

**Divergence in Literary Translation: A Case Study of
Rendering Saud Al-Sanousi's Saq Al-Bambu into English**

التباين في الترجمة الأدبية: دراسة حالة لترجمة ساق البامبو لسعود
السنعوسي إلى اللغة الإنجليزية

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Department of English Language and Literature

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Authorization

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Dedication

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List of Abbreviations

- 1- SL: Source Language
- 2- TL: Target Language
- 3- ST: Source Text
- 4- TT: Target Text
- 5- CSI: Culture Specific Items

**Divergence in Literary Translation: A Case Study of Rendering
Saud Al-Sanousi's *Saq Al-Bambu* into English**

Conducted by: Sarah Rababah

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Abstract

This study aims to investigate the areas of divergence in the English translation of the Arabic novel *Saq Al-Bambu*, and identify the translation strategies that were adopted to render the literary work in light of Baker's Taxonomy (2011). Examples were collected and classified thematically into four categories: social constraints, political constraints, religious constraints, and cultural constraints. Incidents of mistranslation and changing the events were also highlighted. The findings showed that the English translation used general terms to refer to specific concepts in the original novel and some words are added for explicating purposes. Translation by omission is only used in cases of religious and cultural constraints, which explains the gap between the source language and the target language. Moreover, some events are changed and a few cases of mistranslation are also spotted. The study recommends that translators be aware of the different constraints when rendering a literary work and resort to explanatory notes or footnotes to explain the meaning of items that do not have an equivalent in the target language.

Keywords: Translation Divergence; Literary Translation; Saq Al-Bambu; The Bamboo Stalk; Baker's Taxonomy.

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إلى اللغة الإنجليزية

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الملخص

تهدف هذه الدراسة إلى البحث في مجالات التباين في الترجمة الإنجليزية للرواية العربية ساق البامبو، والتعرف على استراتيجيات الترجمة التي تم استخدامها في ضوء تصنيف بيكر (2011). وتم جمع الأمثلة وتصنيفها حسب الموضوعات إلى أربع فئات: القيود الاجتماعية والقيود السياسية والقيود الدينية والقيود الثقافية. كما تم تسليط الضوء على مواضع الترجمة الخاطئة والتغيير في الأحداث. وأظهرت النتائج أن الترجمة الإنجليزية استخدمت مصطلحات عامة للإشارة إلى مفاهيم محددة في الرواية الأصلية، وتمت إضافة بعض الكلمات للتوضيح في بعض الأحيان. كما تم اللجوء إلى الترجمة عن طريق الحذف فقط في حالات القيود الدينية والثقافية، مما يفسر الفجوة بين اللغة المصدر واللغة الهدف. وعلاوة على ذلك، تم تغيير بعض الأحداث ورصد بعض حالات الترجمة الخاطئة. وتوصي الدراسة بأن يكون المترجمون على دراية بالقيود المختلفة عند ترجمة الأعمال الأدبية واللجوء إلى الملاحظات التفسيرية أو الهوامش لشرح معنى بعض الكلمات التي ليس لها مكافئ في اللغة الهدف.

الكلمات المفتاحية: التباين في الترجمة؛ الترجمة الأدبية؛ ساق البامبو؛ تصنيف

بيكر.

CHAPTER ONE

Introduction

1.0 Introduction

This chapter commences with the background of the study, followed by the statement of the problem, objectives, and questions. It also sheds light on the significance of the study and its limitations. Finally, it ends with the definition of terms.

1.1 Background of the Study

Translation has forever been considered as a bridge that ties languages together, and introduces readers to new, different cultures and universes. Literature is an important part of any culture, and therefore, literary translation serves as a method in which different cultures from all over the world are transferred in a beautiful, artistic manner. Literary translation is the translation of creative and dramatic prose and literature into other languages. This includes the translation of literature from ancient languages and the translation of modern fiction so that it can reach a wider audience (Brook, 2017).

In point of fact, rendering culture specific items in works of literature is extremely challenging because of the knowledge and experience the translator needs to have in order to deliver an accurate equivalent from one culture to another is to be reckoned with.

The notion of equivalence has always been central in translation studies despite some controversies about this concept (Baker, 2005). Sometimes, translators cannot achieve a direct equivalence between a source language (SL) L and a target language (TL) because a cultural concept in the SL does not exist in the TL. Therefore, translators have to resort to several strategies in order to overcome the lack of equivalence. These methods were introduced as crucial methods of translation by multiple scholars (Nida, 1964; Koller, 1979; Catford, 1968; and Wilss, 1977). Nord (1994) mentioned that the target text (TT) has to fulfill three main requirements in order to provide a successful equivalent to the source text (ST), and therefore, achieve an accurate cultural adaptation. First “an equivalent target text has to have the same function or communicative effect as the source text.” Second, “an equivalent target text has to imitate or mirror the stylistic features of the source text.” And finally, “an equivalent target text has to convey the same meaning or message as the source text” (Nord, 1994, P.1).

A translator’s duty is to produce a satisfactory, smooth, and authentic fiction translation. Legitimate fiction translation is the sign of the translator's ability, which shows the collection of all the foundation data about the author and communicates all the magnificence of the SL. A translator has to speak and deliver the author’s mind in the TL, figure out

his mentality and stream of thoughts to the novel and know the peculiarities of the TL. Accurate and adequate translation isn't about word-to-word rendering or a random translator's contemplations and opinions regarding the content of the literary work. Fiction translation shows the harmony between understanding the author's intentions and the TL structure. Assuming nobody evaluates fiction variation for its adequacy, the readers won't ever know if they had just read a decent or a terrible translation.

One of the literary works that gained popularity for addressing themes and questions of identity, racism and prejudice in Kuwaiti society is *Saq Al-Bambu* by Saud Al-Sanousi. This novel won the International Prize for Arabic Fiction in 2013 and the Saif Ghobash Banipal Prize for Arabic-English translation in 2016. It tells the story of the protagonist, who is referred to as José Mendoza in the Philippines, and Isa Al-Tarouf in Kuwait. He is stranded between two identities; he was born to a Kuwaiti father and a Filipina mother. As he moves between the two countries, he is racialized differently. Not given the recognition he wants and convinced that he will never be accepted into Kuwaiti society because of his obvious difference, he goes back to the Philippines and writes his story in retrospect.

The novel was translated into English by Jonathan Wright in 2015. Since multiculturalism is highly referred to in the novel, translating it into

English resulted in many differences. This study is an attempt to spot the differences between the Arabic version *Saq Al-Bambu* and its English translation *Bamboo Stalk* and explore the translation strategies that were adopted to overcome different types of constraints in the novel.

1.2 Statement of the Problem

Understanding ST and the TT, among other factors, play a very important role in the success of the translation process. A successful translator should be able to mirror the thoughts and beliefs of the original composer of the literary work.

Literary translation holds many challenges and constraints within, especially when translating between two extensively different languages and cultures. Cultural, social, religious, and political constraints often form a difficult ground in terms of finding a direct cultural equivalent, simply because it does not exist. Therefore, translators adopt many strategies that enable them to overcome the obstacle of lack of equivalence, and to keep the TT as culturally friendly as possible to the TL readers. This, in turn, may affect key events in the literary work.

