrases are not commonly used in the English culture.

4.2.3.4. Idioms and Proverbs

Idioms and proverbs are considered one of the most important characteristics associated with every culture, where they originate through centuries of shared experiences. Each culture typically has its own unique set of idioms and proverbs derived from its historical events, traditions, and social interactions. Consequently, translating idioms and proverbs poses a significant challenge, as finding precise equivalents in other languages is not easily achieved. Table (6) demonstrates the translation of some idioms and proverbs used in the novel.

Table 6. Rendering Idioms and Proverbs into English

No.	ST	TT – English Translation	Translation Strategies
28	كل بلد بعين اهله مصر!	Everyone thinks his own country is an Egypt!	Literal translation
29	عيال اليوم ... لسان يلوط الاذان	Kids today, such big mouths	Paraphrasing using less expressive word
30	اه من بطني ..واه من ظهري	In my back and in my stomach, I feel pain. Both hurt the same.	Paraphrasing
31	شلوح ملوح، إلي يدل بيته يروح	“ Shalluh Mallouh, illi dil baiteh yaruh ”. He who knows the way home, off he goes	Transliteration and Paraphrasing
32	من ترك داره ، قل مقداره	Strangers are not respected in a strange land.	Paraphrasing
33	من خاف سلم	The cowards stay safe.	Rendering an idiom in the SL with an idiom in TT

No.	ST	TT – English Translation	Translation Strategies
34	التفتت حولي. الناس كجيات العربات كأبقار السواقي. شيء يحجب رؤيتهم عما حولهم	I look around. People here are like horses with blinders on, pulling carriages. Or cow being driven through irrigation Dyches , their peripheral vision blocked.	Paraphrasing
35	الحافظ الله	“ Alhafiz Allah ” God is a mighty protector.	Transliteration and Paraphrasing
36	يا صبر أيوب	“ O God, give our Ayub here patience like the prophet he’s named after ”	Paraphrasing
37	يفوتك من الكذاب صدق كثير	Don’t look for truth on the lips of liars!	Rendering an idiom in the SL with an idiom in TT
38	رفعت الأقلام وجفت الصحف!	Pens down, ink dried. Too little too late	Literal translation Rendering an idiom in the ST by and Idiom in the TT

In example (28), the translator literally rendered the Arabic proverb "كل بلد بعين أهله" as "Everyone thinks his own country is an Egypt!". Over the years, the inhabitants of desert regions and Gulf countries have regarded Egypt as a symbol of beauty, particularly due to the presence of the Nile River, as well as its rich cultural and historical heritage. Therefore, Egypt is used as a reference for something well-recognized and superior. The proverb carries a profound meaning, suggesting that people find what they possess as the best. However, a literal translation of proverb leads to misunderstanding as the target audience may not capture the significance of using Egypt in this context. Translating such a proverb requires finding a cultural substitute capable of conveying the intended meaning to the target readers.

In example (29), the translator rendered "لسان يلو ط الاذان" as "big mouths" utilizing an idiom with a similar meaning but different from. The Arabic idiom depicts talkative

people, who are verbose and loud, as their tongues reach their ears due to the intensity of their shouting and verbosity. The English idiom used to describe people who talk too much or boast excessively. Although the Arabic idiom conveys a sharper meaning, rendering it by “big mouths” effectively reflects the meaning to the target audience.

Example (30) is mentioned by Mama Zinab, Sadiq’s (Katkoot’s friend) grandmother, who was Iraqi but got married and lived in Kuwait. She used "اه من بطني...واه من ظهري" to indicate that both the Kuwaiti and Iraqi people are important to her, symbolizing them as integral parts of her body; the back and belly. Later, Katkout employed the same idiom to emphasize the importance of both his Shiite and Sunni friends. The translator chose to interpret the Arabic idiom as “In my back and in my stomach, I feel pain. Both hurt the same” by employing paraphrasing. The English translation suggests that the speaker is experiencing both emotionally and physically pain, with both sources of pain are equally significant and impactful. However, the translation fails to convey the metaphorical depth of the Arabic idiom. Instead, it depicts it as emotional and physical pain, failing to accurately convey the intended meaning.

