

The Effects of Canonity and the Authorial Weight in Translating *Men in Sun*' Ghassan Kanafani into English Language.

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Famous Photo of Ghassan Kanafani

Abstract This study deals with canonicity in the translation from Arabic to English of Authorial Weight and Translator Authority in the novella "Men in Sun". It debates that if Men in Sun "Rejal fel AL-Shamas" that written by famous author in Arab world Ghassan Kanafani Palestinian writer that defend on the Palestinian issue, the above mentioned novella translated to English by Dr. Hilary Kilpatrick gave the same value to the TT as it appears in the ST during translating accurately the features of figurative language idioms, religious expressions, metaphors, symbolism, and cultural items with choosing randomly examples from the novel. According to strategies found in the translation based on Vinay and Darbelnet's (1995) including direct and Oblique translation and Newmark's (1988). moreover, the study stresses the value of perception the goal, emotiveness, ideology

embedded in Arabic novel *Men in Sun* "Rejal fel AL-Shamas" when the translator seeks to equal between the TT and ST. The aesthetic features that notable in Arabic that really the translator attempts to reddened it in English to give the sense of the sentences. In short, involves that the translation of literally work is affected by the canonicity and aesthetic features that applied.

Keywords: *Men in Sun*, canonicity, Authorial Weight, Translator Authority, translating, figurative language aesthetic features, Ghassn Kanafani.

1. Introduction

Translation is a cruel process that connect between the nations and cultures in this major world. Because the world that we live in is expressed in relations depending on the cultures that can influence the language which can make specific issues in translation (Nida, 1964). Referring to Sewell (1996), Translation is the process in which one transfers a word, segment or text from one language into another, going beyond mere words; it includes interlinguas relationships, cultural differences - and when spoken, body language - in order to eventually transfer the source text's message in the target language. Translation is a tool through which a Language with a different representation of elements and rather similar meaning is converted into a language of different representation of forms, but still with rather the same concepts and meanings. Newson (1998) contends that: "Translation is a process by which the chain of signifiers constitutes the source language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation".

Nobody can deny that each translation has its own method to translate with various levels and points of view, here this study aims to evaluate and seek if the equivalent TT of the ST is professional and if the translator Dr. Hilary Klipatrick the same authorial weight like the original author. Finding out the aesthetic features of the language elements like metaphor and symbolism in the (S T) and put it in a comparison with (TT) regarding to that Ghassan Kanafani has a high level of canon work, comparing to its English equivalent translation.

2. Brief about Men in Sun

Three Palestinians (Abu Qais, Marwan and Asaad) flee their homes and travel to Kuwait by smuggling in the back of a water tank (Abul Khaizaran's lorry) in hope to find a better work life and shelter. In the course of their journey crossing the borders, the lorry driver is stalled longer than usual by the flippant border guards; unfortunately, the three Palestinians suffocate and die due to the lack of oxygen and intense heat inside the water tank. With (some) regret, Abul Khaizaran disposes the bodies and contemplates the last lines of the novella "why didn't they knock on the sides of the tank?". Countless allegories, from silence (unheard or powerless voices), to knocking (fighting back or voices being heard) and corpses thrown away (carelessness or to move on). If they did knock, the noise would attract the border guards and create trouble.

3. The Statement of the Problem

In recent ages, the world is living the breaking of borders between cultures and nations regarding to the globalization, when people started to discover other countries and cultures by translating literally books by translators, the issue appears to be here when some books written by famous and writers whose have perfect authorial weight and unknown translators can damage the literary work in their nation according to less weight than the author which can make a gap, like the one between Arabic and English that have a lot of difficulties in translating the ideas from the ST because of the significant of the stylistic and rhetorical features which are normally difficult to be translated.