1.3 Objectives of the Study

The study aims to achieve the following objectives:

1. Highlighting the areas of divergence between the Arabic novel *Saq Al- bambu* and its English translation *The Bamboo Stalk*.
2. Identifying the translation strategies that were adopted to render *Saq Al-Bambu* into English in light of Baker's Taxonomy (2011).

1.4 Research Questions

1. What are the areas of divergence between the Arabic novel *Saq Al- bambu* and its English translation *The Bamboo Stalk*?
2. What are the translation strategies that were adopted to render *Saq Al-Bambu* into English in light of Baker's Taxonomy (2011)?

1.5 Significance of the Study

Many studies have been conducted in the field of literary translation, some of which have discussed the faithfulness and objectivity of a translator. The significance in this study lies in the choice of the novel itself, and the multiple complex factors that are connected to its translation. The novel's translation had been in place of question by passionate readers and critiques the moment it got released. *Saq Al-Bambu*'s composition was built to what would seem to Arab readers as a translated diary belonging to

a half-Arab half-Filipino young man, which unfortunately, was lost in the translation, in addition to multiple changes in the closing chapters.

Therefore, this thesis aims to shed the light on a controversial translation of the award-winning novel that was never discussed before, and to investigate the translators' faithfulness although being in place of question for many readers.

1.6 Limitations of the Study

The researcher limits herself to a case study regarding one novel only, and the results cannot be generalized to each and every case of translation divergence or losses.

CHAPTER TWO

Literature Review

2.0 Introduction

This chapter includes an overview of the studies that discuss cultural adaptation in translation, in addition to a brief review of theoretical studies, English and Arabic cultures, and an analysis of Baker's Taxonomy.

2.1 Review of Theoretical Literature

2.1.1 Literary Translation and Culture

Literary translation studies have witnessed a significant change in its perception and perspective since the 20th century. Shifting from shedding the light and focusing on merely the linguistic and collocational approach in translation, to paying more attention on the cultural approach of the ST, to help accurately and faithfully convey the meaning. Amalita (2015, p.1) defined the cultural focus in translation as "... the term used in translation studies for the move towards the analysis of translation from a cultural studies angle". In the same vein, Lefevere (1992, p.10) mentioned that "translation Studies has begun to focus on attempts to make texts accessible and to manipulate them in the service of a certain poetics and/or ideology."

In addition, focus on patronage and ideology in translation was emphasized during that period of time, Lefevere (1992) stated that critical observers tend to circumscribe the ideological space of translators while patrons tend

to circumscribe the petrological space. Translators are usually tasked with adapting foreign works of literature to the culture they are working in. In simpler words, he indicates that translators do not possess the authority nor have the freedom to translate a literary work the way their ideology implies, instead, they have certain restriction imposed by the ST desired target audience.

Tradition, and its several influencing overlapping factors with culture, was also investigated through a post-colonial scope. Niranjana (1992, p.2) pointed that “translation as a practice shapes, and takes shape within, the asymmetrical relation of power that operates under colonialism.” This indicates the fact that sometimes, translation is no longer treated as a method and tool of rendering literary texts from one language to another, and instead, it’s treated as a colonial justified purpose that is served through power relations.

To sum up, as translation studies shifted from focusing on the linguistic approach to the cultural approach or an accurate cultural equivalence, the translators’ scope of knowledge about translation studies has increased, and played an enormous role in the development of literary translation studies in general.

2.1.2 English and Arab Cultures

The Arab and English societies differ in many aspects that may shape their values and principles. A large proportion of the English society are Christians, whereas in the Arab World the majority of people are Muslims. Religious differences, in addition to lingual differences, result in massive gaps between the two cultures. For example, Arab societies tend to be more traditional and conventional in the usage of proper names than Western societies. Traditional proper names can also be an amazing indicator of social and cultural background. For instance, citizens of the cities have more tendency to name their kids new names than traditional groups.

Every culture is controlled by its customs, traditions and meanings of symbols and words. Therefore, translators should be aware of and well acquainted with the cultural dimensions of the environment from which the SL text is taken, to guarantee an accurate rendering of content and meaning in both languages. Assume running over the English word “owl” in a text, which is to be converted into Arabic. The term owl alludes to a well-known animal, a bird. The trouble lies in the way that, in English, it represents or conveys good implications (intelligence, wisdom, and elegance), whereas in Arabic it is an image of cynicism, pessimism and has other negative affiliations. The translator in such a case has either to fuse extra material in his TL rendition to make such implied implications express in the TL, or

resort to illustrative commentaries to compensate for the missing undertones in his TL adaptation.

2.1.3 Baker's Taxonomy

As per choosing an accurate cultural equivalence in translation studies, Newmark (2001) discussed the concept of equivalence in relation with communicative and semantic translation. In the first type of translation, target readers should have the same impact of the ST on ST readers, while in the second type of translation, the focus is on transferring the message in the target language literally.

Similarly, Baker (2011) focused on categorizing meaning and equivalence under several word levels. That is the equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence, pragmatic equivalence, and beyond equivalence.

On this regard, she says that the focus in the first level of equivalence, equivalence at the word level, is on how the translator creates the equivalent counterpart of terms that are difficult to deal with in the rendering process. The second level of equivalence, which is equivalent above the word level, the translation strategies that were adopted to render *Saq Al-Bambu* into English in light of Baker's taxonomy (2011) is not primarily concerned with the equivalence of words in and of themselves, but rather with the equivalence of words as a whole unit, whether were they

collocations, idioms, or any other form of word association that have a specific meaning.

Grammatical equivalence is the third degree of equivalence, which is connected with grammatical categories (numbers, genders, person, tense, and mood) across languages. The fourth level of equivalence, which is the textual equivalence, implies that the translator has to find an equivalence between a SL text and a TL text in terms of information and cohesion. The fifth level of equivalence, the pragmatic equivalence, deals with how texts and statements are perceived and how they function in communication settings based on their context of usage. Last but not least, beyond equivalence is the sixth level of equivalence, which is concerned with the moral decisions that the translator must make while translating.

Baker (2011) proposed different strategies to cope with the problematic issues while doing a translation task and they include:

- 1- Translation using a more general word: this which also could be called (superordinate translation), which is a translation strategy that handles with non-equivalence at word level with propositional meaning. This strategy of translation is only applicable in texts that do not require precision, like legal or religious texts, because the outcomes are usually not accurate.

- 2- Translation using a less expressive word: for example, translating the word “Cystic Fibrosis” as "مرض رئوي" (lung disease) instead of "التليف الكيسي للرئة".
- 3- Translation using a loan word or a loan word accompanied by an explanation: this translation is usually associated with culture specific items, contemporary lexical materials, and buzz words. Translators sometimes tend to use the loan words in order to make the TL culture more acquainted and familiar with the SL culture. For example: translating clothes articles names like: “Qufftan” and “thoub”.
- 4- Cultural substitution: this translation strategy is a strategy that is governed to the translator by the author/ commissioner of the work, in order to give a similar cultural effect to the readers in the TL that readers of the SL have experienced. Example: SL: “My grandfather is as old as the hills”, TL: "جدي معمر كشجرة زيتون".
- 5- Paraphrasing using unrelated words: this strategy is adopted when a word in the SL is not lexicalized in the TL. Such as the word "نعيماً" in Arabic, that is a complementary word that is used to complement someone who just got out of the shower or the hair salon. Since the word "نعيماً" is not lexicalized in English,

paraphrasing is the strategy used to render it. One of its possible rendering options is: “looking fresh!”