Example (31) features the Kuwaiti idiom "شلوح ملوح، إلي يدل بيته يروح" which is commonly used by children after finishing playtime and heading back home, and by adults to politely encourage someone to leave a gathering or event. The translator utilized translation by transliteration to render the idiom as “Shalluh Mallouh, illi dil baiteh yaruh”, along with paraphrasing to explain the meaning to the target readers as “He who knows the way home, off he goes”. The translator attempted to reflect part of the culture essence through transliteration and effectively conveyed the meaning through the provided explanation.

Example (32) presents the popular Arabic proverb "من ترك داره، قل مقداره" which implies that a person cannot find comfort except in home, and often encounters humiliation, and loose respect when leaving it. The translator employed paraphrasing to render the Arabic proverb as "Strangers are not respected in a strange land.". While using a closer phrase such as "Leaving one's home diminishes one's worth" could have been used, the chosen translation effectively conveyed the meaning to the target audience, as both phrases deliver the concept that departing from one's home can lead to a loss of value or respect.

In example (33), the translator utilized paraphrasing to render the Arabic proverb "من خاف سلم" as "the cowards stay safe". This translation effectively conveys the meaning since coward refers to someone who lacks courage in facing danger or difficulty, aligning with the Arabic proverb implication that those who fear remain safe.

Example (34) presents a significant example of an Arabic idiom that is hard to interpret. When Katkout mentioned "الناس كجواد العربات كأبقار السواقي", he meant that people were simply going about their business without doing anything new that catches his attention, much like the carriage houses and draught oxen. The translator employed paraphrasing to render the Arabic idiom "كجواد العربات كأبقار السواقي" as "horses with blinders on, pulling carriages. Or cow being driven through irrigation Dyches". This translation captures the literal meaning of the idiom but fails to convey its connotation or significance. Besides, the definition provided was lengthy and distracted the readers' attention from the core idea.

In example (35), the translator rendered "الحافظ الله" as "Alhafiz Allah" by employing translation by transliteration along with paraphrasing to explain the meaning to the target readers as "God is a mighty protector". Using transliteration in this example effectively

captures the pronunciation of a significant religious invocation, while incorporating its translation aids in explaining the meaning for the intended reader.

Example (36) is just like the previous one as it reflects a religious aspect of an idiom, wherein Muslims invoke the name of prophet Ayub to emphasize patience. In many situations that require patience, they say "يا صبر أيوب". The translator employed paraphrasing to render this idiom as "O God, give our Ayub here patience like the prophet he's named after" to explain that Ayub is a name of a prophet, whose story serves as a powerful example of patience.

In Example (37), the translator rendered the Arabic proverb "يفوتك من الكذاب صدق كثير" by using a proverb with a similar meaning. However, the chosen English proverb "Don't look for truth on the lips of liars!" actually conveys the opposite meaning and thus fails to accurately convey the intended message. The Arabic proverb suggests that liars may tell some truth, which people might miss due to their tendency to lie, whereas the English proverb implies that liars never speak the truth, and thus highlights the impossibility of a liar being truthful.

Example (38) includes the Arabic idiom "رفعت الأقلام وجفت الصحف", which is derived from a prophetic hadeeth. This idiom indicates the completion of a work, an event's conclusion, or the termination of responsibility. In the novel context, Katkout employed this idiom upon hearing people associating his group (the Fuada kids' group) with atheists, as an acknowledgement of surrender and acceptance of the inability to fix or change people beliefs. The translator rendered this idiom by using two different expressions: "Pens down and ink dried" and "Too little too late". "Pens down" aligns as an idiom with a similar meaning and form, conveying the idea of completing a written work or a task. "Too little too late" aligns as an idiom with a similar meaning but different

form, implying that whatever was done is not enough to make a difference because it occurred too late. Both idioms can convey the intended meaning but with less expressive meaning compared to the original Arabic idiom. Translating the idiom by “ink dried” lacks familiarity among the target audience and cannot be considered as an accurate translation.

