INTERCULTURAL COMMUNICATION GAPS IN THE

TRANSLATION OF THE KITE RUNNER

by

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Dedication

To my mom and dad…

For you, a thousand times over.

Abstract

Culture, nationality/ethnicity, upbringing and individual experiences are all vital contributors to the substantial differences between people. These differences affect the way people view the world, as well as their expectations from one another. In the translation of The Kite Runner , these factors were ignored in spite of their importance and how crucial they are in shaping the outcome of the translation. Within this context, culturally bound examples and their Arabic rendering are taken from *The Kite Runner* (2003), written by Khaled Hosseini, as well as the novel's Arabic version عداء الطائرة الورقية (2010), translated by Manar Fayad. Assessment will take place in view of how successful these strategies and theories have been, with special attention to Vinay and Darbelnet's model which is used in translation to deliver the meaning, whilst preserving the cultural aspect. Other factors such as globalization, ideology and identity are also considered.

Search Terms: Intercultural, Cross-cultural, Communication, The Kite Runner, Khaled Hosseini.

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Chpater One: Introduction

We live in an increasingly globalized world and our awareness of different cultures around us is expanding through media, the internet and other various means. Translation plays a significant and remarkable role in educating people about other cultures. A problematic or sub-standard translation may lead to misapprehension or distortion of the image that the target audience may form of an entire nation and/or culture. Working with cross-cultural and intercultural media requires sufficient consideration by the translator in order to avoid misunderstanding or misjudgment. According to Lanqua website (n.d.):

> Intercultural communication is defined as situated communication between individuals or groups of different linguistic and cultural origins. This is derived from the following fundamental definitions: communication is the active relationship established between people through language, and intercultural means that this communicative relationship is between people of different cultures, where culture is the structured manifestation of human behaviour in social life within specific national and local contexts, e.g. political, linguistic, economic, institutional, and professional. Intercultural communication is identified as both a concept and a competence. Intercultural competence is the active possession by individuals of qualities which contribute to effective intercultural communication and can be defined in terms of three primary attributes: knowledge, skills and attitudes. (para.1)

First and foremost, the translator needs to have a rich knowledge of their own culture, as well as knowledge of the socio-cultural features of the target culture they are addressing (knowledge). By employing the most effective strategies, the translator can overcome gaps in intercultural communication (skills). These gaps may result from the various connotations and implications certain terms may carry in different cultural settings, which should urge the translator to adopt a constant process of learning and unlearning (attitude). Cultural gaps have always been a considerable issue for translators to be aware of when they render a translation of the literal and/or figurative meanings of words.

The effectiveness of the above strategies will be examined through examples taken from the English novel, *The Kite Runner* (2003), written by the American-Afghani writer Khaled Hosseini. The excerpts are chosen according to their cultural load. This novel serves as a good example of cultures intertwining and interacting.

Whilst he could have written his novel in one of Afghanistan's common languages: Pahsto or Dari, Hosseini opted for English in order to reflect a certain ideology and celebrate a specific identity. As explained further in chapter 4, there are many similarities between the author's personal experiences and some of the events in the novel. Throughout the novel, which takes place in Afghanistan, Hosseini manages to shed light on many stereotypes about the Afghanis, the Hazaras and the injustice that befalls them from the Taliban. This provides the reader with an exotic experience, from the perspective of the author, of the mysterious world of Afghanistan before and after Taliban domination.

This thesis consists of five chapters. Chapter one is an introductory chapter which gives a brief overview of the other chapters. Chapter two deals with the theories and strategies that are used, or may be used, in the translation of culturally bound terms. Chapter three discusses culture, its definition, the role of cultural mediation and how culture influences translation. This chapter also introduces the interactive relation between translation and globalization, as well as cultural presuppositions, identity and ideology. Chapter four deals with data analysis, for which the data has been taken from the English novel *The Kite Runner* and the examples are chosen based on their cultural content. The culturally bound terms and the strategies used to translate them are examined. Chapter five is the conclusion; it summarizes the previous chapters and provides the findings and recommendations for future research.

Chapter Two: Literature Review

This chapter provides an overview of the most commonly used theories and strategies, with special attention to the model framework of Vinay and Darbelnet which may be employed to bridge intercultural communication gaps between Afghani, American and Arabic Islamic culture. It also tackles the concept of code switching, which is strongly present in the novel, and how to render it in translation. These theories and strategies act as a mainstay; guiding the translator to prevail over many hindrances faced during the process of translation.

Vinay and Darbelnet's Direct and Oblique Translation

In their book, *Comparative stylistics of French and English: A methodology for translation*, Jean-Paul Vinay and Jean Darbelnet identify different strategies and approaches to translation, including their famous division between direct and oblique approaches. Their work functions as the basis of future works by other scholars and researchers. According to these writers, the direct approaches - including literal, borrowing and calque – are word-for-word-translations. (Vinay & Darbelnet, 1995; as cited in Munday, 2008) The oblique approach resembles free translation and includes strategies such as transposition, modulation, equivalence and adaptation. The following section explains these strategies, with practical examples.

Literal translation. Vinay and Darbelnet (1995) state that literal translation is best employed when the Source Language (SL) & the Target Language (TL) share the same family and culture. (cited in Munday, 2008)

Example: 'J'ai mangé ma pomme que j'ai acheté dans la boutique en bas' in French can be smoothly rendered in English as 'I ate my apple that I bought from the shop downstairs'.

Despite being the most basic and default strategy used by translators, it is important to note that literal translation may be deemed unacceptable in the following cases:

- When the outcome message is different from that of the Source Text (ST).
- When it does not make sense
- When structurally, the text does not flow well.

Borrowing. Vinay and Darbelnet (1995), define borrowing as the direct transfer of a word from the SL to the TL with a sense of 'naturalizing' complying with the grammatical rules or pronunciation of the TL (cited in Munday, 2008), for example:

- Elixir: derived originally from the Arabic word الإكسير
- Lute: derived originally from the Arabic word العود
- Kohl: derived originally from the Arabic word كحل

Calque. Derived from the French verb *calquer* (to trace, to copy), calque basically refers to introducing a new lexeme in the TL by translating the ST word-for-word. Vinay and Darbelnet (1995:32-3), define calque as 'a special kind of borrowing' (cited in Munday, 2008) where the original expression or structure is literally translated to the TL and eventually becomes incorporated within it. Along the same lines, Hatim & Munday (2004:149), define calque as "a special kind of borrowing whereby a language borrows an expression form of another, but then translates each of its elements literally. The result is either: i) a lexical calque, which respects the syntactic structure of the TL, whilst introducing a new mode of expression or ii) a structural calque, which introduces a new construction into the language."

However, Dickins, Hervey & Higgins (2002:31) define calque as "an expression that consists of TL words and respects TL syntax, but it is unidiomatic in the TL because it is modeled on the structure of an SL expression.

Example: Skyscraper- ناطحة سحاب, cold war- الحرب الباردة

Vinay and Darbelnet (1995) confirm that when the aforementioned direct translation strategies, namely literal, borrowing and calque fail to deliver, the translator may only then revert to the following, which they categorize as 'Oblique translation strategies':

Transposition. Transposition, or what Catford (1965) calls Translation Shifts, is the changing of one part of the speech, mainly in the linguistic or grammatical structure, to another without affecting the sense or the meaning of the text. (cited in Munday, 2008) According to Vinay and Darbelnet (1995:94), transposition is one of the most commonly used strategies by translators (cited in Munday, 2008). While Vinay and Darbelnet categorize transposition into two categories: obligatory and optional, Catford (1965) divides Translation Shifts into two

main sections: level shift & category shift, where the latter is subdivided into four types: structural, class, unit and intrasystem.

Example: Mad Cow disease- مرض جنون البقر   I love jazz- يعجبني الجاز

In the first example, there is a class shift in 'mad' from adjective to noun 'جنون'. In the second example, however, it is a structural shift where the grammatical structure of the English sentence (pronoun+verb+object) has been translated to the Arabic sentence structure (verb+pronoun+object).

Modulation. Modulation takes place by altering the point of view or category of thought of the ST although it should be noted that when "a literal, or even transposed, translation results in a grammatically incorrect utterance, it is considered unsuitable, unidiomatic or awkward in the TL" Vinay and Darbelnet (2004:133; as cited in Munday, 2008:57). They go on to describe Modulation as "the touchstone of a good translator" (1995:246; as cited in Munday, 2008:58) given the fact that it covers a wide range of methods which include:

- Abstract for concrete
- Cause-effect
- Part-whole
- Part- another part
- Reversal of terms
- Negation of opposite
- Active to passive (and vice versa)
- Space for time
- Rethinking of intervals and limits (in space and time)
- Change of symbol (including fixed and new metaphors)

Equivalence. Not to be confused with the theory of Equivalence, Vinay and Darbelnet (1995) refer to this approach as ideal when translating idioms and proverbs, as it focuses on the sense rather than the image. (cited in Munday, 2008)

Example: Birds of a feather flock together - الطيور على أشكالها تقع

Adaptation. Vinay and Darbelnet (1995) describe this strategy as follows: "Adaptation procedure involves changing the cultural reference when a situation in the source culture doesn't exist in the target culture" (quoted in Munday, 2008:58). This strategy is commonly used when handling culturally bound words/expressions,

metaphors or proverbs. However, when a cultural substitution is not possible, the translator may revert to paraphrasing or, eventually, omission.