- 6- Paraphrasing using a related word: opposite to the previous strategy, 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" /Yatawadda'a/ could be rendered to either “do ablution” or “do wudou”.
- 7- Illustration: this strategy is followed in case on the unavailability of a direct, one-to-one equivalent. Therefore, the word will require a considerable amount of elaboration to be rendered.
- 8- Omission: the strategy is followed when the general meaning can be successfully interpreted without the word that was omitted.

2.2 Review of Empirical Studies

Studies on literary translation have attracted the attention of researchers over the years.

Perez (2003) has overviewed the connection among translation and ideology in Translation Studies. She specifies that the mix of culturally diverse experiences and ideological tensions is plentiful throughout the entire existence of person. She expresses that even in the ongoing thousand years; this peculiarity is available, yet under the title of Globalization, which she perceives as a type of social and monetary expansionism. The

results of her research showed that all language use is ideological and as translation is done on language use, translation itself is a site of ideological experiences. As Fawcett (1998, p.107) illustrates, "translation, essentially due to its presence, have forever been ideological."

Similarly, Zare-Behtash and Firoozkoochi (2009) directed a diachronic investigation of rendering and foreignization systems for culture specific items in the English–Persian translations of six of Hemingway's works, including the famous novel, *the Old Man and the Sea*. The research question looked to investigate the predominant social translation system in the division of domestication and foreignization, which was derived out of six of Hemingway's works, initially written in English with their Persian translations over a time of sixty years. The researchers also explained that their research was a qualitative attempt to describe and analyze the strategies that were used in the rendering of the cultural terms in the novel, and is not a judgment of the correctness of the translation of the novel. Their analysis proved that the strategy of foreignization was the most inescapable cultural translation methodology from the 1950s to the 2000s.

Likewise, Petrulione (2012) investigated the translation of two Joanne Harris's novels and their translations into Lithuanian using Davis's classification of translation strategies. The practical part of her analysis included the seven strategies that he suggested, which are preservation,

addition, omission, globalization, localization, transformations and creation. The results demonstrated that the strategy of globalization has been adopted more frequently in the translation of the chosen novels, where the majority of proper names were translated while paying full attention to the phonemic aspect and grammar rules of the Lithuanian language.

Another case study that aims to investigate relevant issues of literary translation is Dabbaghian and Sanaz's (2013). The researchers applied Baker's taxonomy on the rendering of cultural Persian terms, in addition to running a Translation Quality Assessment (TQA) the Persian translation of Orwell's *Animal Farm* by Ali Akbar Akhondi. The results indicated that most mistranslations occurred at the word level.

In the same vein, Rahmani (2017) investigated the translation process of the Moroccan cultural terminologies mentioned in the novella and the way they were rendered, in order to provide a better analysis of these items, and contribute to the spread of the Moroccan culture in a proper way to the whole world through the lingua franca English. Arabic culture specific items related to the Moroccan culture and their English translations were identified and classified into various cultural categories according to Newmark's cultural categories (1944), Baker's approach of equivalence at word level (2011), and Baker's approach of equivalence above word level (2011). The results showed that the culture-specific items were most of the

time rendered using Baker's strategy of using s loan words accompanied with an explanation.

Although the mentioned studies discussed literary translation from many perspectives, this study is different in that it investigates a novel, *Saq Al-Bambu*, that received little attention in the literature. The novel discusses multiple topics that could constitute a dilemma in translation, like identity, racism, and multiculturalism, and therefore, adds to the difficulty and complexity of the translation process.

CHAPTER THREE

Methodology

3.0 Introduction

This chapter describes the methodology in which this study was conducted. The researcher introduces Baker's taxonomy approach (2011), mentions the reason of choosing this novel in particular, and finally, explains the procedure of collecting data and applying the strategies.

3.1 Sample of the study

The study investigates the areas of divergence in the English translation of the Arabic novel *Saq Al-Bambu*. A brief account is given on the author, translator, plot, and the reason for selecting this novel in particular.

3.1.1 Author

Saud Alsanousi is a Kuwaiti novelist and journalist who was born in 1981. He currently works for Qabas newspaper, but has also appeared in several Kuwaiti publications, like Al Abwab magazines, Al- Arabi magazine and Al-Kuwait newspaper. He has several award-winning novels, like *The Prisoner of Mirrors*, *The Bonsai and the Old Man*, and the most famous, *Saq Al-Bambu*, winner of the International Prize for Arabic Fiction.

3.1.2 Translator

Jonathan Wright is a British literary translator and journalist. He spent his childhood roaming and moving around Germany, Hong Kong, Canada and Malaysia. He has translated over 20 novels from Arabic into English. He won several prizes for his translations like Banipal Prize for Arabic Literary translation in 2013, 2016 for translating the novels *Azazeel* and *Saq Al-Bambu*, respectively.

3.1.3 Plot

The novel narrates the story of Isa Al-Tarouf, son of a Filipina maid called Josephine, and an aristocratic Kuwaiti father called Rashid. The kind, loving father marries the Filipina maid through what is called a “common-law marriage”, which is a type of marriages that is usually done without the parent’s permission and in complete secrecy. The common law marriage only needs two witnesses and an official certificate issued by the court in order to be legitimate, which they did, by bringing Rashid’s best friends, Walid and Ghassan.

Rashid’s mother soon starts to notice the maid’s pregnant belly, and after confronting her of sleeping with their Indian driver, Rashid stepped in, confessing that he is the one responsible of getting the maid pregnant. The mother neither accepts the marriage nor the child; because after all, a Filipino grandchild would demolish their social status in a community that

is very racist and classist, and would shame their reputation among other Kuwaiti families. Therefore, she kicks Rashid and Josephine out. Once Josephine gave birth to Isa, Rashid's mother deports her back to the Philippines, leaving the child to live on the ruins of memory, and for his mother to tell him tales about his father and life in Kuwait.

The desire of living in Kuwait started to irrupt in Isa's mind, fueled by his mother's desire to bring her child back to his homeland. She eventually sends her son off to Kuwait, with his Filipino features, leaving him unable to introduce himself or even feel that he belongs to a Kuwaiti family. His Kuwaiti family rejects him, since he does not have anything that qualifies him to belong to a rich, upper-class family like theirs, apart from his voice that sounds exactly like his father's, which makes his grandmother's heart flutter, to only allow him to live in the house's annex with the family's maids, chefs, and drivers. His aunts soon find out that their nephew has returned back from the Philippines, one of them had a big heart that allowed her to sympathize with him, because after all, Isa is her nephew. She tries to convince the family that Isa is only Filipino looking, but he has Kuwaiti blood running in his veins, but they completely rejected her off. On the other hand, the other aunt of his did not accept him at all, and was mortified that having a Filipino face in their bloodline would shame their

proud family's name for the rest of eternity, and would therefore, kill their social status. Because according to her, Isa is nothing but a child of sin.