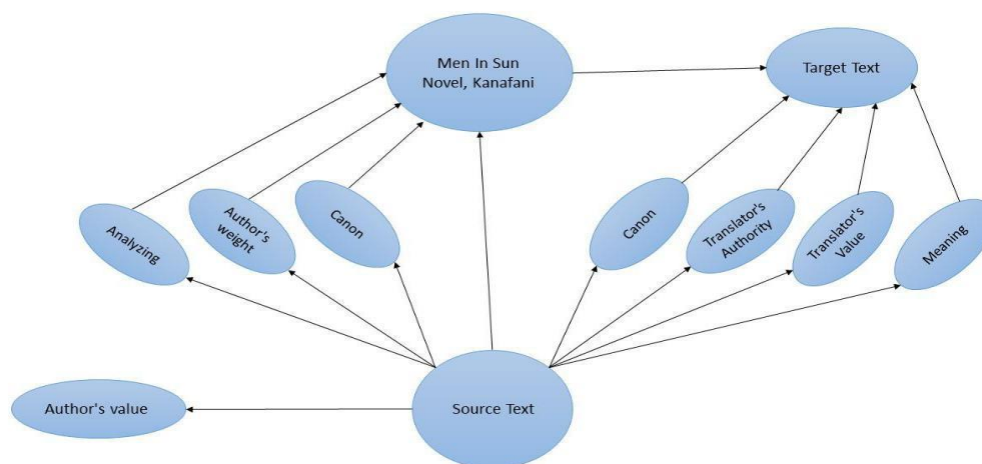
Dr. Kilpatrick used various strategies of translation to fill the gap on both cultural and linguistics levels by using ones suggested by Vinay and Darbelent (1995), literal and oblique translation, as the examples mentioned in the data analysis section. Therefore, this study to investigate the authorial weight and canonicity and how are affect the translation. It discusses Ghassan Kanafani "Men in Sun" is known writer in Arab world and a man of example of understanding the Palestinian issue with high capability to express the situation with the aesthetic features within his method of writing of (Was S T) "Rijal fe Ashams" in comparison with the (TT) that translated by Dr. Hilary Kilpatrick studied Arabic at Oxford and published/translated much on modern and classical Arabic literature. The novella "Men in the Sun" was written in 1961 by Ghassan Kanafani during the dissolution of the pan Arabism, originally Published in 1962 or

63. On Kanafani, Dr. Kilpatrick remarks “His inspiration for writing and working unceasingly was the Palestinian-Arab struggle ... he was one of those who fought sincerely for the development of the resistance movement from a nationalist Palestinian liberation movement into a pan-Arab revolutionary socialist movement of which the liberation of Palestine would be a vital component.”

4. Research Questions

The present study will investigate to search the following questions:

1. Does the translated the lose its value?
2. Are the Author’s intentions or goals in the translated copy different from the original?
3. According to the effects of canonicity of the author on the literally work, can the canonicity effect the translated literally work “Men in Sun”? do the ST aesthetic features as a figurative language qualified in the TT?



Bubble 1.1 The Process of the present study.

5. Significant of the Study

According to bubble diagram 1.1 above, that in order to fill the gap between Arabic and English in process of translation, especially to the literary translator, because of the

significant of the rhetorical features and stylistics that are making ambiguity to the translator. Therefore, the problem appears in the reflection of culture of the ST and the idiosyncratic of the original writer.

The aim of the present study is to investigate the equivalence of the literary value in ST and TT when translating culture, specifying involving aesthetic features in English and Arabic, moreover, the factors that effected the translator's choices. In addition to, it will assess the methods in which culture English and Arabic to evaluate the translation of "Men in Sun" in TT if it preserved the figurative language of the ST such as metaphor and symbolism.

This finding confirms what Newmark (1988: 104) realized that although "Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor" (1988: 104), Moreover, the strategies will be tested on samples of examples of "Rijal Fe Alshams" by Ghassan Kanafani will be analyzed to classify the quality of translation and the degree of difficulty that the translator posed. This analysis will be identified the type of strategy suggested by translator that used successfully by the translator to defeat these snags.

The author's name is an act, it performs within a certain social dynamic, and serves as a means of classification, grouping, exclusion and canonization of texts. (Maher, 201

6. Literature Review

Ghassan Kanafani is famous wrier in Arab world within unique use of figurative language in his style. He uses metaphors and symbolism to give his readers a chance to understand the literary work. Some of translators try to add new classifications according to their language and culture to equal the ST with TT, it depends on the knowledge of the translator of both two languages to present a professional translation that the reader can accept it.

When the translator is an author at the same time, is a very important element cannot be ignored because it gives the translated work more canonicity with good weight. Dr. Hilary Kilpatrick is a writer in the western world with high understating and conscious in the Arab literature and religious such as her books " Making the Great Book of Songs: Compilation and the Author's Craft in Abu I - Faraj al-Isbahani's Kitab al-aghani" and editing books about Arab world such as "Religious Perspectives in Modern Muslim and Jewish

Literatures”, “Love and Sexuality in Modern Arabic Literature” and “Religious Perspectives in Modern Muslim and Jewish Literatures - Routledge Studies in Middle Eastern Literatures”.