Example: like father like son- هذا الشبل من ذاك الأسد

Other Strategies

Ana Fernández Guerra (2012), in her paper *Translating culture: problems, strategies and practical realities*, states that, although Vinay and Darbelnet's taxonomy is one of the leading in the field, other theorists have also strived to include further translation strategies such as:

Omission/deletion. Also known as reduction, compression or condensation (Guerra, 2012). This strategy refers to the omission or deletion of word(s) from the ST at the sole discretion of the translator. It is a strategy that can be used when there is no equivalent in the Target Text (TT), or in order to avoid any repetition, redundancy, misconception or clashes between the source culture and the target culture which may or may not give rise to hostility or misleading information. Omission strategy is best employed in the subtitling field. Arabic translators, for example, omit taboo words such as swear words out of respect for the conservative Arabic audience.

Expansion. Also known as explication, amplification or diffusion (Guerra, 2012). This strategy opposes the aforementioned strategy of Omission. It takes place when the translator uses additional words in order to: 1) explicate in the TT what was implicitly stated in the ST, or 2) introduce details and/or information in the TT that were not originally mentioned in the ST, such as gloss translation, translator's notes or explicative paraphrasing.

Transliteration. According to Bayar (2007), transliteration is the process of transcribing the SL characters/sounds into the TL. This strategy is widely used with proper names which do not have an equivalence in the TL, such as names of people, places, cities, titles, denominations, etc.

Example: Empire State Building- مبنى إمباير ستيت

However, some scholars do not consider transliteration to be a translation technique at all, given that the translator does not deal with the semantic or cultural dimension of the word and relies heavily on transcribing. (as cited in Zakhir, n.d.)

Domestication and foreignization. Domestication and foreignization are two basic strategies that provide both linguistic and cultural percept. According to the American translation scholar, Lawrence Venuti (1995:20), domestication strategy is "an ethnocentric reduction of the foreign text to target-language cultural values,

bringing the author back home" while Foreignization strategy is "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad". Whilst free and literal translation address the text linguistically, domestication and foreignization approach it culturally. Domestication suppresses the manifestations of the source culture, giving rise to the target culture through a transparent, fluent style which is easy for the TL reader to comprehend and accept, at the expense of exotic SL cultural references, the latter being eliminated wherever possible. Foreignization preserves the source culture, by deliberately breaking the conventions of the TL and retaining the exoticism and foreignness of the original. (Yang, 2010) It is difficult to say which strategy is the more successful, as each has its advantages and disadvantages, whilst both result in certain losses during the process of translation.

Generalization and particularization. According to Guerra (2012), generalization is a procedure of choosing a hyponym, or a more general or neutral term in translation. This strategy is often very useful when striving to avoid repetition and ambiguity, or for stylistic reasons.

Example: His pit-bull was menace. كان كلبه شرساً

In opposition to generalization, particularization is employed by using more specific or concrete hyponyms. This can be used for disambiguation.

Example: She is a marvelous person. هي فتاة رائعة

Code Switching

Gumperz (1982) defines code switching as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems" (cited in Bandia, 1996:140). Code switching is the act of shifting between different dialects, accents or languages within the same utterance or conversation. Poplack (1980) states that code switching involves three major types (cited in Bandia, 1996), such as:

- Tag-switching, which involves the insertion of a tag into an utterance. The tag is in one language, while the rest of the utterance is in the other language.
- Intersentential, which involves switching that takes place between clauses of the same sentence, in which each clause in one language or another.
- Intrasentential, which involves switching within the same clause or sentence boundary.

Other types involve borrowing and calque techniques as well. However, these types are not restricted to sole use, as it is possible to detect one or more in a single utterance. Code switching is a powerful tool used by writers, not only for aesthetic purposes, but also for social, cultural and historical purposes (Bandia, 1996). *The Kite Runner* is replete with the use of code-switching technique, as it utilizes both a European language (i.e. English) and a vernacular language (Urdu).

Whilst code switching undoubtedly adds a local flavor to the text, it can also create a rift, if not understood by the target reader. To minimize this drawback, the author may revert to glossaries or footnotes to explain such utterances, but the overuse of this technique may sometimes prove inconvenient and disruptive, as it interrupts the flow of the text. Alternatively, the author may revert to in-text translation. In-text translation is an endeavor to clarify indigenous or vernacular utterance to the reader. This may be done by adding a translation, explanation or a gloss within the same discourse and in the main language of communication.

The main purpose behind code switching in a text is to preserve the local color and authenticity provided by indigenous utterances and their sociocultural relevance. The translation, or gloss, which is added to the word or expression may seem repetitive and unnecessary, as they merely explain the indigenous utterance. However, the text would not be the same if these utterances were to be removed. It is the combination of indigenous words and translation/gloss that enriches the text from a stylistic point of view. (Bandia, 1996)

In *The Kite Runner* the author opted for an extensive use of code switching and in-text translation, in order to add a local exotic flavor to the text, as well as to serve an ideological purpose. The Arabic rendering has more than one approach to handle these features, namely to follow the ST, transcribing any code switching or rendering the following in-text translation. For example:

Ahesta boro, Mah-e-man, ahesta boro. Go slowly, my lovely moon, go slowly.

أهيستا بورو، ماه-إي-مان، أهيستا بورو، امش على مهل، قمري اللطيف، امش على مهل

In other incidents, the translator opted for omitting the entire utterance. For example:

"Dostet darum." I love you.   أحبك

Lastly, and given the common Islamic background between the Afghani and the Middle East cultures, it is easy to find some utterances that are common between both languages; Arabic and Urdu. For example: "Bismillah!" (!بسم الله)

It is important to note that the handling of code switching in a culturally loaded text would require a good knowledge of the pragmalinguistsic features of the cultures in question.

Proper Nouns

By definition, proper noun is "a noun such as 'James', 'New York', or 'China' which is the name of one particular person or thing and is written with a capital letter, as mentioned in Longman dictionary. Newmark (1988) divides proper nouns into five categories: proper names, historical institutional terms, international institutional terms, national institutional terms & cultural terms. (as cited in Abdolmaleki, 2012)

Contrary to the popular belief that the translation of proper nouns is simple and clear cut, it can actually be quite complicated. It is a widely held misconception that proper nouns carry no meaning, no connotations and hence should not be translated. (Abdolmaleki, 2012) However, names given to fictitious characters in a literary work usually carry a connotational meaning which the translator has to preserve and convey. These kinds of names are called 'charactonyms'. According to Hatim and Munday (2004), a charactonym is "a name expressing the characteristics of the bearer. They point to the setting, social status and nationality of characters." (as cited in Abdolmaleki, 2012:835). Charactonyms are usually transcribed or transliterated, and if the translator fails to reflect the connotational dimension contained in them, the TL reader will be deprived of subtle nuances and vividness of description. However, the translation of geographical names is less challenging, as they seldom carry connotational meanings.

According to Abdolmaleki (2012), other than transliteration, the translator can always resort to other strategies such as:

1. Adding a gloss to the transcription, in order to provide the TL reader with the knowledge they lack.
2. Modifying the name phonologically/graphologically in order to fit the TL.
3. Omitting the name altogether.

Skopos

Skopos theory demotes the ST and gives priority to the TT and Target audience (Jabir, 2006). Skopos, which is Greek for 'purpose', is a theory first promoted in 1978 by the German Translator, Hans J. Vermeer. In this theory, the process of the translation is very much determined by the function and aim of the product, as well as the addressee. The role of the translator is emphasized, as the

creator of a target text that shifted from "*linguistic equivalence* to *functional appropriateness*" (Jabir, 2006:37).

To avoid confusion, a clear distinction between *aim* and *purpose* is required. Jabir's article, *Skopos Theory: Basic Principles and Deficiencies* (2006:38), draws the distinction as follows: "The gist of Vermeer's discussion is that aim is considered as the final result which an agent tries to achieve via an action; whereas purpose is a provisional stage in the process of achieving an aim."