Isa, after feeling unwelcomed, leaves the annex he lived in in his family's house and tries to blend in the Kuwaiti community. His attempts eventually failed due to his aunt chasing him and managing, through her connections and powerful social status, to get him fired each and every time he finds a job. He gets frustrated and decides to go back to the Philippines, and marry his cousin, Merla. By his marriage, Isa was finally able to live in what he has always sought-after, a stable family.

3.1.4 Why *Saq Al-Bambu*?

Saq Al-Bambu was chosen to be the corpus of the data investigated in this study as it involves various culture-specific terms in both Arabic and Filipino. Since the protagonist, Jose, is half-Arab-half-Filipino.

The narrative style of the novel is written in a way that makes it appear as if it is an already translated novel. That made the translation process more complicated, because first, *Saq Al-Bambu* is a novel that preforms translation as a theme and a narrative method. Second, the novel is incredibly rich in cultural content derived from Arab and South-East Asians origins (Kuwait and the Philippines) that the translator had to deal with in order to produce a TT that is comprehensible to his target audience.

The translator used multiple strategies to render and overcome the numerous culture-specific items mentioned in the novel. The researcher believes that the product of the translation has less spirit and cultural beauty than the ST. In addition, the over-usage of the translation by omission strategy has cost the TT the loss of multiple key events in the novel.

3.2 Data Analysis

This study follows a qualitative method to examine the areas of divergence in the English translation of *Saq Al-Bambu*. Examples were collected from the translated novel, classified thematically, and analyzed based on Baker's taxonomy (2011). The thematic classification generated four categories: social constraints, political constraints, religious constraints and cultural constraints. Moreover, examples of mistranslation and change of events were also spotted and analyzed.

3.3 Procedures

To conduct this research, the researcher preformed the following steps:

- 1- Reading the novel meticulously and examining the translation of the novel.
- 2- Collecting theoretical and empirical studies that are related to the subject matter.

- 3- Determining the objectives and questions of the study.
- 4- Collecting the English rendering of culture specific items and categorizing them.
- 5- Applying Baker's taxonomy on the chosen examples.
- 6- Pointing out the cases of mistranslation.
- 7- Suggesting recommendations for future studies
- 8- Indexing the references according to the APA style.

CHAPTER FOUR

Findings and Discussion

4.0 Introduction

This chapter is devoted to answering the research questions which include:

1. What are the areas of divergence between the Arabic novel *Saq Al-Bambu* and its English translation *The Bamboo Stalk*?
2. What are the translation strategies that were adopted to render *Saq Al-Bambu* into English in light of Baker's taxonomy (2011)?

4.1 Translation Constraints

The term "constraints" in translation refers to problems that occur during the translation process, and cannot be solved due to many factors; which include the translator's lack of experience and awareness in the TL culture, and the translator's integrity and faithfulness towards his translation. These constraints may negatively affect the process of translation, the translator's reputation, and therefore, the translation product as a whole.

4.1.1 Social Constraints

Social constraints include social relations and actions that may be represented in the way people and groups are named in a certain culture.

4.1.1.1 Nomenclature

Isa spent his entire childhood roaming around the streets and towns of the Philippines; therefore, he provided a thorough explanation about these cities and the tribes he contacted with during his childhood. The names of the tribes were rendered in different ways as can be seen in Table (1).

Table 1. Rendering nomenclature into English

No.	Source Text	English Translation
1	" يمكنني أن أضمنكم عند البومباي، " فهم يتقون بي، ولي سنوات طويلة في التعامل معهم."	"I can vouch for you with the Indians . They trust me. I've been dealing with them for years."
2	".. يلبس ثوباً أبيض فضفاضاً، وعلى رأسه طاقية بيضاء كذلك التي يعتمرها المسلمون في كويابو والحي الصيني."	"..Wearing a loose white thobe and a white cap on his head like the ones the Muslims wear in old Manila ..."
3	"... لينضم فيما بعد للعمل مع أبي فارس الذي كان يكتب اوبريتا وطنياً."	"..And started working with Abu Faris , who was writing a patriotic operetta... Abu Faris and the man who wrote the music for the operetta were captured by the Iraqis"

The first example includes a tribe/ nickname of a certain group of people with detailed explanation of their history. Isa was explaining the story of his mother's financial struggle before she went to Kuwait, a neighbor of

theirs told them that he knew people who could lend Josephine some money to help her pay for her plane ticket, whom are the “Indians”. According to Baker’s taxonomy, the strategy that the translator adopted here is translation using a general word; the footnote mentioned that the group’s name, “Bombai”, is the old name for the Indian capital Mumbai. But in the Philippines, this name is given to a group of Indians who finance the poor with small sums of money for interest, and visit houses to offer electronic devices for several installment payments.

The second example is the translation of the word "كويابو" (Quiapo in English). Quiapo is a district of Manila, the capital of the Philippines, and is often referred to as the “Downtown”. The translator rendered the word كويابو as “old Manila”, adopting the the same strategy of using a more general word.

The addition of footnotes in the ST provided full explanation of the history of the “Bombai” and “Quiapo” which was not mentioned in the TL at all. Not only did the translator waste an opportunity of weaving the readers into the events of the fiction, and creating a brand new alternative dimension to help the readers to grasp the novel as the author intentionally desired, but also he spared the trouble of translating the group’s name, substituting it with more general words like “the Indians” and “old Manila”, and severely under-translating the text. Lee (2012) referred to this concept as under-

translation which entails providing the TL readers with fewer knowledge reserves than the ones provided to the SL readers, often leading to lacks in interpreting the meaning.

In example (3), Isa mentions the names of Ghassan's friends that were in the army's music choir, most of them have been arrested and their bodies were later found and received by their families after being buried in mass graves in Iraq. The translator rendered the word "أبو فارس" to "Abu Fares" instead of a literal translation to the word "Fares's father". He applied the strategy of using a loan word, which is a strategy that is often associated with culture specific items, like giving nicknames to parents as father of "Abu" (first male child's name) and mother of "Um" (first male child's name).

It is worth mentioning that the footnote in the TL mentioned background information on the lives of the musicians mentioned above (Abu Fares's friends). According to the footnote, Abu Faris was a Kuwaiti poet called Fayeq Abd Aljaleel, who was born in 1948, and got captured in 1991. His remains were found in a mass grave in Karbala 'a – Iraq in 2006, his family received his remains and buried him in Kuwait in June, 2006. "The man who wrote the music for the operetta" is in fact Abdullah Al Rashid, Abu Fares's best friend mentioned before, who was captured during the occupation, and his remains were identified on the 25th of July, 2007.

The names provided in the novel are names of real musicians that were killed defending their homeland. Translating their names, truly, won't have added any additional information for the text, but it would definitely add a whole new human perspective to the novel among readers of the TL, especially after learning the fact that the fiction that they're reading is weaved into reality. Reading names and occupations of people who died defending their country would undoubtedly provide a human depth into the fiction. The footnotes did not only mention the identity of the martyrs, but also mentioned their occupations, the instruments they played, achievements they have accomplished during their service, the circumstances that lead to their death, and finally, the year and place in which they passed.

No one could argue that this footnote was very touching and heartbreaking to read. Alsanousi also did a thorough research to their accomplishment in order to honor their memory. It was very obvious that this footnote was very personal to the author, since he has added all that background information about their lives.