4.2.4. Religious constraints

The divine religions and the various religion sects that follow them encompass many unique terms and expressions specific to their respective beliefs, setting them part from others. These religious terms and expressions may lack direct equivalents in other languages, posing challenges for translators in accurately conveying their meanings and connotations into the TL. Table (7) addresses several religious terms and expressions collected from the novel and presents how the translator rendered them.

Table 7. Rendering Religious Terms into English

No.	ST	TT – English Translation	Translation Strategies
39	"عبدالنبي!" هزر رأسه مؤكدا: "فهمت؟"	"Abdul Nabi...Slave to the prophet." He nodded his head in confirmation." "Get it now? They don't worship God; 'they' worship the Prophet and his family. "	Transliteration and Paraphrasing
40	أميز من بينها حربا كلماتية: أم المؤمنين رغم أنوف الحاقدين اللعنة على النواصب الموت للروافض	Word of words etched into the building facade in turns by Sunni and Shia extremists: AISHA, MOTHER OF THE BELIEVERS, DESPITE WHAT THE HATERS SAY DAWN THOSE WHO GO AGAINES THE PROPHET'S HOUSEHOLD DEATH TO THOSE WHO REFUSE TO ACCEPT THE PROPHET COMPANIONS	Paraphrasing Paraphrasing Omission and Paraphrasing Omission and Paraphrasing

No.	ST	TT – English Translation	Translation Strategies
41	رافضة، أولئك الذين يرفضون الترضي على صحب النبي وزوجته عائشة	Rafida, the refuseniks, those who refue to invoke God's blessing on the prophet companions - Abu Baker, Omar, and Uthman – and his wife Aisha	Transliteration and Paraphrasing
42	" عمر ... عمر لم أكن في تلك السن أدرك أن المعنى هو ثاني خلفاء النبي	"Omar..Omar." Back then I didn't know that Hercules's utterance was referring to the second Caliph after the prophnt, a sunni symbol, and that Umair was short for Mus'ab Bin Umair, a Shia symbol.	Transliteration and Paraphrasing
43	في حين تذهب إلى الحمام تتوضأ قبل النوم. تستغرب وضواها في غير وقت الصلاة	Do her ablutions before going to bed. You were surprised that she did wudu' even though she was just going to bed and not praying.	Paraphrasing and Transliteration
44	تتمم العجوز: ألا يا من أعاد يونس من بطن الحوت.. أعده سالما	The old lady mumbles, " Yunus who returned from the whale's stomach ..	Transliteration and Paraphrasing
45	أقامت لها أمك زينب مجلس عزاء في أربعينيتها P240	Mama Zaynab had organized a Shiite mourning ceremony for Mama Hissa's Arba'eeniya	Paraphrasing Transliteration

Example (39) discusses the name "عبد النبي" which is commonly used by Shiite sect. In Arabic, the word "عبد" is typically associated with names related only to God in Sunni beliefs, while in Shiite's, it can be used before the name of the prophet and some of his family members. Therefore, within the Arabic language and among Muslims, it is evident that a person with the name "عبد النبي" is likely a Shiite believer. The translator employed translation by transliteration to render the name "عبد النبي" into "Abdul Nabi", along with paraphrasing to explain the meaning of the name to the target readers by "Slave to the prophet.". The translation effectively conveyed the meaning as "Slave to the prophet" sine in Islam it refers to someone who devoutly adheres to the teachings, and guidance of Prophet Muhammad. However, the additional explanation provided by the translator, that state "They don't worship God; 'they' worship the Prophet and his family." is incorrect.

This implies that the translator may not be familiar with the beliefs of other sects. It is important to know that Muslims, regardless of their sects, worship Allah alone, and in Shiite beliefs, the word “Abdul” is used to denote obeying and respect to the prophet and his family, not worship.