Amid the conflicts resulting from September 11th events, and the American declaration of war on terrorism, Afghanistan and everything connected to it became a topic of hot interest. However, only books, articles and documentaries which criticized Islam, terrorism, Bin Laden, Taliban and women's rights in Afghanistan, were published. None of these were of a literary nature, until *The Kite Runner*. Khaled Hosseini became the first writer who published English fiction, based on Afghanistan, in America in 2003. (Malik, Shah & Mahmoud, 2013)

The Kite Runner as a novel can be considered to be an illustration of the Skopos theory. As further explained in detail in chapter four, Khaled Hosseini is an American national with Afghani origins. He was born and raised in Kabul. He moved to the USA with his family at the age of fifteen. Hosseini could have written his novel in Pashtu or Dari, one of the two official languages of Afghanistan, or even entirely in Urdu, but instead he opted for the English language as medium to communicate his thoughts and ideas. Through the English language and the occasional use of Urdu, Hosseini aims in his novel, *The Kite Runner*, which primarily addresses English readers, to influence the target audience in a certain way and successfully deliver the author's ideological message.

Discourse, Genre and Text Type

Text is a vehicle which may be used in the communication of social and cultural meanings. In its most basic form, communication involves the exchange of words and signs between the speaker and the receiver, establishing effective connection. Texts are governed by their rhetorical purposes (unit text), communicative agents (or genres) and ideologies (or discourse). According to Hatim & Munday (2004:88), genre is "is a conventionalized form of speaking or writing which we associate with particular 'communicative events'". Every genre has a set of norms prescribing what may and may not be said by participants of this communicative event in order to establish communication. However, they (2004: 89)

define text as "a unit of communication and translation as text is a vehicle for the expression of conventionalized goals and functions. These are tied, not to communicative events as in genre, but rather to a set of specific rhetorical modes such as arguing and narrating." The norms of do's and don'ts are not governed by communicative events; rather by rhetorical purposes of 'unit text'.

From the above, it is understood that a rhetorical purpose needs to be fulfilled within the norms of a particular genre. However, this is not enough for complete communication to take place. A text must also contain an ideological aspect; an attitude. "This attitudinal component which exhibits a range of ideational, interpersonal and textual values is what we shall now specifically call discourse." Hatim & Munday (2004:90)

Conclusion

In this chapter, the model of Vinay and Darbelnet and Skopos theory were reviewed, strategies on how to handle cultural terms in translation were discussed as well as the use of proper nouns and text type. Choosing the most appropriate and relevant of these strategies is up to the translator's sound judgment. "The decisions made are the result of a careful weighing of the circumstances, needs and expectations of the three individuals co-operating inside the translator's mind: the author of the SL text, the reader of the TL text, and the mediator between them, the translator herself." (Vermes, 2001:118)

Chpater Three: Culture and Translation

This chapter discusses aspects of culture. It starts with the definition of culture, cultural translation and cultural mediation. It reviews different manifestations of life which affect our culture and the way we see things. This, in turn, should reflect on the way we translate. Finally, the relationship between culture and globalization, ideology, identity and cultural presuppositions is analyzed.

Peter Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (1988:94), thus confirming that people who share specific cultural features would turn to language as one of the means to communicate and express themselves.

Newmark (1988:103) categorizes the cultural words in his book, *A Textbook of Translation*, as follows:

1) Ecology: flora, fauna, hills, winds, plains
2) Material Culture: food, clothes, houses and towns, transport
3) Social Culture: work and leisure
4) Organizations Customs, Activities, Procedures, Concepts:
   • Political and administrative
   • Religious
   • Artistic
5) Gestures and Habits

He also mentions the contextual factors that can act as a frame of reference when processing a text for translation. They include:

1. Purpose of text
2. Motivation and cultural, technical and linguistic level of readership
3. Importance of referent in SL text
4. Setting (does recognized translation exist?)
5. Recency of word/referent
6. Future of referent

Cultural Translation

The relation between language and culture has always been recognized by translators and translation theorists. The quality of a translation is enhanced by the

translator's knowledge of the complexities of the differences between cultures and an awareness of the ever changing and evolving aspects of culture.

Translation theorists have long been aware of the problems and difficulties which translators encounter when confronted by cultural friction. "It is probably safe to say that there has never been a time when the community of translators was unaware of cultural differences and their significance for translation." (Robinson, 2003:186) The knowledge and countering strategies relating to these differences have developed into a major focus in the field of translation studies. Long debates have taken place in order to determine the best way to approach those words, phrases or sentences that are heavily and exclusively rooted in one culture, making them impossible to translate "word for word" in the target culture. Many questions arise in this regard: Should it be paraphrased? When to use the closest local equivalence? Is producing a new term is the solution? Should it be transcribed? All these 'untranslatable' culturally bound items continue to puzzle and challenge translators and translation theorists to this day.

In her book, *Culture Bumps: An Empirical Approach to the Translation of Allusions Topics in Translation*, Ritva Leppihalme (1997) explains that, irrespective of the fact that the constricting linguistic approach in translation acknowledges the relevance of other disciplines within the vast field of translation, a more interdisciplinary and culturally oriented approach is needed. She quotes Snell-Hornby's (1988:2-3) definition of 'translation studies' in her attempt to drop the rigid polarization and shed more light on the new approach:

> Translation studies, as a culturally oriented subject, draws on a number of disciplines, including psychology..., ethnology... and philosophy... without being a subdivision of any of them. Similarly, it can and should utilize relevant concepts and methods developed from the study of language... without automatically becoming a branch of linguistics (p.1)

Cultural Mediator

In his essay *The translator as mediator between cultures*, Rainer Schulte discusses the role of the translator as a cultural mediator. He starts his article by stating:

"The German word for "to translate" is "über-setzen." In its most basic visualization, the German word means, "to carry something from one side of the river to the other side of the river." The English word "to translate" does not immediately evoke the same image in the mind."

Schulte then explains that there is a great resemblance between this visualization and the role of the translator as a cultural mediator, taking place across the rivers of different languages and different cultures. The translator needs to consider the nature of the receiving party and how the transmission of his/her cargo (the content of the message) - whether it is a historical reference, a human emotion, a metaphorical image or a poetic expression - can be achieved successfully. The world, by and large, functions through universal systems, but how we see things varies greatly depending on our cultural background. For example, in the French language, the moon is feminine (la lune) and the sun is masculine (le soliel), while in the German language, the moon is masculine (der Mond) and the sun is feminine (die Sonne). This is evidence of the fact that German and French people regard life from different perspectives.

It is then the translator's job to process such differences and to faithfully present the intended meaning. Translators should not take their past cumulative knowledge and experiences for granted; successful translation requires a constant process of learning and unlearning. In order to grasp the nuances of different cultures, the translator is compelled at times to put aside their own cultural realities and expectations. Furthermore, the translator needs to be aware of the nature and the attitude of the receiving culture: will the message be received with open arms or regarded as nuisance? Will the receiving culture be willing to interact with the message or will it impose its own restrictions.

The message which the translator aims to transmit across the rivers of language and culture basically consists of words: nouns, pronouns, verbs, adjectives. Schulte postulates, "the problem with words is their imprecision--hardly any word can be forced into clearly defined conceptual contours that would suggest the exact same thing to every person who comes in contact with the word." Words create a unique emotional and conceptual echo inside each one of us and, given the fragile imprecise nature of words, the translator must never address them at surface level. A common mistake which translators make is failing to fully understand the ST before attempting translation. They address the static state of the word before undergoing an interpreting and understanding process which would render more clearly the different meanings and connotations of the words.

Based on the above, it is safe to assume that the transmission of culturally loaded content without any loss is a tough process, if not an impossible task.

However, given the rich nature of the dual experience of translators who are deeply rooted in both languages and respective cultures, there is a tendency to develop an eye for the refinements required to overcome the differences and potential losses that result from seeing the world in different perspectives.

In his book, *Translating Cultures*, David Katan (1999) explains in deeper details the concept of cultural mediator and cites R. Taft's definition (1981:53):

> A cultural mediator is a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus, a mediator must be to a certain extent bicultural. (p.12)

Taft (1981) explains that the above definition applies on both the interpreter and the translator. He confirms that for mediators to be successful, they have to be knowledgeable of the society in question in terms of its history, customs, traditions, values and folklore and possess good communication, technical, and social skills. The successful cultural mediator has to be bilingual and bicultural. They need to be capable of smoothly switching between the different cultural orientations, in order to deliver the best results. The translator always tries to create a dialogue between the reality of the SL and the possibilities of the receptor language. The aim is to communicate the message in terms which are meaningful to members of the target audience. (as cited in Katan, 1999)

Cultural Influences on Translation

Katan (1999) discusses the influences of various facets of culture on our cognition and speech. The following list is not intended to be conclusive, but rather a practical example on how culture affects the way we perceive things:

Physical environment. Before the advent of mass-transportation and communication links which turned the world into a global village, environmental barriers such as mountains, rivers and seas, created natural constraints, restricting those who lived in such places from interacting with other cultures. This isolation resulted in people viewing concepts such as 'freedom' in their own personal context.