4.1.2 Political Constraints

Tawfik (2011) states that some of the problems that translators face when rendering a political text are clashing ideologies, neologisms, adopting the wrong approach, translational inaccuracy and political metaphor.

4.1.2.1 War-Related Terms

On August 1990, former Iraqi President Saddam Hussein ordered his army to invade Kuwait in a two-day military operation that ended with his forces seizing all Kuwaiti territory on August 4. One of Saddam's first ferrets was the formation of a sham government in Kuwait, headed by Colonel Alaa Hussein, which lasted only five days. On 9 August 1990, Saddam announced the "annexation" of Kuwait to Iraq as "governorate number 19", in addition to submitting new names of the Kuwaiti streets, institutions, and even the capital.

Saud Alsanousi, the author, knows that the Iraqi invasion of Kuwait is a well-known war in the entire Arab region, because its consequences have spread to affect the entire region. Therefore, he wrote his novel knowing that his target audience will surely understand who the subject of certain actions was, but since the majority of Jonathan Wright's target audience are probably not acquainted enough of the Gulf war, he had to use the translation by illustration or cultural substitution technique to give them more context, and to provide them with a better understanding of course of the war.

Table 2. Rendering war-related terms

No.	Source text	English translation
4	"كان من أحد الكتاب القلائل المعارضين لسياسة بلاده في دعم أحد الطرفين المتنازعين في حرب الخليج الأولى."	"He was one of the writers who opposed the Kuwaiti government's decision to take sides in the Iran-Iraq war. "
5	"لم يقتلوه.. نحن من فعل.. نحن من فعل."	"They didn't kill him. It was us who did it. It was us who did it. We shouldn't have supported Iraq. "
6	"انشغل الناس في الكويت، انذاك، بأمر اختطاف طائرتهم المتجهة إلى تايلاند. غشان ووليد كانا من ضمن ركاب هذه الرحلة."	"Ghassan and Walid were passengers aboard the Kuwaiti plane that was hijacked by a pro-Iranian extremist group on its way to Thailand."
7	"كنت أحسبكم تقاومون الجيش المحتل بالسلاح!"	"I thought you resisted the Iraqi army with weapons!"

In example (4), Wright had to substitute "حرب الخليج الأولى" which is literally translated to "The First Gulf War" with the parties of the war, which are Iran and Iraq. According to Baker's taxonomy, cultural substitution aims to create the same effect between readers of the SL and the TL. The First Gulf War is a well-known war among the Arab audience, but the English readers

are not familiar with its name, date, parties or reasons, and therefore, it had to be added.

In example (5), when Rashid sees the dead body of his best friend on the television, he breaks down into tears. In order to guarantee that the TT readers are as engaged as the ST readers, in this quotation, Wright added contextual information by saying that supporting Iraq against Iran caused the hijacking of the plane, which led to the death of Walid, Rashid's best friend. The translator uses the translation by addition as an attempt of overcoming the ambiguity of the pronouns that are used in the ST. The translator had to elaborate on what the characters were saying to deliver meaning more accurately.

In example (6), the translator elaborated on the plane hijacking incident by adding the nationality of the kidnappers, indicating that this incident is directly associated with the consequences of the First Gulf War.

In example (7), the translator substituted the lexical item "الجيش المحتل" which is literally translated to "occupying army" to "Iraqi army", that was added by the translator in order to clarify that the Second Gulf War has started, and this time, it's between Kuwait and Iraq.

The political situation in the Arab world is usually very sensitive and complicated, and it gets even more complicated when the discourse and

language are to be translated. The translator has to be aware of his choice of words, and the implications of these words, because usually, the political and ideological discourses are extremely sensitive and may offend either parties of the translation, the source text readers or the target text readers.

4.1.3 Cultural Constraints

Saud Alsanousi tempted to use footnotes in the novel quite often to explain Filipino and Arabian cultural thoughts and backgrounds. The rich, rather interesting cultural content of these footnotes helped expanding the limits of the narrative outline, presenting new heuristic models for additional understanding, and offering new, different story strings for the TL reader to get familiar with. In addition, this cultural content can be a playful, fun way of providing an alternative experience that enables and provides the reader of a whole new perspective of dealing with the text.

4.1.3.1 Habits, Traditions and Beliefs

Cultural adaptation, and bending the text in order to fit the target audience's ideologies, religion, culture, and tradition is actually necessary sometimes, but a translator should be aware and capable to assess that any adaptation that has to be done should not ruin the general theme of the literary work.

Table 3. Rendering of cultural beliefs

No.	Source text	English Translation
8	<p>"أصبح أبي يتحاشى النظر إلى أيدا منذ استحالت ديكاً، يشيح بنظره إلى أي اتجاه بعيداً عنها ما إن تظهر أمامه، وكأنها رمداء."</p>	<p>"He'd been avoiding looking at Aida since the incident with the cocks. As soon as she came into sight, he looked aside as if he thought she had some eye disease and he was frightened of catching it."</p>
9	<p>"أتمنى أن لا يُفقد في الحرب.. يقول.. مخاطباً لا أحد. في حين تنقر والدتي خشب الأريكة حيث تجلس، بمفاصل أصابعها."</p>	<p>"I hope he doesn't go missing in the war,' he said, addressing no one in particular, while my mother rapped her knuckles on the wooden part of the sofa for good luck."</p>

In example (8), Isa narrates the events of a fight that happened between his aunt Aida and her father. The footnote in the ST provided additional explanation by mentioning that people in the Philippines believe that Ophthalmia (was referred to in the translation as "eye disease") could be contagious in case of direct eye contact between a healthy person and

someone who has it. This is another example of a cultural piece of information that readers of the TT did not get familiar with, because the translator neglected translating the footnote. Regardless, the translator used a general word to render the quotation listed above, which lead to a weaker rendering of the Filipino cultural belief, and therefore, a translation outcome that is less expressive and engaging than the sentence in the ST.

In example (9), Isa narrates his family's terrible financial situation after his father stopped sending them money to the Philippines. The footnotes in the novel provided further explanation that knocking on the wood is a popular habit in both the Philippines and the Arab world in situations when someone says anything considered as bad omen, as Filipinos believe that it will permit turning what just had been said (bad luck) into reality, while Arabs believe that knocking on the wood will kick out evil spirits and envious eyes. Therefore, the translator paraphrased using related words and explicated the meaning of knocking on the wood as a cultural habit that is thought to bring good luck.

4.1.3.2 Arabic Taboos and Curse Words

In the Arab world, society-structured cultural norms and beliefs demonstrate that sex should never be discussed in front of anyone. Many cultures do not allow open conversations or depictions of such events since

it is a profoundly intimate act when two individuals communicate and share compassion. And therefore, anything containing the concepts of sex or sexual experiences is considered a taboo, and should be rephrased and referred to in more culturally accepted terms.

Table 4. Rendering Arabic taboos and curse words

No.	Source text	English Translation
10	"كنت قد بلغت الرابعة عشر للتو حين زارتنى في حلمي لأول مرة."	"I had just turned fourteen when I first dreamt about her. In my wet dream she was adventurous."
11	"قالت والخجل يصبغ وجهها بالأحمر، حمارة. كررت الكلمة كما قالتها بالعربية: حمارة؟"	"Still blushing, she said: it's himara. It means donkey. I repeated the word as she said it in Arabic: himara."