Table 1.1 Definitions of Canon

7. Function of Canon

The mission of a canon has always aroused confusion and complication. The works, traditionally which belonging to a certain canon, to the writers who have long been dead. Furthermore, only the white and male writers of antiquity have been given membership to this limited club. Women, minorities, and non-Western writers were prevented of this type of arbitrary practice for a long time until they got recognition such as the writers of the Harlem Renaissance. over and above, philosophical and political biases also get in arguments about literary canons. Hence, a number of critical points offer that the idea of having certain canons for certain genres needs to be deserted. against that, some other critics indicate the extension of canons by involving the extended rate of sampling to widen the horizon literary canons

Merriam-Webster Dictionary	<p>“comes from the Greek word <i>kanōn</i>, meaning "rule." Although <i>canon</i> has a variety of meanings, it is most often found in the senses of "a rule or law of a church," "an accepted rule," or "a sanctioned or accepted group or body of related works." A <i>loose canon</i> is "a dangerously uncontrollable person or thing." There are no <i>loose canons</i>.”</p>
Cambridge English Dictionary	<p>“the writings or other works that are generally agreed to be good, important,</p>

	and worth studying”
Harvard English dictionary	“an ecclesiastical rule or law enacted by a council or other competent authority and, in the Roman Catholic Church, approved by the pope”
Oxford English Dictionary	“a list of the books or other works that are generally accepted as the real work of a particular writer or as being important”
Longman Dictionary of Contemporary English	“a list of the books or other works that are generally accepted as the real work of a particular writer or as being important” “all the books that are recognized as being the most important pieces of literature_ the literary canon”

8. Authorial Weight and Translator Authority

At the beginning We can introduce the feature of literary canonicity as a set of literary works that seemed ‘authoritative’. embodying central value in literature according to period of time or place or both of them. its cruel process to locate the value of the literary work but always the concept of authority let us ask a main question that is how these works can be classified as it is valuable to study, learn or become a reference for related study and consider it as canonical, (Bani Abdo,2015).

In addition to, nobody can deny that each writer has his own method in writing the literary work, same decree with translators, when they draw their own way in the different styles of translations of the source language. moreover, translators head for to decide on various words and patterns when translating the original text to target one. if any differences can

appear in the process so they that shows in the translation styles that can be performed through linguistic shifts' (Minghe, 2013).

Therefore, every translator interpreter the text in several ways and come across it in his style, despite if this one is unique, unparalleled and unrivaled from other translators and author's method. 'When a translator interpreter a text, he tends to use special words that convey the author's meaning.

and expresses his unique style regardless the author's style", According to Savory, literal version of literary works does not diffuse the impact of the source.

Because literature permits various interpretations, therefore, it supposed to be free in literary translations to look a wide rate of inclusions' (ibid). Despite of the amount of effort that the translator attempts to be honest to the original text and to maintain the author's method obvious, the interpreters' mode will be shown by means of the different stylistic properties that the translator uses. To any degree this would influence the translation of an authorial author (source) and an authorial translator as a well- acknowledged translator. The above mentioned will be focused in my study.

9. Effects of Canonity and the Authorial Weight in Translation

Munday (2001) clarified translation as a process can be returned to the main subject scope, the product (the translated text) or the procedure (the action of producing the translation that is known as translating).

According to above mentioned, he added that the process of translation between two distinct written languages includes the translator modification an original written text (the ST) in the original (source) language (the SL) into a written target text (the TT) in a different language (the TL). Nida (1964) defines translation as "Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style". (p.12).

Wheeler (2015) indicates that the expression canon has three generally significances:

First. An approved or traditional set of works. Originally, the word "canon" applied to the list of books to be involved as authentic biblical ideology in the Hebrew and Christian Bible, as opposed to apocryphal works (works of dubious, mysterious or uncertain origin).



Second. Nowadays, literature students normally use the term canon to indicate to those works in anthologies (literary selection) that became considered standard or traditionally included in the classrooms and published books. 2 which means, "the canon" refers the entire body of literature traditionally thought to be suitable for admiration and study.