Political environment. Political geography and regimes contribute greatly to the manifestation of cultures. This is epitomized in the following examples, which were produced as a result of political incidents:

- 'intifada': a revolt that began in December 1987 by Palestinian Arabs to protest Israel's occupation of the West Bank and Gaza Strip. (www.dictionary.com)
- To balkanize: it is to divide (a region or body) into smaller mutually hostile states or groups. (www.oxforddictionaries.com)
- Kurdification: is a cultural change which ethnically transfers what is non-Kurdish to Kurdish. Revolving mainly around Assyrian Christians and Iraqi Turkmen, this cultural change took place in post-Saddam Iraq. (Hashim, 2006)

Climate. Our interaction with the environment around us is not only auditory and visual, but also sensory and when it affects our senses, it will subsequently affect our perception. Although climate and weather are not immediately pan-cultural, they do affect, to a certain extent, the way we feel about things, which in turn affects our culture.

For example, in Britain with its constantly changing weather patterns, the weather forecast constitutes a hot subject for headlines as it has become a preoccupation for its residents.

Space. If, on one hand, natural barriers such as mountains and rivers can restrict its residents from interacting with different cultures, or as Katan (1999:45) puts it: 'the unfulfilled desire of the inhabitants to be free from environmental constraints ', then, on the other hand, open spaces can also contribute to the formation of culture; it governs the culturally bound meaning of what is perceived as 'private' and 'public' space.

The table below is taken from Katan's book *Translating Cultures* (1999). It provides an idea of how Americans perceive private and public spaces, given the vast open spaces of America versus the tight crammed streets of Europe:

Table 1: Private and Public Space Perception

	US	Example	Language
Intimate	Touch- 18"	Family in private	Intimate
Personal	18" - 4'	Family in public	Informal

| Social | 4' – 12' | Business | Formal |
| Public | 25' + | Speech making | Frozen |

The above is culture-specific. Asians, Arabs or even Mediterraneans will have different takes on such measurements; some will be considered too constrictive and others too close.

The built environment. Individual buildings play a significant role in who we are, how we behave or how we dress on campus, at the office, or in the mosque, church or temple. In the workplace, the size and the position of an office, the type of furniture and whether or not someone has an independent office, all determine, to a large extent, one's corporate identity. In an open plan office, for example, sitting by the window would be regarded as having a better position in the West. However, in Japan it would mean that the employee's services are no longer needed and he/she should rather look for another job instead of fruitlessly staring out of the window.

Dress. Dress is the first sign of identity (Katan, 1999). The level of formality/informality of a dress coheres with the level of formality/informality of the behavior. Hence, dress is a culturally bound concept. The environment and the context you are in also governs your choice of dress. Some examples in this regard are national dress, jeans, blue collar, white collar and sneakers.

Olfaction and food. In addition to the fact that food and drink represent a major difference between cultures, it is recognized that the way we label a 'smell', 'odor' or 'perfume' is very much determined by our cultural upbringing.

For example, Asians rarely consume dairy products, hence they tend to detect the fermentation of the dairy products produced by sweat glands. The minimal usage of garlic in the British kitchen makes them prone to use the word the 'reeking' to describe the odour of Mediterraneans, who have high garlic content in their cuisine.

Temporal setting. Time changes and identifies culture. It constitutes culture's framework. But since it is difficult to observe time, we can observe the changes it causes and accordingly introduce new terms to signify those changes, such as:

- The 60's culture
- The Thatcher years
- The Me generation

- The caring and sharing nineties

Translation and Cultural Presuppositions

In his article *Cultural Presuppositions and Misreadings*, Ke Ping (1999) explains that the dynamic behind the translation process, at its most basic level, may be described as 'understanding and making others understand'. In this respect, if a translator fails to understand the message initially intended, a communication breakdown will take place between the author of the ST and the target reader (Ping, 1999). Such failure takes place due to the translator's set of beliefs and assumptions about the source culture, language and community. The translator needs to pay special attention to such underlying assumptions and ideas, as they can systematically and substantially affect his/her translation unknowingly. "No man ever looks at the world with pristine eyes. He sees it edited by a definite set of customs and institutions and ways of thinking." (Benedict, 1959)

According to Ping (1999), culture is a complex integrated whole of system beliefs, knowledge, customs, traditions, law, morals, art and values adopted by members within a group or a community. This means it is not individualistic and it is socially acquired, rather than biologically transmitted. It is symbolic, as it assigns certain meanings to specific entities and things. Language is the most typical symbolic system within culture.

Cultural presupposition refers to the assumptions and ideas that are culturally rooted and widespread, yet have never been verbally expressed or defined, as they seem so basic and self-evident. Such examples are endless. The four cultural sub-systems will be reviewed briefly, with examples which illustrates the gravity of cultural misconception (Ping, 1999):

Techno-economic system. Ecology (flora, fauna, climate, etc.); means of production, exchange, and distribution of goods; crafts, technology, and science; artifacts. For example: the 'attic' and the 'wine room' are both features in Western architecture, when designing houses according to climate and lifestyle. Middle Eastern countries, on the other hand, that are not subject to such circumstances, turn to producing new words: Attic- السندرة or العلية, or literal translation that would successfully convey the meaning: The Wine Room- غرفة النبيذ.

Social system. Social classes and groups; kinship system (typology, sex and marriage, procreation and paternity, size of family, etc.); politics and law; education; sports and entertainment; customs; general history. For example: Colombian

schoolchildren are taught that there are five continents, not seven. The specifics vary from nation to nation, but one popular interpretation lumps North and South America together as one continent, called "America", and counts Europe and Asia together as "Eurasia".

Ideational system. Cosmology; religion; magic and witchcraft; folklore; artistic creations as images; values (moral, aesthetic, etc.); cognitive focus and thinking patterns; ideology. For example: الصراط المستقيم is a concept that stems from Islamic heritage. It symbolizes the right path to reach God in terms of worship and actions. الصراط المستقيم can be easily translated as "straight path". However, this does not reflect the religious dimension of the expression and what it stands for.

Linguistic system. phonology and graphemics; grammar (morphology and syntax); semantics and pragmatics. For example: in Chinese, 'vinegar' is usually associated with jealousy, e.g. chichi (eat vinegar= to be jealous). However, in English 'vinegar' rather connotes with ill temper in speech or character, e.g. 'someone's remarks are made with a strong note of vinegar', meaning very bitter remarks or ill-tempered speech.

The most typical case is where comparable words in different languages carry strikingly different associations, for example 'sour' and 'vinegar'. In extreme cases, deep-rooted cultural presuppositions and dogmatically held cultural values may even lead the translator to purposefully misrepresent the source message.

Translation and Globalization

In his article 'Globalization and Translation' Nico Wiersema (2004) sheds light on how globalization affects both aspects of translation and culture within the translation. He starts by explaining how English developed into the trend Lingua Franca which is used in international conferences and technologies as the main input language. He further explains how the internet and technological advances have opened secret doors to translators. Through online dictionaries and search engines, the translator has gained the ability to explore cultural references of lesser-known languages, giving the TT a more exotic/foreignizing flavor.

Wiersema (2004) also confirms the importance of loan words to the TL. Translation brings cultures close as does globalization, the latter bringing cultures even closer in a much faster way. Loan words allow the translation to preserve some of the source culture - with some inevitable distortion. Hence, the translator is responsible for his/her choice of loan words.

In his article, Wiersema (2004) also speaks about 'excessive translation', which can be the downside of too much globalization. 'An excessive translation is a translation that fails to foreignise/exoticize, i.e., use source-language terms in the target-language text, to the degree that I believe is now acceptable.' (Wieserma, 2004:1) Foreignization can be seen as an important tool to enlighten the reader about the source culture and its references. However, it has to be done within the limits of reasonable acceptability. This will inform the target reader about the source culture in a genuine and correct manner.

According to www.dictionary.com, globalization is defined as 'worldwide integration and development'. If globalization is to be seen in the light of translation studies, this definition should be altered to 'integrating and developing a text to be suitable for worldwide usage/understanding'

When a translator is faced with a culturally bound element which might be considered to be 'untranslatable', he/she – among other approaches - may consider coining a new word by introducing this SL element as a loan word. Loan words are a legitimate gateway for enriching the vocabulary of one language and exoticizing it, thus making it more interesting. It contributes to learning and the understanding of foreign cultures. Eventually, these words will find their way to TL dictionaries through usage and popularity.