Example (40) presents several terms related to Sunni and Shiite sects. It describes Katkout’s journey through Kuwait streets during the civil war between Sunni and Shiite believers. Along the way, he encountered many phrases written on walls, expressing support or opposition to various sects. The translator used paraphrasing to clarify that these phrases were written “in turns by Sunni and Shia extremists”. Here, the translator effectively uses the word “Extremist” to preface subsequent phrases that include curse words and expressions of hatred typically associated with extremists. The first phrase is about “Aisha”, who is commonly known as “Mother of the believers”. Although the Arabic phrase did not include the word "عائشة", the translator successfully introduces the concept to the target readers by adding “AISHA”. In the second and third phrases "اللعة" and "الروافض", the translator omitted the words "النواصب" and "الروافض", and employed paraphrasing strategy to explain the meaning of each word. Consequently "النواصب" was rendered as “THOSE WHO GO AGAINES THE PROPHET’S HOUSEHOLD” and "الروافض" as “THOSE WHO REFUSE TO ACCEPT THE PROPHET COMPANIONS”. While providing definitions was necessary to inform the readers about these groups, deleting the group names may not have been a successful approach as both words were frequently used later in the novel. The translator opted for transliteration in later occurrences to render them (as in example (40) below), indicating inconsistency in the translation approach.

In example (41), the translator utilized transliteration to render "رافضة" as Rafida". Besides, she effectively introduced the target readers to the Prophet companions by adding "Abu Baker, Omar, and Uthman". This addition was beneficial considering that Caliph Omar's name was referenced frequently throughout the novel.

In example (42), the translator utilized paraphrasing to introduce the readers to the significance of the name Omar, indicating that it is "a symbol for Sunni sect, and that Umair was short for Mus'ab Bin Umair, a Shia symbol". However, this addition resulted in an incorrect information, as Mus'ab Bin Umair was martyred in the Battle of Uhud, which occurred before the emergence of sects in Islam. As previously mentioned, "Umair" is actually a diminutive form of the name "Omar" used with the intention of disrespecting the name. This highlights another example of the translator unfamiliarity with Muslim sects' beliefs.

Example (43) illustrates a case where the same religious term has been rendered in two different ways. Initially, the word "تتوضأ" has been rendered as "Do ablutions" by employing paraphrasing using a related word while in the next occurrence, it was transliterated as "Wudu". The translator's intention of providing both an equivalent term and the transliterated version may have been to familiarize the target readers with this religious terminology. However, this may cause confusion for the target readers, as they may not immediately recognize that "wudu" and "do ablutions" convey the same meaning. Additionally, the translator employed paraphrasing to render the phrase "في غير وقت الصلاة" as "even though she was just going to bed and not praying.". The translation is considered inaccurate as "في غير أوقات الصلاة" includes times other than bedtime. Hence, a more precise rendering would be "out of praying time."

In example (44), Mama Hissa prayed to God, asking for the safe return of her son from prison in Iraq, referring to the story of Prophet Yunus who returned safe from the whale stomach as mentioned in the Quran. The translator applied omission strategy, deleting "ألا من" from "ألا يا من أعاد يونس من بطن الحوت" as "Yunus who returned from the whale's stomach". However, this altered the tone of the phrase, as the Arabic phrase is a supplication begins with "يا من" which mean "O God", whereas the English translation appears as a statement about someone called "Yunus". Besides, the translator did not provide an explanation to clarify who "Yunus" is, which may leave the target readers confused and unable to understand the intended meaning.

Example (45) discusses a religious occasion specifically associated with the Shiite sect, and with some Sunnis as well, known as "الأربعينية". This event occurs on the fortieth day after someone's death, where the family members and mourners gather, just like on the day of the deceased's death. The translator opted for transliteration to render the Arabic word "الأربعينية" as "Arba'eeniya". Additionally, the translator added the word "Shiite" to ensure that the readers understand that "Arba'eeniya" is a Shiite mourning ceremony. This addition effectively conveys the specific religious context, even though the "Arba'eeniya" gathering is known among some Sunnis as well. In the context of the novel, it was portrayed as an event specifically associated to Shiite sect, and therefore adding the term "Shiite" accurately conveys the intended meaning.