Third. The word canon returns to the writings of an author that scholars generally classified as real products of mentioned author, such as the "Chaucer canon" or the "Shakespeare canon." Chaucer's canon includes *The Canterbury Tales*, for example, but it does not include the apocryphal work, "The Plowman's Tale," which has been by mistake referred to him in the past. Likewise, the Shakespearean canon has only two apocryphal plays (*Pericles* and the *Two Noble Kinsmen*) that have reached wide acceptance as authentic Shakespearean works beyond the thirty-six plays contained in the First Folio. NB: Do not confuse the spelling of cannon (the big gun) with canon (the official collection of literary works). Therefore, the dilemma of canonical literature is a thorny one. Traditionally, those works counted on canonical are typically enclosed to dead white European male authors. Many modern critics and teachers debate that women, minorities, and non-Western authors are neglected of the literary canon unfairly. furthermore, the canon has always been determined in part by philosophical biases and political significance. In response, some critics suggest we do away with a canon altogether, while others advocate enlarging or expanding the existing canon to achieve a more representative sampling (Wheeler, 2015).

Regarding to their drawing out, authors have power weight or authority (Haan, n.d.). Winning the Nobel Prize is a signal of an author's authorial weight in literature (Trodd, 2007), researcher explains why we see, the famous writer Ghassan Kanafani and his novel "Men in Sun" with its English equivalent by the translator klipatrick, them as famous and valuable. Bani Abdo (2017) writes: "we can initially characterize a literary canon as a group of literary works that are considered 'authoritative', i.e. having central status in the literature of a particular time period and/or place". stating that the terminology of authority is tricky to determine and leaves us with the key question of who has the power to determine what works are worth reading and teaching, and to be considered as canonical.

10.Equivalence of Metaphor and symbolism as a Figurative Language in the Translated Text

This section aims to find out if Ghassan Kanafani's metaphors and symbols represent in the translated text into its equivalents TT (English) by showing examples that ameliorate metaphoric element. Metaphor can be defined as an indirect comparison between two or more apparently unrelated things or subjects, the point of similarity "may be physical but often it is chosen for its connotations" (Newmark, 1988, p.85). As a figure of speech, metaphor creates an implicit, implied or hidden comparison between two things are unrelated but share some common characteristics, the similarity of two paradoxical of different objects is setup on a single on some common features.

Metaphoric defines also as known as a generative metaphor is a metaphor (or figurative comparison) in which one idea (or conceptual domain) is understood in terms of another (Richard Nordquist, 2019). Moreover, a metaphor is a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison by directly relating one thing to another unrelated thing. Metaphor, as has been defined by the Merriam Webster online dictionary, is derivationally and "etymologically" from Greek, from "metapherein" meaning to transfer and namely from "meta- ", meaning: over, beyond, after and "pherein", meaning "to bear".

Hoffman (1985) has stated that functional process and metaphors are identifiable, which means that the same paradigms and division which have been adopted to analyze grammatical categories can also be applied to metaphors. From the translator's view, he cannot translate the metaphor as it is in the source language, so translator can exceed this issue of metaphors by providing directly the literal concept, but not a word for word.

Furthermore, the semantic sense of some words can be more efficiently when they used metaphorically, but other words can reach the reader only the original meaning such as: (1) حقل المعرفة (area of knowledge), طعنة من الخلف (stab in the back). Hence, there are three elements supporting to analyze metaphor to find equivalent impact, first, object, which is the item described by the metaphor. Second, image, is the item that the object is described. Third, sense, the similarity between the object and image.

For example, as in novel of Men in Sun, “go and see what it’s like... do you think I don’t know those smugglers? They leave you in the middle of the road and melt away like a lump of salt.” Translated into English by Kilpatrick.

"أذهب وجرب... أتخسب أنني لا أعرف هؤلاء المهربين؟ سيتركونكم في منتصف الطريق ويذهبون مثل فص الملح".
غسان كنفاني.

According to the above example, the (smugglers) are the object, the image is (a lump of salt), and

the sense is (like a) that linked between lump of salt and smugglers.

Generally Figurative factors hold the beyond meaning either is written or told (Pierce et al., 1932). Abdul Wahid (2017) says that “translating figurative language not only requires the knowledge of the language and cultures of both source and target language” (p. 1), he added that it requires a deep understanding and good interpretation to get the right sense of the text.

According to Newmark (1988:104) “whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor”.