Globalization is turning the world into a small village, bringing people and cultures together. The consequences of globalization cannot go unnoticed; globalization affects people and their lives. It affects their cultures and brings them closer. Consequently, translation must be seen as an important tool in enhancing the understanding between different cultures. Translation makes it possible for readers to familiarize themselves with estranged cultures. In other words, foreignization can be regarded as one of the main globalization outputs in translation studies. (Wieserma, 2004)

That being said, one can be left torn between the benefits of globalization and technology in broadening the horizon of one's culture and the love for one's own language and the fear of losing one's identity.

Translation and Ideology

According to Oxford dictionary, ideology is defined as "a system of ideas and ideals, especially one which forms the basis of economic or political theory and policy". It has become an acceptable practice in the media, politics and journalism, to

attribute 'ideology' to anything out of the norm and to interpret it as having a hidden agenda or political motive. However, this is not how a translator should regard 'ideology'. To a translator, "all use of language reflects a set of users' assumptions which are closely bound up with attitudes, beliefs and value systems." (Hatim & Mason, 1997:120) What many people may not be aware of is the ideological dimension underlying every translation. The process of translation is not merely the act of transferring words from one language to the other, but rather a complex process. (Karoubi, 2005)

Schäffner (2003:23) claims "the choice of a source text and the use to which the subsequent target text is put are determined by the interests, aims, and objectives of social agents". (cited in Karoubi, 2005:1) Behind the translator's every decision, his choice of words, his choice of what to add, omit or replace actually lies a voluntary action which reveals the milieu of the translator's culture (and ideology).

Khaled Hosseini, in *The Kite Runner,* aims at constructing a certain reality for the reader. He wants the reader to see Afghanistan through his eyes and he achieves this by employing certain linguistic devices to highlight the social differences and the paradoxical aspects of the Afghani community. He further draws a contrast between the rich and the poor, the Pashtun and the Hazara, the Sunni and the Shia, the powerful and the powerless. Hosseini influences the mind of the reader by deleting or omitting certain traits in the characters of his novel, with a particular objective in mind with his chosen portrayal. (Malik et al., 2013)

Translation and Identity

In their book, *Translation and Cross-Cultural Communication*, Muñoz-Calvo (2010) discusses that during the course of millions of years, human beings developed different means to communicate, one of which is language. As languages developed, so did translation. Steiner stated (1975: 47), "Inside or between languages, human communication equals translation*".* (as cited in Muñoz-Calvo, 2010:1) Translation plays a vital role in communicating and transferring different realities. Through the course of history, it has been regarded as a tool to exhibit or alter reflections of cultures, ideologies and local identities.

One of the important themes in *The Kite Runner* is that of identity. In an attempt to break the negative stereotypes around Afghanistan, especially those that took place after 9/11, Hosseini, in his novel, embarks on a journey where he approaches the Afghani identity from different approaches and point of views. He

paints a picture of the Afghani community before and after the Islamic revolution and he highlights the dominance of ethnicity in Afghanistan. This is accomplished through the portrayal of different characters such as Amir, Baba, Rahim Khan and Assef, symbolizing the Pashtuns; as well as Ali, Hassan and Sohrab, symbolizing the Hazaras. (Malik et al., 2013) The grave dominance of ethnicity in Afghanistan is epitomized in the following quote from the novel by the protagonist, Amir: "In the end, I was a Pashtun and he was a Hazara, I was Sunni and he was Shi'a, and nothing was ever going to change that. Nothing." (Hosseini, 2003:13) By writing his novel in English, Hosseini openly addresses the English-speaking reader in an attempt to deliver his own ideology, which revolves around Afghanistan's "remorseful history of violence and discrimination "and how it can "redeem itself through social justice and sacrifice." (Malik et al., 2013:167) He also displays different types of Afghani identities, through which he supports some and attacks some.

Conclusion

This chapter revolves mainly around the relationship between culture and translation. It tackles the subject from different perspectives, such as the vital role of the translator as a mediator between cultures and the way in which our daily life affects our views and cognition of the world around us, which in turn contributes to our culture and accordingly the way we translate. The interactive relationship between culture and globalization is also placed in scope. How translation can be used as a tool in making ideological and identity statements is discussed, as well as the importance of cultural presuppositions to the translator.

Chapter Four: Data Analysis

This chapter starts with a summarized biography of the author, Khaled Hosseini, followed by a synopsis of *The Kite Runner*. Data analysis takes place by examining cultural terms which were extracted from the novel and analyzing the strategies used in translating them. The analysis is evaluative; other translations/strategies are suggested when the translation under scope does not deliver.

Book Title and Cover
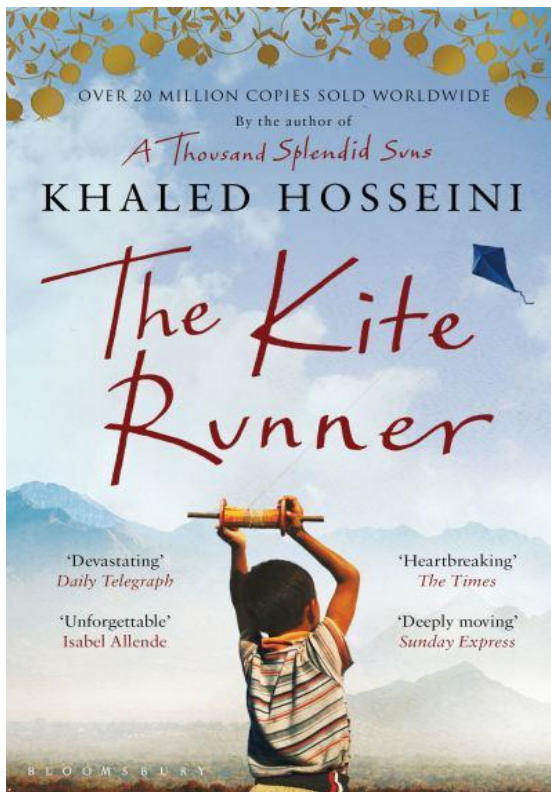
Figure 1: Book Cover of the English Novel
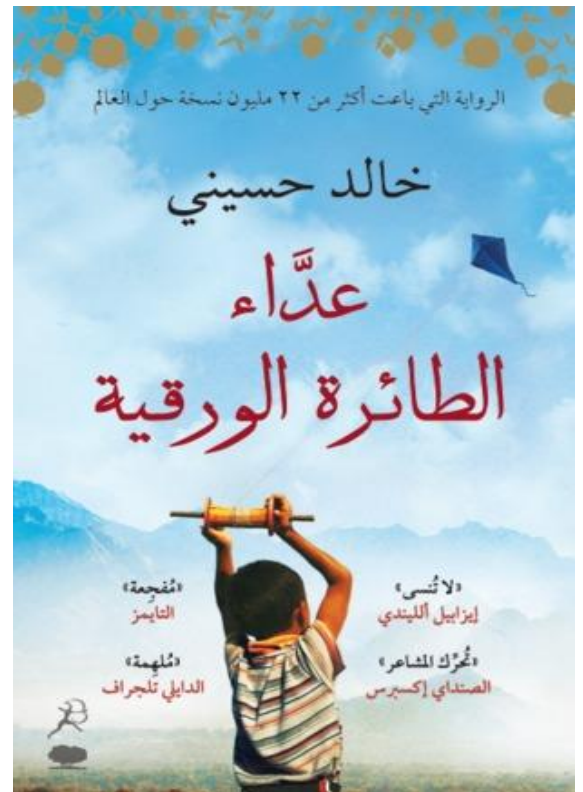
Figure 2: Book Cover of the Arabic Translation

About the Author

Khaled Hosseini is an American Afghani-born writer. He was born on March 4, 1965 in Kabul, Afghanistan, and is the oldest of 5 children. His father worked as a diplomat in the Ministry of Foreign Affairs while his mother worked as a teacher of Farsi and history in a high school for girls. Hosseini grew up in the upper-middle class neighborhood of Wazir Akbar Khan in a back-then cosmopolitan Afghanistan, where the western culture, evident in movies and literature, intertwined with Afghani

traditions such as kite fighting/running and lavish parties, all of which inspired *The Kite Runner*. Influenced by Persian poetry and American novels, Hosseini started writing short stories. Throughout his life, Hosseini lived in cities other than Kabul, like Iran and Paris. He eventually settled in San Jose, California where he received his bachelor degree in Biology from Santa Clara University and his Medical degree from the University of California.

In 2001, Hosseini started writing his debut novel *The Kite Runner* which was published two years later amid the U.S. war in Afghanistan. *The Kite Runner* became an international bestseller, selling more than eight million copies worldwide. It also received numerous awards such as: the Boeke Prize, the Barnes and Noble Discover Great New Writers Award, and the Literature to Life Award. In 2007, the novel was made into feature film, also having the same name. However, the film encountered a few problems as some Afghans found certain episodes to be insulting. The children who played Hassan, Amir and Sohrab, along with their families, had to be moved out of the country due to possible danger. In May 2007, Khaled Hosseini published his second book, "A Thousand Splendid Suns," which also became a bestseller. He now lives in California with his wife, Roya, and their two children.