4.2.5. Dialectal constraints

The novel deeply delves into the diversity within Kuwaiti society and the harmonious coexistence of different nationalities. Various terms and expressions that present different dialects are incorporated in the Arabic text to enhance the authenticity and add aesthetic value to the literary work. Of course, incorporating dialects in the text poses additional

challenge for the translator, who must employ specific strategies such as adding explanations or additional content to convey the usage of different dialects to the target reader. Table (8) illustrates some examples of dialect-related phrases and the approach used to render them.

Table 8. Rendering Dialects-Related Phrases into English

No.	ST	TT – English Translation	Translation Strategies
46	حيث يدير جابر المصري سيخه أمام النار كما عودنا، يوم لحم ويوم دجاج، أو يوم "لحمة" ويوم "فراخ"	Where Jaber the Egyptian would slowly twist his spit around in front of the fire, just how we liked it. One day lamb, on day chicken, or as he used to say with his Egyptian flairs "one day lahma, one day firakh"	Transliteration and Paraphrasing
47	في رأس الشارع كان بيت "الزلمات"	At the head of the street was the house inhabited by the Palestinian men -the zalamat.	Transliteration and Paraphrasing
48	كان يتقرب من الأولاد في بيت الزلمات	He would try to get close to the children in the house where the Palestinian resided	Omission and Transliteration
49	"برد..برد" ... جاء أبو سامح بائع المتلجات	"Ice cream .. ice cream!" Abu Sameh, the Palestinian ice-cream seller	Paraphrasing

Example (46) invokes an Egyptian man who owns a restaurant in Surra, from whom Katkout and his friends used to buy sandwiches. In the Arabic context, the author mentioned the Egyptian way of spelling the word "Chicken" and "Meat" as "يوم لحم ويوم دجاج" and "يوم لحمة ويوم فراخ". The translator employed paraphrasing to effectively render the phrase as "he used to say with his Egyptian flairs" which indicates using Egyptian dialect in the Arabic context. Additionally, the translator utilized translation by transliteration to render both words "لحمة" as "lahma" and "فراخ" as "firakh" in an attempt to introduce the pronunciation of these words to the target users.

Example (47) and (48) clarify the translator's approach to render the word "زلمات" which was used in Kuwaiti dialect to refer to Palestinian men. In example (47), the translator utilized translation by transliteration to render the word "زلمات" as "Zalamat", and effectively explained its meaning as "the Palestinian". The translation successfully introduced the meaning of the word to the target audience.

In example (48), the translator omitted the word "زلمات" and employed paraphrasing to render the phrase "بيت زلمات" as "where the Palestinian resided". Examples (47) and (48) highlight an inconsistency in rendering the term "زلمات", as it was transliterated on one case and omitted on the other. Furthermore, "Zalamat" could be initially defined or clarified in the novel and then used without explanations to avoid incorporating too many additions throughout the narrative.

In example (49), the translator rendered the term "بُرد" which is used by Palestinian people when they offer something cold to combat hot weather. It literally means "Have something cold to refresh yourself from the hot weather". The translator employed a cultural substitution strategy to render the word "بُرد" as "ice cream" and added "the Palestinian" in an attempt to reflect the dialect of Abu Sameh. However, while the translation captured the meaning, it failed to convey that the word "بُرد" was used in the Palestinian dialect and carries the meaning of "Chill out with some ice cream".

CHAPTER FIVE

Conclusion and Recommendations

5.1. Conclusion

This research thoroughly explored the challenges encountered by the translator of *Fi'rān Ummī Hissa* novel, when rendering social, political, cultural, religious and dialectal expressions into English. In this chapter, a brief yet comprehensive conclusion was drawn, serving as an analytical and explanatory overview of the information discussed earlier in this research. It presents answers to the two research questions, states implications for translators, and provides recommendations for future studies in translation.