In example (10), the protagonist talks about his first "sexual" experience that enabled him to enter manhood, and leave his childhood behind. Arab readers understand that what Isa had experienced is a "wet dream" without actually reading words that refer to that. Saud Alsanousi, as an Arab also understands that explaining what a wet dream is will probably cause slight backlash from his desired target audience, because it is culturally inappropriate. On the other hand, the translator used the translation using a more general word strategy because he understands that his target audience

mostly doesn't mind sexual terminologies, so the term was added to deliver the idea better.

The novel has a heavy amount of Arabic and Filipino terms, influenced by Isa's life in both Kuwait and the Philippines. This quotation is derived from a dialogue between Isa and his half-sister Khawla, when he asked her what was his grandmother saying when she was talking about the Filipina maid in Al Tarouf's household. In the second example, the translator in his rendering of this sentence adopted the strategy that Baker suggested that is the translation of a loan word. He had to explain what the word "himara" meant to readers of the TL, a terminology that is already present in the dictionaries of the readers of the SL. But by this addition, Wright made a mistake and delivered a not-so accurate rendering in the sentence. The Arabic quotation did not mention that Khawla clarified what the word himara means, indicating that Isa is still ignorant of the fact that his grandmother often insults the Filipino maid by calling her a donkey regularly. But the English rendering indicated that Isa is now aware that his grandmother often insults the maid, which could, in the TL reader's minds, provide an additional reason of the mutual hatred between Isa and his grandmother in the beginning of their relationship, which is not accurate at all.

4.1.3.3 Clothing, Songs, and Musical Instruments

Names of musical instruments and clothing items vary from one culture to another, because each culture has its own distinguished, traditional way of getting dressed and expressing themselves by songs and music. Translators have to be well acquainted with both the source text and target text's cultures in order to provide an accurate rendering of the "material culture" as Newmark have proposed. (Newmark, 1988, p.95).

Table 5. Rendering clothing items and musical instruments

No.	Source text	English Translation
12	<p>"..كان يكتب اوبريتا وطنياً أثناء الاحتلال اشتهر باسم الصمود.... لم يعد (غسان) يملك أي رغبة للعزف على آلة العود، خصوصاً بعد وقوع أبي فارس وملحن الأوبريت في أسر قوات الاحتلال."</p>	<p>"..Who was writing a patriotic operetta that became known as al-Sumoud (Steadfastness)... He no longer had any desire to play the oud, especially after Abu Faris and the man who wrote the music for the operetta were captured by the Iraqis."</p>

No.	Source text	English Translation
13	<p>"الأولاد بالثياب التقليدية البيضاء، مع جاكيت بلا أكمام، تعلق رؤوس البعض طاقيات والبعض الآخر يرتدي غطاء الرأس الأبيض مثل الرجال"</p>	<p>"The boys were wearing traditional white thobes with sleeveless jackets; some had skullcaps on while others wore the same white headdress as the men."</p>

The translation strategy used to render example (12) was Translation using a loan word. Which could be easily observed in the rendering of the word "oud", an oriental music instrument that looks like a guitar, and in the rendering of the title of the patriotic operetta, "al-sumoud", that was accompanied with an explanation of what it meant, to make the readers of the TL more aware of the content of the music they were making during the Iraqi occupation.

Example (13) provided the translation of traditional Kuwaiti clothing items, the translator adopted Baker's strategy of translation using a loan word accompanied by an explanation to render the clothing items "الثياب التقليدية البيضاء" and "غطاء الرأس الأبيض", as he has taken the items' names and translated them literally, word-for-word to English, because of the fact that these items do not exist in the English culture, and therefore, there is no direct equivalence to render these words. In the rendering of the word

"طاقيات", the translator used the cultural substitution strategy suggested by Baker, because the word "طاقيات" means "caps" in the English language, a word that is not fit in this context. Therefore, the translator used the word "skullcaps", (a clothing item that is often worn to support and prevent the white headdress that men of the Gulf wear of sliding), which is a more accurate rendering of the word "طاقيات" in this context.

4.1.4 Religious Constraints

Translating religious-related texts could be a very difficult challenge for the translator to overcome. This difficulty is manifested easily in religious texts because of the existence of some culture specific terms that does not have a direct equivalence, not to mention the high level of accuracy that is required to render this type of texts. Therefore, getting familiar with the TT culture is the best way to enable a translator of producing a good, culturally appropriate work, because cultural and religious sensitivity varies from one culture to another. Sometimes, what is culturally and religiously allowed in one culture is considered a taboo and a highly sensitive topic in the other. For example: consanguine marriage is a common practice in the Arab region but is considered a great sin in Christianity and is extremely rejected and viewed as a form of incest in western cultures. As a result, translators have to use several translation strategies to overcome these cultural barriers.

The Bamboo Stalk is a novel diverse with religious content, derived with full verses and practices of religious like Islam, Christianity, Buddhism, and a number of several South-East Asian religions.

Table 6. Rendering of religious texts

No.	Source text	English Translation
14	"اهتم الجميع في الفلبين بمتابعة خبر اختطاف الرهائن الذين كان من بينهم ثلاثة مبشرين أمريكيين، رجلان، أحدهما مع زوجته."	"Everyone in the Philippines followed the news of the hostages, among them three Americans , two men and the wife of one of them."
15	"ابن الرب... لست أدري كيف أصلي لك."	" Buddha ... I don't know how to pray to you"

In example (14), Isa explains the news of kidnapping and the execution of three American missionaries in the Philippines, and the way that this incident caused in spreading islamophobia in the Philippines. But the fact that the executed Americans were Christian missionaries was hidden of readers of the target text.

The translator omitted the occupation of the Americans that were in the Philippines of his translation. Based on what he has translated, readers of

the (TL) have now built a narrative that an Islamic group is randomly killing western foreigners living in the Philippines, and fortune had chosen that three Americans were accidentally there, probably Christian tourists, and the Islamic “terrorist” group decided to kill them for being Christian. Hiding the original cause of their visit to the Philippines, that is spreading Christianity in Muslim territories, and eventually causing their death. (With that being said, the researcher does not support the killing of the three missionaries by the Islamic group, she’s just explaining that them being missionaries was a legitimate reason for the Islamic group to kill them, and that they were not killed needlessly, neither for their nationality nor their religion. It was, again, for the reason they visited the Philippines in the first place.)

Islamophobia has been a hot topic of discussion in western outlets since the beginning of the 21st century. The incorrect Islam-related translations in different kinds of transcultural communication have caused and deepened the misunderstanding against Islam and Muslims in general. Translators, unfortunately, play a very distinct, negative role in increasing that gap, and pushing people further from knowing the truth.

In a different scenario, example (15) narrates a time where Isa was visiting the Buddhist temple and started praying. He began his prayers by saying: “ابن الرب... لست أدري كيف أصلي لك” which is literally translated to: “son of

god... I don't know how to pray to you" but was translated by Wright to: "Buddha... I don't know how to pray to you." The translator didn't refer to Buddha as the "son of god" as Isa did, instead, he used the cultural substitution strategy that Baker suggested. The translator's judgment in these sensitive cases is what makes the TT culturally and religiously palatable, since "the son of god" according to Wright's target audience is Jesus Christ. Nonetheless, sometimes it becomes extremely difficult for scholars to decide whether to attribute the ideological differences spotted between the (ST) and the (TT) to the translator as a consequence of his/her subliminal ideological belief system or of their consideration to their target audience's deliberate ideological and religious views.