The symbolism of the “**sun**” explores the fiction of Ghassan Kanafani, argues that the sun is a naturalistic motto resembles for the hard circumstances that face Palestinian refugees. Regarding to (Neimneh: 2017) states that in Kanafani’s fiction, the sun directly figures pain, alienation and suffering, rather than hope, light, and renewal as commonly viewed in literary and mythical depictions. Instead of embodying light and birth, the sun figures loss and death in Kanafani’s fictional world. Therefore, it gives Kanafani’s fiction a mythical dimension when this fiction is viewed in its entirety. At the individual level of singular pieces, the sun underscores the realistic weight of such pieces, adding to their ideological, political and historical value. In Men in the Sun, the sun as a dominant symbol functions contra abstract metaphorical language by making the brutal realities of exile and suffering more concrete, more immediate, and more perceptible for the reader. Thus, it is a pessimistic symbol for Kanafani used to create realistic portraits of Palestinian life rather than an optimistic one as traditionally viewed. In my view, the translation of *Men in the Sun* kept the same weight and value of the mentioned symbol.

The Desert, another symbol presented in the novel, Hilary Kilpatrick understands the symbolism of the desert, stating that “represents the ordeal of fire that the Palestinians must pass through, and it is depicted in its starkest guise; its presence contributes to the suspense that is built up as the lorry races along under the boiling August sun” (1999, p.12). In fact, the desert as a literary symbol can signify “freedom of soul and being naked” while fire “is a symbol of purity” (Fadaee, 2011, p.20.¹¹), therefore, we can notice Kilpatrick’s awareness and deep understanding of the novel, she carried to the target reader the author’s goals and dimensions through symbols, metaphors, expressions that can be understood, she preserved the value of the translated text and the author’s weight.

12. Methodology

Examples were randomly chosen from *Men in Sun* for Ghassan Kanafani in Arabic that translated to English by Kilpatrick. My study will analyze the terminology of equivalence in translating authorial weight and translator authority in the translated novel using qualitative analysis that compares The Original Arabic text of the selected examples will be studied with the aim of identifying the meaning and aesthetic sides they may include. They convey a figurative meaning with referring to translation strategies of Vinay and Darbelent (1995).

Each translation will be then compared according to the figurative elements and to find out whether TT maintain these aesthetic aspects in TTs. These features will be highlighted first in SL (Arabic) then compare and study in the TL (English) and if the reader of the target-oriented got the same reaction and fiction as the source-oriented.

Dear reader, this study aims to evaluate the concept of equivalence in translating authorial and translator weight , the original Arabic chosen examples will be studied with the goal of original, using metaphors, cultural meanings, semantic, that they contain source text terms will be compared with their English translation which will make us able to mark which type and procedure have been applied that mentioned and recommended by strategies of Vinay and Darbelent (1995), were used by translator during presenting cultural items to the TL, the cultural differences that have influenced the choice of the strategy.

The previous mentioned will be followed by an analysis to classify if the translator of the sample can be oriented to the reader of the target tex. Furthermore, the level of equivalence achieved by the translator in the English translation of the Arabic sentences in the samples of Men in Sun by Ghassan Kanafani. And, issues that related to cultural variations will be discussed deeply where related in my research.

Moreover, according to the main affirmation on the aesthetic sides, the research will pay special attention to the translator's rate of consciousness of the other rhetorical features that distinguish Arabic style in writing (shunnaq 2000: 209).

13. Data Analysis

This section aims to analyzes the random sample listed below. Here, quotes will be compared with TT1 and TT2, the below tables illustrate the procedures and strategies found in the translation based on Vinay and Darbelnet's (1995) model and their number of occurrences.as the following:

Table 2. The random text taken from the source text (ST) with the equivalent (TT)

ST	"أكبر من رجل وأكثر من شجاع وإلا ضحك عليه وخذعه واستغل سنيه الست عشرة وجعل منه العوبة"
TT	"He must be more than a man, and show more than courage, or they would laugh at him, cheat him, and take advantage of his sixteen years."

According to the above-mentioned example that transforming from the loss of identity and selfishness to translation as a fence, the foremost point I wish to point out in the novella is the missing line. the author described and asserted that Marwan (youngest character) should show courage and strength in order for smugglers to not play him by overcharging his journey. Moreover, The Arabic version involves the line "making him a joke" which the translator neglect to add. The phrase is a metaphor for Palestine's young age. Ironically it also makes the mind remember the 1947 civil war regarding that if you minus Marwan's age (16) to the novel's publication date (1963) you get the year the civil war in Mandatory

Palestine (1947). Perhaps the date is by accident, or not, but by ignoring the line in the translation, Kilpatrick is de-politicizing the text, making it relatable to the outside world, without making any relatable sense about the Palestinian issue or imagine can express about it.