5.1.1. Conclusion Related to Question One

The first question pertained to the challenges encountered in the translation of *Fi'rān Ummī Hissa* novel into English. As mentioned earlier, this novel presents a culturally rich and diverse narrative. Thus, the translation process was filled with challenges, which have been classified into five main constraints: social, cultural, political, religious, and dialectal constraints.

The social constraint encompassed various considerations concerning the rendering of people's names and titles, as well as the naming conventions for places and landmarks, which often carried nuanced meanings. The political constraint emerged as a main concern, as the novel delved into the First Gulf war, Iraqi invasion of Kuwait, along with the civil war among different religious sects. This valuable political context presented a significant challenge in accurately conveying specific political events and their associated war terminology.

The cultural constraints included issues related to rendering specific national clothes and food, as well as the extensive use of national songs, poems, idioms and proverbs throughout the novel. Additionally, the pessimistic atmosphere of the novel, arising from conflicts and wars, had led to extensive use of curse and abusive expressions. All these factors present challenge in rendering such cultural elements into English.

Religious constraints posed a notable challenge on its own, as it requires the translator to possess a deep understanding of religious sects' (Sunni and Shiite) beliefs, and often necessitates the addition of explanations to convey the meaning to the target readers. This, in turn, requires expertise and familiarity with these sects, encompassing their beliefs, practices, and worship.

Dialectal constraints presented a significant and primary challenge as well, given that the novel shed lights on the diversity of nationalities within Kuwaiti society. This integration of dialects into the Arabic narrative greatly enhanced its aesthetic appeal. Thus, translating the dialects posed a major challenge.

In chapter 4, numerous examples illustrating these five challenges and the translator's approach in rendering them were provided. While the translator opted for different strategies in the translation and effectively conveyed the cultural context in most cases, certain weaknesses were observed. These weaknesses derived from the translator's insufficient familiarity with religious and political aspects, resulting in some additions or alterations in the text that inaccurately conveyed information. Additionally, a lack of knowledge of Kuwaiti culture and its dialect was evident, as highlighted in main remarks on the translation of proverbs and idioms.

5.1.2. Conclusion Related to Question Two

The second question focused on the translation strategies employed by the translator to overcome the encountered translation challenges. The translator utilized different strategies suggested by Baker (2001) and Mughazy (2016), in addition to the strategies outlined by Baker (1992) to deal with idiomatic expressions. The findings show that the translator most frequently used translation by transliteration, along with paraphrasing and addition to explain or clarify terms or phrases.

Transliteration is heavily used in rendering terms and phrases, yet the results demonstrate inconsistency in the translation approach. In certain cases, transliteration was provided without explanations, such as in the translation of names, titles, food and clothes, as well as war-related terms and some dialectal constraints. However, in other cases, transliteration was provided accompanied by addition especially when translating religious constraints that require clarification for the benefit of the target readers. Unfortunately, many of these additions appear lengthy and disrupt text flow. Moreover, some of the added information provided inaccurate or incorrect religious details, highlighting the translator's unfamiliarity with concepts related to sects' beliefs and practices.

The translator opted for cultural substitution strategy in rendering song lyrics and some curse words, aiming to find cultural equivalent in the TL. Additionally, translation using less expressive words has often been used to render taboos and curse words, besides to some idioms.

As for rendering idioms and proverbs, the translator utilized various strategies which include: translating an idiom by an idiom with a similar meaning and form, or by an idiom of similar meaning but different form, translation by transliteration, paraphrasing,

transliteration along with addition, and literal translation. Cases of inaccurate or incorrect translation are evident in the translation of idioms and proverbs, either due to the use of literal translation, resulting in a strange and unfamiliar text to the target readers, which may be due to the translator's lack of sufficient familiarity with Kuwaiti culture and dialect.