Hosseini's literature had a great impact on his personal life. After twenty-seven years, he returned to Afghanistan to see what had become of his country. Torn by war, sabotaged and destroyed, the current state of Modern Afghanistan urged Hosseini to draw attention to the plight of refugees, which earned him the Humanitarian Award from the United Nations Refugee Agency in 2006. He also became a U.S. goodwill envoy, which inspired him to establish the non-profit Khaled Hosseini Foundation; a Foundation whose main purpose is to empower the helpless and the vulnerable in Afghanistan, like women and children.
(www.khaledhosseini.com)

Synopsis of *The Kite Runner*

The Kite Runner starts with Amir, the protagonist, remembering his childhood twenty-six years earlier in Kabul, Afghanistan. As a little child, he used to live in a nice big house with his father, Baba, and two of their servants, Ali & his son Hassan. Ali and Hassan were Hazaras, an ethnic minority in Afghanistan. There was a special bond between Amir and Hassan. As childhood friends, they played together, flew kites together, and ran after these kites together. Since Hassan was illiterate, Amir would find joy reading classical stories to him and soon enough, his own stories.

Rahim Khan, Baba's close friend and business partner, encouraged Amir to polish his talent and to pursue a career in writing.

However, amid the chaos that took place when the king was overthrown, nothing remained the same. Amir and Hassan were faced by three bullies; Assef, Wali and Kamal. Assef threatened to beat up Amir for hanging out with a Hazara. But Hassan, in return, threatened Assef with his slingshot. The consequences of this incident took place during a kite-fighting tournament. Later on Amir wins the tournament and Hassan runs down the last kite for him, as a sign of victory. Hassan takes long to come back and Amir goes looking for him. He finds him cornered in the end of an alley, pinned down by Wali and Kamal, while Assef is raping him. Paralyzed by fear of getting hit or abused, and paralyzed by the prospect of losing his only chance to win Baba's approval, Amir does not step up to defend Hassan and acts oblivious to the whole matter. Amir and Hassan drifts apart after this. Torn by the guilt of not defending Hassan, Amir develops the urge to get rid of him. He sets him up for the theft of his money and his watch. When confronted by Baba, Hassan doesn't deny the theft, although he didn't commit it. Shortly after, Ali and Hassan move out.

The story jumps ahead to Baba and Amir escaping Afghanistan after the Soviet invasion. After a rough journey, they make it to Pakistan, then eventually to California a couple of years later. Baba gets a job in a gas station while Amir attends school and college. On Sundays, they sell used goods in a flea market common to Afghans. Baba meets an old friend, General Taheri, and Amir falls for Taheri's daughter, Soraya. Shortly after diagnosing Baba with lung cancer, Amir and Soraya get married. Baba passes away a month after the wedding.

While he is working on his career as a writer and she on hers as a teacher, Amir and Soraya have failed attempts to have a baby, and eventually surrender to a childless marriage.

One day, Amir gets a call from the sick Rahim Khan who wants Amir to visit him in Pakistan. In Pakistan, they talk about how devastating things are currently in Afghanistan and the events which took place after the Soviets were forced out and the Taliban took over. Rahim Khan also tells Amir about himself; how he stayed in Baba's house in Kabul in order to take care of it, and how he got lonely and old and decided to look for Hassan. In Hazarajat, Rahim Khan convinces Hassan and his family, his wife Farzana and his son Sohrab, to come live with him in Kabul, which

they do willingly. When Rahim Khan goes to Pakistan for medical treatment, he receives a call from his neighbours informing him that the Taliban has shot Hassan and his wife and that Sohrab has been sent to an orphanage. Amir then finds out that Baba is Hassan's father, making Sohrab his half nephew. When Rahim Khan asks him to go fetch Sohrab from the orphanage in Afghanistan and bring the child to Pakistan, he eventually accepts.

In Afghanistan, Amir finds out that Sohrab was taken a month earlier from the orphanage by a Taliban official. Amir arranges for a meeting with that Taliban official and asks for Sohrab. The Taliban official, who turns out to be Assef, calls for Sohrab, who comes out in a silk outfit and wearing make-up, suggesting that Assef and his men have been sexually abusing the boy. Amir and Sohrab manages to escape after a dire fight with Assef.

Amir then offers to Sohrab to come live with him and Soraya in California. Sohrab accepts. However, they face some problems obtaining a US visa for Sohrab, as the adoption official says it is not possible, since there is no proof that Sohrab's parents are dead or that Amis is his half-uncle. Amir tells Sohrab that he might have to go back and live in the orphanage until they figure this all out. Eventually, Amir and Soraya manage to sort out the visa issue for Sohrab, not knowing that he attempted suicide. Amir saves him and takes him to U.S., but Sohrab falls into depression and stops talking entirely. One day, Amir and Soraya take Sohrab to the park. A few people are flying kites. Amir buys a kite to fly with Sohrab and shows him one of Hassan's favorite tricks. Amir succeeds in cutting down one of the kites he was battling with. Sohrab smiles and Amir runs down the kite for him.

Arabic translation of *The Kite Runner* was done by Manar Fakhru-Din Fayad.

Methodology

The Kite Runner became an international bestseller, translated into 42 languages in 38 countries. In this section, only the Arabic translation will be considered. Critical analysis and review will be carried out on a number of examples extracted from the novel, which are deeply rooted in the Afghani culture. These examples are analyzed in accordance with the strategies and theories explained earlier in chapter two. The culturally bound terms are explicated and their rendering examined in terms of cultural representation. A suggested alternative is proposed when the strategy used by the translator fails to deliver. Technical and cultural issues that have to do with the author, the translator and the audience they are addressing are

reviewed and an analytical commentary follows. It is also necessary to mention that, whilst having been written originally in English, the Arabic rendering of the novel is quite unique, as it complies with the conservative nature of the Arab world, its customs, traditions as well as the prominent Islamic culture. Eventually, a conclusion will be drawn on the best used strategies, as well as the drawbacks detected in the translation. A few examples on mistranslation will be also stated and suggestions for future research and improvement will be mentioned.

Data Analysis

      Borrowing. *The Kite Runner* carries the socio-cultural features of three different cultures; the English, the Afghani & the Arabic Islamic. Hence, some of these cultural elements have been borrowed from the source culture and directly transferred and naturalized into the target culture. Borrowing, as discussed in chapter two, is an effective strategy that successfully transfers words and elements that do not have an equivalent in the TT. The rendering of the following examples, being frequently used, have been familiar in the target culture and incorporated within the language.

Table 2: Comparison 1

	ST	TT	Strategy
Example (1)	**Buddha** (Chapter 2)	بوذا	
Example (2)	**Cinema** (Chapter 2)	سينما	
Example (3)	**Microphone** (Chapter 13)	ميكروفون	Borrowing
Example (4)	**Shawl** (Chapter 16)	شال	
Example (5)	**Diesel** (Chapter 15)	ديزل	

      Calque. As defined in chapter two, calque technique takes place through a literal borrowing from one language to the other.

Table 3: Comparison 2

	ST	TT	Strategy
Example (1)	**Black market** (Chapter 21)	السوق السوداء	
Example (2)	**Summer school** (Chapter 14)	المدرسة الصيفية	
Example (3)	**Ethnic Cleansing** (Chapter 22)	التطهير العرقي	Calque

Table 4: Comparison 3

	ST	TT	Strategy
Example (1)	... around apple and cherry trees, which become **skyscrapers** soaring into clouds... (Chapter 21)	حول أشجار التفاح و الكرز، التي أصبحت شواهد تناطح السحاب	Free translation

The examples in table 3 give a good idea on how the literal translation of the SL eventually gets incorporated into the TL and becomes a part of it. However, in table 4, 'skyscrapers' already has an established calque which is (ناطحات السحاب) but the translator opted for (شواهد) to add the sense of witnessing that the author did not mention in the ST.

Proper nouns/names. As discussed earlier in chapter two, transliteration is one of the most popular strategies used in rendering proper nouns/names. In *The Kite Runner*, transliteration, which depends on the phonetic transcription of the word, is employed with proper names, historical institutional terms, international institutional terms, national institutional terms & cultural terms, as shown in table 5:

Table 5: Comparison 4

	ST	TT	Strategy
Example (1)	Rahim Khan (Chapter 1)	رحيم خان	
Example (2)	Jadeh Maywand	جدة مايواند	
Example (3)	(Chapter 3)	نهر كابول	
Example (4)	Kabul River (Chapter 3)	باميان	
Example (5)	Bamiyan (Chapter 2)	الهازارا- الباشتون	
	The Hazara- The		
Example (6)	Pashtuns (Chapter 2)	شاهناماه	Transliteration
Example (7)	Shahnamah (Chapter 25)	بحيرة سبريكلز	
Example (8)	Spreckels Lake (Chapter	يلدا	
Example (9)	1)	بالوشستان	
Example	Yelda (Chapter 12)	الملك نادر شاه	
(10)	Baluchistan (Chapter 3)		
	King Nadir Shah		
	(Chapter 2)		

It is also important to mention that, to the text receiver, a clearly exotic feel is added to the novel, when transliterating proper nouns/names such as the ones mentioned in the previous table.