Table 3. The random text taken from the source text (ST) with the equivalent (TT)

ST	نحن في آب ! إذن لماذا هذه الرطوبة في الأرض؟ إنه الشط! أأست تراه يتراعى على مد البصر إلى جانبك؟
TT	"WE ARE IN AUGUST. THEN WHY THIS DAMPNESS IN THE GROUND? IT'S THE SHATT. CAN'T YOU SEE IT STRETCHING OUT BESIDE YOU AS FAR AS THE EYE CAN SEE?"

The above example is the Shatt metaphor. instead of translating the word "beach", Kilpatrick uses the word "Shatt" (Shatt-Alarab is a river in south east Iraq connecting the Euphrates and Tigris together) which is possibly the true direct metaphor that the author meant, according to Vinay and Darbelnet's Strategies in translation we can note that translator used borrowing strategy in the word "shatt", also, we can see that translator used equivalence strategy in the sentence "AS FAR AS THE EYE CAN SEE?" "تراه يتراعى على مد البصر إلى جانبك؟".

Table 4. The random text taken from the source text (ST) with the equivalent (TT)

ST	".. وهوت اليد الثقيلة فوق خده, فضاعت الكلمة في طنين شيطانى أأذلايهور بين أذنيه"
TT	"The heavy hand crashed down onto his check, and the word was lost in a fearful roar, which began reverberating between his ears."

Regarding to table.3 that embodies the Devilish buzzing. word by word translation, the underlined phrase indicates to devilish ringing or buzzing, but the translator avoids it and mention other phrase "fearful roar and reverberating", that made the meaning or sense not significant as it should be because rooting out the supernatural definitely signify something

beyond human power. Therefore, as some analytics see that Kanafani is meaning Israel's motivation behind their settlement. In other expression, "devilish temptations". Culturally the word refers to Zionism. The target text de-ethicizes the source one and universalizes it to the western world. maybe also leaving the spiritual, religious or mystic relations to the general mood.

Table 5. The random text taken from the source text (ST) with the equivalent (TT)

ST	كان الجو رائعاً هادئاً وكانت السماء ما زالت تبدو زرقاء تحوم فيها حمامات سود على علو منخفض "ويسمع أجنحتها كلما اقتربت في دورتها الواسعة - من سماء الفندق.. كان الصمت مطبقاً بكثافة، والجو يعبق برائحة رطوبة مبكرة صافية
TT	"The weather was beautiful and calm, and the sky was still blue, with black pigeons hovering low in it. He could hear their wings fluttering when they flew over the hotel in a wide circle. A thick blanket of silence covered everything, and the air had a clean, moist scent of early morning."

Additional example of word selecting is "Silent beings". the author of (ST) casually describes the atmosphere and the translation notes, "A thick blanket of silence covered everything", yet the actual meaning is there, Kanafani's metaphor differs.

Table 6. The random text taken from the source text (ST) with the equivalent (TT)

ST	أخذ يتطلع إلى السماء: كانت بيضاء متوهجة، وكان ثمة طائر أسود يحلق عالياً وحيداً على غير هدى، ليس يدري لماذا امتلاً، فجأة، بشعور أسن بالغربة، وحسب لوهلة أنه على وشك أن يبكي.."
TT	"He started to stare at the sky, it was blazing white, and there was one black bird circling high up, alone and aimless. he did not know why but he was suddenly filled with a bitter feeling of being a stranger, and for a moment he thought he was on the point of weeping."

Regarding to table.6, the term "stranger". Immigration term can add more depth in terms of social and political background and reasons to the novella. Instead of using expatriate, Kilpatrick



uses the word stranger to describe foreignness as being an expat. Therefore, it denaturalizes the expatriate and transfers the focus to the stranger, making it a universal human situation rather than an ethnic/political one, as they left their home by their choice not forcibly.

Table 7. The random text taken from the source text (ST) with the equivalent (TT)

ST	ها هو إذن الشط الذي تحدث عنه الأستاذ سليم قبل عشر سنوات ! ها هو ذا يرتمي على بعد آلاف من الأميال والأيام عن قريته وعن مدرسة الأستاذ سليم.. يا رحمة الله عليك يا أستاذ سليم يا رحمة الله عليك ! لا شك أنك ذا حظوة عند الله حين جعلك تموت قبل ليلة واحدة من سقوط القرية المسكينة في أيدي اليهود."
TT	"this, then, was the shatt that ustazselim had spoken of ten years before. Here he was lying thousands of miles and days a way from his village and ustazselim's school. The mercy of God be upon you. God was certainly good to you when he made you die one night before the wretched village fell into the hands of Jews"

In the above mentioned example, the author remembers the last teacher in his home land, that ustazselim was teaching the little children of the village about shatt Al-Arab, where the two rivers

Tigris & Euphrates meet. Where the presented performance of the utterance "yarahmatullah alaik

ya ustazsleim” that literally means “mercy of God be upon you ustazsleim” translation like this might seem strange to native speaker, as unusual sentence to be said during remembering somebody dead. In a look like situation it’s familiar to translate it “rest in peace, Mr. Salim”.