4.2 Change in the Course of Events

Literary translators have to maintain the style and format that the author of the literary work originally initiated. But sometimes, translators change the course of events the novel, and tend to deal with the translation process as a form of rewriting, because frankly, translation has never been an isolated activity. The reasons that could explain the translator's authority to change the events of a novel vary between positive and negative justifications. Sometimes, translators are given an authorized permission by the author, allowing and trusting them to manipulate the TT as he/she sees fit, as long as it guarantees an accurate rendering of the ST after all. While sometimes,

the lack of editorial supervision in the translation process gives the translators a great opportunity to seize and rewrite certain aspects of the literary work as they desire, because ultimately, translators are equally acquainted with words and narrative styles as authors, and they have their own unique perspective of how the sequence of events could have been.

4.2.1 Delaying the Death of Rashid Al-Tarouf

Rashid Al-Tarouf is the protagonist's father. The entire novel revolves around Isa's desire to meet his father and visit his homeland, Kuwait. Rashid was a member of the army defending Kuwait against the Iraqi occupation of Kuwait, and the news of him gone missing got spread all over Kuwait, a piece of information that was known to readers in both the translated version and the Arabic novel. The Arabic novel mentioned the news of Rashid's death in the quotation that reads as follows:

“قبل اسبوع، تسلمت عائلة الطاروف وفاة راشد من إحدى المقابر الجماعية في جنوب العراق“

The quotation was not translated in the rendering of the novel. So not only a key part of the novel was not translated, but also got mentioned almost 29 pages later in a different context. The translator announced the death of Rashid in a conversation over the phone between Josephine, Isa's mother, and Ghassan, Rashid's best friend. The dialogue of the conversation went as:

‘I asked Rashid to look after my mother if anything bad happened to me. In return he asked me to look after Isa if anything happened to him,’ said Ghassan.

‘Rashid? Something bad?’ my mother said, so quietly I could hardly hear her.

‘I had great hopes he’d be released from detention,’ said Ghassan, his voice gentler now and hesitant. ‘I’m sorry but . . .’ he continued. The soldier’s voice was gone and he went on in the voice of a poet. ‘One week ago the Tarouf family received the remains of Rashid from a mass grave in southern Iraq.’

My mother didn’t say a word.

The argument of whether a faithful translation should capture the original literary work or make the events have separate, distinctive features of its own has always been a subject of controversy. If we assumed that the faithfulness and accuracy, we are aiming for is going to provide meanings and devices that are not present in the original text, then unfortunately, it will not be considered a faithful translation. A faithful translation should carry and imply the same vibe and pulse of the original text, which was not conveyed in this translation of the novel, considering the fact that in this example, an entire key part of the novel was hidden and postponed to mention.

The following quotation is an example of translation by omission in presence of religiously inappropriate content that caused a change in the novel’s course of events:

Table 7. Rendering a sentence that changed the course of events

No.	Source text	English Translation
16	<p>"أنقل نظري بين ولدي وشاشة التلفاز. ولدي الذي توقعت أن يأتي بعينين زرقاوان وبشرة بيضاء جاء بملامح مغايرة.. بسمرة عربية، وعينين واسعتين تشبهان عيني عمته خولة. أرادت ميرلا أن تسميه جوان..."</p>	<p>" I looked from my son to the television screen. I had expected my son to have blue eyes and fair skin but he turned out quite different- a swarthy Arab complexion and large eyes like those of his aunt Khawla. My mother wanted to call him Juan."</p>

After Isa and his mother Josephine were sent back to the Philippines, Josephine raised him to be a Catholic Christian during his entire childhood, despite being born to a Muslim father. Isa and his mother's traditions of going to church every Sunday included his cousin, Merla. After Isa went to Kuwait, he converted back to Islam and regularly practiced the religion, similar to his cousin Merla, who has converted to one of the Philippine's religions, and is no longer considered Christian. Despite being Christian in his early childhood, Isa was deep in love with his cousin Merla, but couldn't pursue a relationship with her, because Christianity forbids them of doing so. But after both of them have converted to new religions, and

both of their new religions allow them to marry their cousins, Isa eventually married his beloved cousin. Therefore, Wright had to resort to the translation by omission strategy, because consanguine marriage is absolutely unacceptable in western societies.

On the other hand, translation by omission as Baker mentions has multiple negativities associated to it. Sometimes, readers of the TT sometimes remain unaware of certain incidents in the novel, which can change its entire stream of events, resulting in producing a relatively different rendering result than the ST.

As mentioned before, Isa had been in love with Merla since they were little kids, and that love of his lasted for many years, even after the he was aware of the fact that Merla was not sexually attracted towards men. Isa kept contacting Merla even when he was in Kuwait and after Merla had eloped with her girlfriend. As the conversations between the two via email kept growing, and the genuine worry and fear that the readers had to experience when rumors of Merla committing suicide started spreading, the immediate shock that Alsanousi (the author) had put the readers through by announcing the marriage of Merla and Isa after they thought she was dead was –in my opinion- one of the novel's most important, moving, and powerful events. Wright (the translator) decided to not mention the identity of Isa's wife, the mother of his child, and replaced the subject of the

chooser of the child's name as done by his mother instead of Merla. A strategy that covered up for the religious taboo, but wasted a key moment in the novel that unfortunately, got lost in translation.

4.3 Mistranslation

Achieving an equivalence in translation is directly associated with the complexity of the field involved in the translation, and the translator's talent and ability that enables him/ her to solve different contextual obstacles and overcome it. The more complex the translational problem was, and the less experienced the translator is, chances of a translation error to occur gets extremely higher.

Cases of mistranslation or translation error mainly occur due to two main reasons: first, the translator could possibly misread the ST, which is a genuine, common error, such as "pear" and "bear". The second reason could be attributed when a translator misinterprets the ST, an error that can be caused by misunderstanding the punctuation marks, denotative significance of words, or indicative importance of words.

4.3.1 Mistranslating Metaphors

Metaphors are figures of speech that contain an expression that is used to refer to something that it does not literally denote in order to suggest a similarity. Metaphors could be extremely tricky to translate sometimes

because the resemblance between two things could be found in one culture but not the other. For example, translating the metaphor “her heart is as white as snow” to the African culture for example will not be quite convenient in a culture where it never snows, therefore, the metaphoric figure of speech needs to be rendered to fit the context of the target culture, “her heart is as white as cotton” would be a more-suitable rendering.

Table 8. Mistranslating metaphors

No.	Source text	English Translation
17	"التقطت والدتي القصاصة من يده وكأنها تحمل صك الإفراج من سجن متمل قضبانه أجساد الرجال الجائعة."	"My mother took the cutting from him as if it were a 'get out of jail free' card and she was behind bars and starving"
18	"في شاشة التلفاز، تنتقل الكاميرا إلى مكان آخر يغص بالنساء المتشحات بالسواد، يبكين بحسرة."	"On television the camera switched to another place that was packed with women with black tattoo marks . They were weeping bitterly."