Code-switching. Code-switching, as discussed earlier in chapter two, takes place when the author shifts between language varieties within the same utterance. In *The Kite Runner*, the author uses the Farsi language, which provides a vivid interactive experience of the Afghan society to the SL reader. His choices were replete with the use of in-text translation to compensate for any incomplete messages. The translator on the other hand, resorts to a few different techniques in order to restore the in-text translation, among which: transliteration, footnote, gloss-translation and omission.

Table 6: Comparison 5

	ST	TT	Strategy
Example (1)	**Ahesta boro, Mah-e-man, ahesta boro.** Go slowly, my lovely moon, go slowly. (Chapter 10)	أهيستا بورو، ماه-إي-مان، أهيستا بورو امش على مهل، قمري اللطيف، امش على مهل	Transliteration/ Literal Translation
Example (2)	**Bakhshida**. Forgiven. (Chapter 7)	باكهشيدا، مسامح	

In table 6, the translator followed on the footsteps of the author as she transcribed the code-switched utterances and translated literally the in-text translation provided by the author in both examples 1 and 2.

Table 7: Comparison 6

	ST	TT	Strategy
Example (1)	"General Sahib, Salaam Alaykum…Yes, much much better… **Balay**...until then. **Khoda Hafez.**" (Chapter 12)	"جنرال صاحب، السلام عليكم.. نعم، أفضل كثيراً.. **بالاي**...الي ذلك الوقت. **كودا حافظ**"	Transliteration

However, in table 7, when the author did not add an in-text translation, the translator opted for mere transcribing. This can create a drawback in the communication between the reader and the translation, if the code-switched utterance cannot be understood from the context.

Table 8: Comparison 7

	ST	TT	Strategy
Example (1)	"Looks like I'll have to fly it **tanhaii**." Solo. (Chapter 25)	يبدو أن علي أن أطيرها لوحدي	
Example (2)	"**Dostet darum**." I love you. (Chapter 24)	أحبك	Omission/deletion

In table 8, the translator opted for omitting the code-switched utterance and adhered only to the in-text translation. As discussed earlier in chapter two, omission is a strategy that can be used to avoid repetition or redundancy.

Table 9: Comparison 8

	ST	TT	Strategy
Example (1)	"**Lotfan**," I added. Please. (Chapter 20)Her	لطفاً. أضفت.	Omission/deletion
Example (2)	"**Bismillah**!" peaking with each of the truck's shudders and jolts. (Chapter 10)	كانت (بسم الله) تقطع سكون الشاحنة كلما إرتجت و إهتزت	Transliteration
Example (3)	**Inshallah/Mashallah**	إن شاء الله- ما شاء الله	Transliteration

As mentioned earlier in this chapter, the common Islamic background draws the Afghani and the Arabic cultures closer. In table 9, the transliteration of the code-switched utterances was not deemed necessary and redundant, as they do exist in the Arabic language already. However, this can result in a translation loss as the exotic effect that the English text reader experiences will not be completely transmitted and experienced by the Arabic text reader.

Table 10: Comparison 9

	ST	TT	Strategy
Example (1)	"He has nang and namoos." Nang. Namoos. Honor and pride. The tenets of Pashtun men. Especially when it came to the chastity of a wife. Or a daughter. (Chapter 12)	‏*نانغ و ناموس ‏*نانغ و ناموس: شرف و كبرياء، عقيدة الرجال الباشتونيين، خصوصاً عندما تتعلق بملاحقة زوجة أو ابنة.	Footnote

In table 10, the translator removed the explanation provided by the author and added it as a footnote.

Table 11: Comparison 10

	ST	TT	Strategy
Example (1)	…like the fireworks at Chaman. (Chapter 4)	‏كالألعاب النارية في التشامان (عيد أفغاني من المرجح أن يكون عيد الأضحى)	Gloss-translation

In table 11, the translator added her own gloss to the translation. Gloss translation can be used for clarification or addition of extra information. Different ways of rendering a code-switched utterance are valid, as long as they deliver complete meaning and they do not interrupt the flow of the text.

Generalization/particularization.

Table 12: Comparison 11

	ST	TT	Strategy
Example (1)	**Chutney**-dipped potatoes (Chapter 15)	البطاطا مع الصلصة	Generalization

As discussed in chapter two, generalization is a strategy used by employing a more general hyponym. In table 12, the translator opted for the general category, which is a dipping sauce and rendered ''chutney'' as ''الصلصة'' instead of transliterating it. This allows the TL reader to have a better understanding of the dish mentioned. Translation by particularization would have also served well: البطاطا مع صلصة التشوتني.

Literal translation. Being the most basic translation strategy, as discussed in chapter two, literal translation is considered the default approach employed by translators, unless the outcome in the TL is different from that of the ST, doesn't make sense or doesn't flow well. The following examples will illustrate how the translator's decision to employ literal translation was not the best decision.

Table 13: Comparison 12

	ST	TT	Strategy
Example (1)	Their sons go out to nightclubs looking for meat (Chapter 13)	أولادهم يخرجون إلى الكباريهات باحثين عن اللحم	
Example (2)	"I won't. God, Baba." (Chapter 12)	لن أقوم بهذا. الله! بابا.	Literal Translation
Example (3)	When he caught a fever	عندما التقط الحمى	

	(Chapter 16)	
Example (4)	"Call 911!" (Chapter 12)	(اطلبوا 911)

In example (1), literal translation did not deliver the pragmatic meaning intended by the author. By 'meat', the author is referring to prostitutes. The Arabic rendering (اللحم) does not reflect this sense. A good pragmatic rendering can be implicit (باحثين عن فتيات الليل) or explicit (باحثين عن اللحم الرخيص).

In example (2), the author expresses a sense of interjection through 'God', but when literally rendered in Arabic, the text is interrupted (through the use of ! & .) and does not reflect the element of interjection. A possible better translation would employ a more free approach in order to grasp the element of exclamation. A suggested translation may be: ما هذا يا بابا؟! لن أفعل.

In example (3), the translator went for the literal rendering of 'caught' which is 'التقط'. This does not do justice to the TT. The translator could have opted for a colloquial rendering such as: عندما أصيب بالحمى

Example (4), taken from chapter 12 in the novel, takes place when Baba falls unconscious in the flea market in California. The literal translation does not deliver the intended meaning as it is possible that the TL audience is unaware that the emergency contact number in USA is 911. The translator should have addressed the pragmatic aspect of the text through adaptation, removing (911) and replacing it with (الإسعاف).

Domestication. Domestication, defined earlier in chapter two as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (Venuti, 1995:20), makes the text smooth to the TL reader and easy to read and understand. Cultural items can be removed, replaced or altered in order to accomplish that.

Table 14: Comparison 13

	ST	TT	Strategy
Example (1)	Ministry of Vice and Virtue	وزارة الأمر بالمعروف والنهي عن المنكر	
Example (2)	By late afternoon… (Chapter 19)	في العصر	Domestication
Example (3)	I have imagined Baba's wrestling match countless times (Chapter 3)	تخيلت مصارعة بابا مع الدب عشرات المرات	

In example (1), the translator resorted to expanding 'vice and virtue' into the commonly known phrase الأمر بالمعروف والنهي عن المنكر reflecting the Islamic aspect of the utterance and making the TL reader relate more to the familiarity of his own culture.

In example (2), the translator made the text a bit more customary by using a cultural reference for time. So instead of going for other renderings, such as: بعد الظهر, she opted for 'العصر' by employing the strategy of domestication. According to Al Maany website, 'العصر' is defined as 'الوقت في آخر النهار إلى احمرار الشمس' which corresponds beautifully with 'late' afternoon.

In example (3), instead of adopting a mixed strategy of literal and addition in rendering the example as تخيلت مصارعة بابا مع الدب مرات لا تعد ولا تحصى, the translator opted for domesticating 'countless times' into 'عشرات المرات' as it sounds more idiomatic to the TL reader.

Restriction. Restriction is one of the strategies that are used for emphasizing purposes. In table 15, the translator manages to successfully capture the essence of explicit restriction in the ST (the use of 'only') by employing the Arabic restriction (الاستثناء), namely (negative verb+إلا) or (negative verb+سوى).