In addition to, according to Vinay and Darbelnet’s Strategies in translation we can note that translator used borrowing strategy in the word "استاذ" to “ustaz” as a direct translation with the letter “z” instead of “th” as in standard Arabic, in my view, translator adds “z” as the Palestinian pronounce (accent) this word in the normal life, may be to keep the cultural character.

Table 8. The random text taken from the source text (ST) with the equivalent (TT)

ST	يا رب الكون " ! "
TT	" O lord of creation!"

Regarding to the mentioned example in table 8, the character was in struggle and was asking God for help by saying " يا رب الكون ", the translator utilized the equivalent strategy by effectively replacing this phrase by a direct equivalent phrase that exist in the target language “O lord of creation!”. Religious repression use carries the same image and sense in source and target.

Table 9. The random text taken from the source text (ST) with the equivalent (TT)

ST	" هل ستقوم القيامة؟ "
TT	"Is it the end of the world? "

this character according to the novel was embarrassed by an attitude and, therefore, asked a rhetorical question " هل ستقوم القيامة؟ " to make the sense less important.

The question indicates the religious background of the character; because people in Islamic religion believe in the Day of Judgment or the final life and, hence, it was used to denote that the situation not with high importance or attention.

The translator, here deals with a religious phrase that translates literally into “Judgment day” or “Doomsday”, but the expression was used for its purpose to give sense rather than indicating to a religious term, moreover, it is not a religious issue or text, therefore the translator used a cultural-free equivalent “the end of the world”.

Table 10. The random text taken from the source text (ST) with the equivalent (TT)

ST	"إكأن الحياة شربة لبن "
TT	"As though life were like eating yogurt."

The original expression is an Arabic idiomatic sense used in some Arabic countries, it is used to indicate that something is easy by comparing it with drinking milk.

This certain expression doesn't have a literal corresponding equivalence in the target language, despite of that there are some other equivalent expressions that carry the same meaning, like “a piece of cake” English idiom. The translator, in this case, tried to solve the problem by personally introducing a new strategy such as calque according to Vinay and Darbelent (1995) into the English language by translating it literally “eating yogurt”, which is critical and might cause misunderstanding to the readers. Furthermore, Vinay and Darbelent (1995), stated that it is not the role of the translator to produce new calque phrases to the target language, but the role of writers and audience will decide the success by evaluating.

On the other hand, the translator faced the same issue in the novel that disband by he/she with other strategies (i.e. functional equivalent, descriptive equivalent, paraphrase, synonymy, componential analysis and notes).

According to Vinay and Darbelnet (1995), the equivalent strategy is applied in the translation of the source text fixed expressions, such as proverbs, idioms, clichés and nominal and

adjective phrases with the target language equivalent fixed expressions, but in some cases there were some of meaning had no direct equivalence in the target text that the translator had recourse to various equivalent strategies that were not described by Vinay and Darblent (1995).

Table 11. The random text taken from the source text (ST) with the equivalent (TT)

ST	"! لقد مرت عشر سنوات وأنت تعيش كالشحاذ " ...حرام
TT	"Ten years have passed and you live like a beggar. It's disgraceful!"
ST	" لا! لم يكف! حرام "
TT	"No. It's not enough. It's terrible!"

In the above-mentioned examples, the word " حرام " has been translated in two ways in each sentence. The term " حرام " is primarily a religious meaning that translates literally into "prohibited" or "forbidden", but this term is used spontaneously in the Arabic language in specific attitudes with various meanings. In this situation the character was trying to persuade his friend to move to other city for better life situations, therefore, he used " حرام " to mean that this is an "unjust" or "unfair" condition. Therefore, it became as a cultural term that has not direct corresponding equivalent in the target text, so the translator used cultural absolute terms of the target language "terrible" and "disgraceful" that hold the same function and sense of the original one. This strategy was not indicated in the translation model of Vinay and Darbelnet (1995) and was described by Newmark (1988) as a "functional equivalent".