The Omission strategy was utilized in a few cases to remove cultural and religious terms lacking equivalent in the TL, opted instead to paraphrase them using their definitions. However, it was noted that these omitted terms were reintroduced in later chapters as transliterated terms, given their frequent use in the narrative. This incompatibility in the translation approach provides further evidence of inconsistency in the translator's approach to translation.

5.2. Implications for translators

This study highlights several implications for translators. Firstly, it emphasizes the importance of adopting a consistent approach in translation to maintain clear and coherent style throughout the text. Using a consistent approach in rendering terminologies and phrases reduces the distractions and confusion for target readers, allowing them to focus on the text itself. Translators from the beginning must plan on how to render certain cultural terms and phrases effectively, selecting the best translation strategies to convey the meaning, and applying the same approach to similar cases. Conducting a comprehensive review and editing of the content is essential to ensure that translation is both effective and consistent, delivering accurate and clear content.

Secondly, the study delves into the translation of a rich cultural and linguistic Arabic literary text full of challenges, particularly focusing on complex cases of rendering homonyms. It provides various examples of utilizing homonyms in the novel to create

symbolic imagery or to enrich the aesthetic quality of the literary text. However, translating homonyms in a clear manner, while attempting to distinguish between two words that are similar in form but hold different meanings, presents a great challenge in the study. Nonetheless, this challenge also offers translators valuable opportunities for further exploration and learning.

A third implication concerns the various strategies employed in translating the text. Despite the translator's preference for transliteration and paraphrasing strategies over others, studying the examples and the approach of utilizing these strategies is significant for translators. The too many examples provided in this study, covering religious, cultural, social, and political terms and phrases, make it a valuable reference for examining their use in translating various contexts. Furthermore, the novel contains a wealth of culture-specific elements; thus, it provides insights into the different methods of handling culturally-specific terms, eventually enabling translators to approach similar challenges with enhanced skills.

The translation of rich literary works such as *Fi'rān Ummī Hissa* novel is considered an implication by itself. Assessing the translator's effectiveness in conveying meaning and producing a readable, beautiful work for the target audience poses a challenging task that requires examining. Preserving the meaning and the aesthetics of a literary text, especially for works that include a lot of cultural references, poems, songs, dialects, and other elements, complicates the translation process. Research that identifies such significant translation content and findings can greatly contribute to the field of literary translation.

5.3. Recommendations

This research explores the translation challenges and strategies used in the rendition of *Fi'rān Ummī Hissa* novel into English. Through this examination, the following recommendations emerge as crucial steps toward more effective translation practices:

1. Show proficiency in translation by adopting a consistent translation approach.
2. In cases where religious or cultural texts require detailed explanations, footnotes can be employed instead of inserting lengthy notes within the texts, which may potentially distract the reader's attention.
3. When extensively utilizing transliteration strategy, the translator should consider the following guidelines:
 - a. If a transliterated term requires explanation, it should be provided once upon its first usage. Then the transliterated terms should be used without further clarification to minimize additions that could distract readers' attention and reduce the aesthetics of the literary text.
 - b. The translator should ensure that the transliterated cultural term lacks a direct equivalent in the TL.
 - c. The translator should pay attention to the right pronunciation of the letters, and it is preferable to utilize a "pronunciation key" to establish standardized method of representing the words sounds through symbols and phonetic notations.
4. In literary translation, it's essential for the translator to preserve the aesthetic essence of the text. This involves capturing the symbolic imagery and striving to maintain idioms and proverbs by rendering them with equivalents from the TL. In

addition to conveying the accurate and nearest meanings of phrases with implicit or nuanced connotations.

5. When encountering texts rich with cultural, religious, and political terminology, it is necessary for the translator to be familiar with these terms to ensure accurate and highly credible translations.
6. Further studies are recommended to be conducted on other literary texts with deep cultural content to explore the different translation approaches and strategies employed in diverse cultural contexts.

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