In example (17), Isa explains how his mother almost faced the fate of her sister Aida, almost selling her body in order to feed her family. But when her neighbor introduced her to the idea of working as a maid in Kuwait,

and showed her the advertisement of the employment office on the newspaper, she didn't hesitate to accept that offer, instead of working in bars and night clubs. Isa narrates the situation in which his mother took the advertisement paper cutting of the neighbor's hand as mentioned in the quotation above. The aesthetic value of the quotation got lost in the translation. The author set a metaphor in which he described the prison as a drunken place, and its bars are bodies of "hungry" (meaning lusty) men. Whereas the translation of the metaphor indicates that the translator did not fully understand what the author meant, causing a translational error that happened probably due to a genuine misreading of the ST.

On the other hand, the metaphor in example (18) "متوشحات بالسواد" could be translated to "wearing black on black/ covered in black from head to toe." The context of the quotation was an explanation on the scenery of the funeral of Kuwait's prince who passed away upon Isa's arrival to Kuwait. The collocation متوشحات بالسواد or متوشحون بالسواد is a metaphor often used to describe Arabian men and women's clothing in funerals which is literally translated to "wrapped up in black". Instead, the translator rendered the metaphor to "black tattoo marks" which could be attributed due to lack of familiarity of the source text's culture, and the collocations associated to it.

4.3.2 Mistranslation of Sentence Structure

Another case of miss-translation spotted in a dialogue between Isa and his mother Josephine, she said:

Table 9. Mistranslation of sentence structure

No.	Source text	English Translation
19	"بكيت على والدك كثيراً يا هوزيه"	"your father made me cry too many times, Jose"
20	"طأطأت تمثل الخجل في مشهد تمثيلي: طردونا في النهاية."	"she bowed her head and acted shy: we threw them out in the end"

In example (19), the translator misunderstood the ST's quotation. A more accurate translation of the ST would've been: "I cried so much for your father, Jose" because the meaning that was illustrated gives a complete opposite meaning of what Josephine was trying to say. A syntactic error could happen due to a sub conscious interpretation of the sentence frame and structure (subject, verb, and object agreement). Sometimes, the translator does not fully understand the ST text and its structure, and is incapable of producing an accurate rendering of the ST's grammatical and lexical structure. This could lead to producing an illogical translation, or a miss-translation of the desired content.

In example (20), Isa was having a conversation with Khawla about the Spanish occupation of the Philippines. As a sarcastic joke, Khawla told Isa that the Muslims occupied Spain in the eighteenth century but they ended up thrown out in the end. Jonathan Wright mistranslated the joke, which made it seem as if the Muslims overthrew the Spanish occupation, not the opposite, which is the Spanish overthrowing the Arab occupation.

CHAPTER FIVE

Conclusion and Recommendations

5.0 Introduction

This chapter summarizes and concludes the results of the study. In addition, this chapter includes findings of the questions of the research separately, and provides general implications and recommendations for translators.

5.1. Conclusion Related to Question Number One

The first question was related to areas of diversion in the translation of the novel *The Bamboo Stalk*. The areas of translation divergence were perfectly divided into four main constraints; which include cultural constraints, social constraints, political constraints and religious constraints. The cultural constraint included issues in rendering different cultural beliefs that are present in the Filipino and Arabian cultures, in addition to discussing the negligence of the translation of footnotes in the ST, taking into consideration the rich cultural background in which they hold, that helps weaving readers into the cultural soul of the novel. The social constraints include issues of rendering proper names of martyrs, towns, tribes and nicknames. The political constraints include the translator's responsibility in shedding the light on the First and Second Gulf wars, and engaging the readers of the TL with its reasons, parties, and general information that

could be beneficial in providing context to readers. And finally, the religious constraints investigated the rendering of religious specific terms, like the term “son of God” for example.

The other section of diversion investigation encompassed cases of mistranslation and changing the course of events. In the translator attempt of producing a cultural and religious appropriate text, two major events of the novel were shifted, or not even mentioned at all, like the protagonist’s marriage of his cousin.

5.1.2 Conclusion Related to Question Number Two

The second question was related to the strategies that the translator used to fulfill the translation product in light of Baker’s Taxonomy (2011). The results showed that the translator used the strategies of omission, cultural substitution and translation using a loan word or a loan word accompanied by an explanation more frequently to deal with culture specific items in the novel.

The translation by omission strategy was only used in cases of religious and cultural constraints, which explains the vast distance between the ST and the TT; that is, the ST was culturally closer to readers, since it paid attention to the different cultural aspects in Arabic and in the Philippines. On the other hand, the translator used the strategies of cultural substitution, illustration, and translation using a loan word or a loan word accompanied

by an explanation to handle and render the different political and social constraints. Because the social and political constraints demand further explanation, especially when it comes explaining the Gulf Wars and its consequences.

Among the examples that were provided by the researcher, the strategies of translation by omission, translation using a loan word or a loan word accompanied by an explanation, and cultural substitution were adopted equally, but each strategy in a different constraint.

In addition, cases of mistranslation were present in the translation of the novel, caused by two main reasons: first, the translator's misreading of the novel. Second, because of errors that could happen due to a sub conscious interpretation of the sentence frame and structure (subject, verb, and object agreement).

5.2 Implications for Translators

Cultural implications for translators have numerous different shapes and forms, whether was it the lexical content, and terminologies, to ideology of all parties included in the translation. The translator has to evaluate the sensitivity of some cultural terms and concepts, and decide if it is necessary and desirable to translate them to the TL. Considering the cultural ramifications for a translated text suggests perceiving these issues and

considering a few prospects prior to settling on the arrangement, which seems the most fitting in every particular case.

Literary translation is an implication to translators by itself, because the text must not be translated in a literally/ word-to-word strategy. It is extremely complex because of the effort it takes to preserve and protect the innovative and imaginative feel while translating it and forcing it to adapt perfectly to a whole other language and culture. Probably the greatest challenge in this field is the equilibrium to stay consistent with the ST while making a completely remarkable piece that inspires similar reactions as the first piece.

Culture-specific items are also one of the toughest implications that a translator has to overcome. Translators though can use multiple strategies to overcome the culture-specific items, or even explanatory notes or footnotes to explain the meaning of these items. Therefore, translators have to explore additional strategies that broaden their skills, in order to further improve the quality, accuracy, and consistency of literary translation.

5.3 Recommendations

The study investigated the areas of translation divergence under one scope of research (Baker's taxonomy), in one target language (English). Based on the results obtained from the current study, the researcher proposes the following recommendations:

- 1- Saq Al Bambu is a novel written in Arabic, and was translated into many languages, including French, Italian, Spanish, Filipino and 12 other more. Therefore, it is recommended that future studies would investigate the translation strategies of culture specific items in their languages, especially in Filipino.
- 2- This study was solely based on translation strategies suggested by Baker in her taxonomy. So, it is recommended for future researchers to analyze the novel using different theories and strategies.
- 3- There is not enough research to guide translators and students on where should be their priorities in translation. Should it be conveying the spirit and pulse of the ST and risking the opportunity of possibly conveying culturally inappropriate items? Or should it be handling the culture-specific items first, and the events and pulse of the novel comes second?

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