Table 12. The random text taken from the source text (ST) with the equivalent (TT)

ST	"لم ترفع بصرها إليه"
TT	"She did not raise her eyes to Abu Qais"

Regarding to the table.12, the translator averted literal translation of "بصرها" into "sight" because it is unidiomatic or unfamiliar in English to say the expression "she did not raise her sight" which can make sense of ambiguity. As a result, the modulation was obligatory and the translator presents the "البصر" for "eyes".

Table 13. The random text taken from the source text (ST) with the equivalent (TT)

ST	"تطوف في نرات الرمل مرتجة"
TT	"which trembled through the grains of sand"

Regarding to the nature of English language, we can note that the Arabic adverb "مرتجة" has no direct equivalent adverb in English, thus, the translator applied transposition strategy according to Vinay and Darbelnet (1995), translated the adverb "مرتجة" into a verb "trembled" where she embodies both meanings of the movement "تطوف" and the technique "مرتجة". "The structure of the adverbial phrases may be more complex. It may also be discontinuous, i.e. it may consist of a structure which commences before the adverb and is completed after it", (Carter and McCarthy 2006 p.455).

Table 14. The random text taken from the source text (ST) with the equivalent (TT)

ST	"أبو العبد.. يلعن أبوك.. يلعن أصلك"
TT	"Abu-Abd- damn your father, damn your forefather"

In the above example, the action of swearing made the translation of the expression “damn your father”, we can note that the first part of the example translated literally (word by word), but the second one translated based on adaptation strategy- oblique translation according to Vinay and Darbelnet (1995), despite of that the literal translation of the source is “damn your origin”, thus, the matter here is that the pragmatic function in the rendered translation. For Arabs these words said in a serious attitude rather than a native speaker that seem funny for them.

In my view, the translation could be “damn you” without mention the origin or forefather in order to fill the cultural gap which appears in many cases of translation process.

Regarding to the above examples, Zhang (2008) mentions that the translator is unconsciously interested about expressing visual images, despite of that he consists on getting the accurate arrangement of words to express attitudes, ideas, and even moods. In addition to, the aesthetic features appeared in TT describe parts image of the ST. This figurative language includes the known translator and well known author (Ghassan Kanafani) who has authorial weight.

This translation points out a profession of the translator where she uses equivalence strategy in (TT), the formal and dynamic translation for the source text (Nida 1964). This includes that the translator must have a high level of understanding and ability to redden the source text, certain combinations of the ST in order to represent it in the translator's style. Zhang (2008) states that the images in the literary texts simply refer to mental pictures, influenced

by the author's moods or feelings, which need to be evoked and reproduced by the translator's imagination, and the translator is unconsciously concerned about expressing visual images. This figurative language is clearly obvious in Kilpatrick's translation.

Moreover, Kilpatrick (TT) made many revisions to the ST, so she deletes some details and supersedes these details by using figurative and meaningful words depending on the strategy of adaptation on the target language properties. Kilpatrick uses dynamic equivalents in TT with figurative simple words to be effective in expression more than translating literally. Kilpatrick (TT) uses very brief, short, and clear words, she replaces the process of literal translation with the use of effective expression that based on brief figurative language that carry the meaning and image of the ST. This means that the employ of figurative language in translation involves a deviation from what speakers of a language apprehend as the ordinary or standard significance or sequence of words, in order to achieve some special meaning or effect as (Abrams 1988).

Figurative language reflects the speaker's deep conception of or emotional identification with the expressed idea. Kilpatrick's translation (TT) involves requirements of the recognition of the language and cultures of both source and target language, and how to choose the suitable word and translation strategies as shown in table 1.

Conclusion

Many scholars have many ways in translation process avoiding a good amount of problems with selecting the perfect choices to convey the original meaning to the target reader. Therefore, the translator is not allowed to show his/her emotions, feelings and ideology. Kilpatrick succeed in translating Ghassan Kanafani's *Men in Son* and gave the novel good canonicity in the west world according that she is a writer and translator at the same time, as mentioned before in this study.

Kilpatrick's work already has its authorial weight. So, the translator of any canon work should be more careful while translating the literary work (Wheeler, 2015). There is no exact translation, but there is more accurate translation than another. The authoritative translator, like Kilpatrick, knows how to preserve author's intended meaning of the ST (Zhang, 2008).



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