	ST	TT	Strategy
Example (1)	…who could only reveal himself through his eyes (Chapter 1)	لم يكن يستطيع التعبير إلا بعينيه البنيتين	
Example (2)	I imagined conversation and laughter over dinner instead of silence broken only by the clinking of silverware (Chapter 6)	تخيلت حديثا و ضحكا على العشاء بدل الصمت الذي لا تكسره إلا قرقعة الملاعق و الصحون الفضية	Restriction
Example (3)	Like they'd cornered some kind of wild animal that only Assef could tame. (Chapter 7)	كأنهما يحيطان بحيوان متوحش، لا أحد غير آصف يستطيع قتله	

Expansion. As explained earlier in chapter two, this strategy can be used to clarify something implicit in the ST, or to add information/details that were not originally mentioned for the sake of clarifying or explicating. The following examples in table 16 show how gloss translation can be employed to give the TL reader a better understanding of cultural-bound terms.

Table 16: Comparison 15

	ST	TT	Strategy
Example (1)	…like the fireworks at Chaman. (Chapter 4)	كالألعاب النارية في التشامان (عيد أفغاني	Gloss-translation

		من المرجح أن يكون عيد الأضحى)
Example (2)	He wore black rubber snow boots and a bright green **chapan** over a thick sweater (Chapter 7)	كان يرتدي حذاء أسودا مطاطيا، و تشابانا (رداء أفغاني تقليدي) أخضر جميل فوق كنزة ثقيلة

Modulation. Modulation, as discussed in chapter three, is a technique employed when "a literal, or even transposed, translation results in a grammatically correct utterance, yet such translation is still considered unsuitable, unidiomatic or awkward in the TL". Modulation takes place by altering the point of view or category of thought of the ST.

Table 17: Comparison 16

	ST	TT	Strategy
Example (1)	And suddenly Hassan's voice whispered in my head (Chapter 1)	فجأة...همس صوت حسان في أذني	Modulation (Part- Another part)

In table 17, the type of modulation is part for another part, as the translator opted for translating 'in my head' to 'في أذني' in spite of the fact that a literal rendering would have sounded fine, yet not idiomatic in the TT. The translator could have also opted for a nice collocation such as: خطر لي صوت حسان هامساً

Table 18: Comparison 17

	ST	TT	Strategy
Example (1)	"Tell him to have a strong stomach." (Chapter 10)	قل له أن يتحلى بالصبر	Modulation

Example 1 in table 18 is taken from the scene of Baba and Amir's escape from Afghanistan to Pakistan after the Russian invasion. Amir in the truck feeling carsick and Baba is asking the driver to pull over so that Amir can feel better. The driver then asks Baba to tell Amir to have 'a strong stomach'. The illocutionary act of the ST is a request to be patient expressed through 'have a strong stomach'. The TT went for the pragmatic aspect of 'patience' and rendered it to an established Arabic collocation: (يتحلى بالصبر)

Table 19: Comparison 18

	ST	TT	Strategy
Example (1)	Said he had never had any doubt. (Chapter 15)	وقال أنه دائماً كان مؤمنا بموهبتي	Modulation

Along the same lines, table 19 shows how the translator addressed the illocutionary force of denying by using an asserting collocation (مؤمنا بموهبتي) successfully

Foreignization. Foreignization preserves the source culture by deliberately breaking the conventions of the TL and retaining the exoticism and foreignness of the original, as explained in chapter two.

Table 20: Comparison 19

	ST	TT	Strategy
Example (1)	…, arranging cardboard boxes of yellowed encyclopedias, … (Chapter 12)	ترتب صناديق بطاقات الإنسيكلوبيديا الصفراء	Foreignization

In table 20, the translator transliterated 'encyclopedia' into the Arabic language when a proper rendering is already available and would have successfully communicated the meaning (موسوعات). The foreignizing approach here unnecessarily adds an exotic sense to the utterance when it was not intended in the ST.

Table 21: Comparison 20

	ST	TT	Strategy
Example (1)	"And pure too. Virtuous. No boyfriends." (Chapter 13)	"و طاهرة أيضاً، عفيفة، بلا (بوي فريندز)"	Foreignization

Along the same lines, in table 21, transliterating 'boyfriends' into 'بوي فريندز' violates the flow of the text as it does not deliver the meaning. The translator should have opted for a rendering like: و طاهرة أيضاً، عفيفة، بلا خليل (صديق حميم)
Table 20 and 21 show how the use of foreignization can be more harmful than useful. By breaking the conventions of the TL, not only did they preserve an exotic flavor to the text but caused in the meaning to reach the TT receiver incomplete.

Omission/deletion. As explained in chapter two, omission strategy is used in order to avoid creating conflict or hostility between the source culture and the target culture by getting rid of certain elements.

Table 22: Comparison 21

	ST	TT	Strategy
Example (1)	**Shorawi**-occupied Kabul (Chapter 10)	كابول المحتلة	Omission/Deletion

In table 22, although mentioned in other parts of the novel, (Shorawi) was omitted to maintain a smooth flow of TT and avoid creating political conflicts.

Mistranslation. Mistranslations, which is to translate incorrectly (as per Oxford dictionary), happens due to lack of understanding the ST, which result in a communication breakdown. Examples of mistranslation as follows:

Table 23: Comparison 22

	ST	TT	Strategy
Example (1)	A burly man in baggy pants (Chapter 10)	رجل ضخم الجثة يرتدي سروالاً ضيقاً (باغي)	Mistranslation

In table 23, the translator failed to deliver the correct meaning of baggy pants. According to Oxford dictionary, 'baggy' means "(Of clothing) loose and hanging in folds". The translator's rendering carries a completely opposite meaning to the intended one. A correct rendering can be: رجل ضخم الجثة يرتدي سروالاً فضفاضاً. Omission of (باغي) is also recommended in order to avoid repetition and redundancy.

Table 24: Comparison 23

	ST	TT	Strategy
Example (1)	a **worn** Herati rug with frayed edges (Chapter 2)	سجادة ملبسة بالهيراتي بالية الأطراف	Mistranslation

In table 24, the translator failed to render the image provided by the author where she mistranslated 'worn' to 'ملبسة' when the author meant 'بالية' as well as the origin of the rug. (Herat is a name of an Afghani city, famous for its handmade carpets). A correct rendering would be: سجادة رثة بالية الأطراف من هيرات

Table 25: Comparison 24

	ST	TT	Strategy
Example (1)	Listen to the muffled stillness broken only by the cawing of crows. (Chapter 6)	وأستمع إلى صوته يتكسر تحت أقدام المارة.	Mistranslation

In table 25, the translator failed to deliver the intended image as she went for a message that does not exist in the original ST. A correct rendering of the above mentioned example can employ restriction to give more emphasis, such as: واستمع إلى السكون التام الذي لا يقطعه سوى نعيق الغربان

Table 26: Comparison 25

	ST	TT	Strategy
Example (1)	Swap Meet Princess (Chapter 12)	أميرتي الفارسية	Mistranslation

Lastly, in table 26, the translator totally missed the intended metaphor of 'Swap Meet' which has resulted in a loss in meaning. The author intended a juxtaposition between the 'Swap Meet', which is the flea market, and 'princess'. The translator could have rendered it in two ways:

- Decoding it: أميرة الطبقة الكادحة or
- Preserving the juxtaposition: أميرة سوق الخردة

Conclusion

In this chapter, cultural-bound examples were extracted from the novel and a critical analysis of these examples, as well as their Arabic renderings, were provided. The analysis examines the implication of the cultural term as well as how successful was the rendering in reflecting that implication to the TL reader. Different strategies and theories were used in the translation, some were successful, and others were not. When unsuccessful, suggested translations were provided.

Chapter Five: Conclusion

To translate is to communicate. Regardless of our origin, color, race or sex, we as human beings tend to communicate and function under the same universal laws. We share the same kind of emotions and feelings, such as: love, hate, fear, anxiety etc. However, it is the way we express these emotions that makes us different. This could result from our cultural upbringing, society and religion, amongst other factors. In translation, a very important goal is to achieve a fair human interaction across language and culture boundaries.

It has always been the belief that translation is a mere transfer of words from one language to the other. However, the translator's role is deeper than this. The translator, as a cross-culture mediator, aims at bridging the gaps between cultures. Factors such as globalization, ideology and loss/preserving of local identity tend to raise issues and pose problems that hinder the translators and accordingly affect the text receivers.

Literary text, for example, has social and cultural references that need to be considered and handled appropriately by the translator. Different strategies and theories are proposed in an attempt to assist the translators in accomplishing this mission. In this dissertation, examples from *The Kite Runner* and its Arabic translation, عداء الطائرة الورقية, were chosen according to their cultural implications and the strategies used in the rendering were examined. This was done in an attempt to assess the best used strategies when dealing with a cultural content.

The first chapter of this thesis has served as an introduction to the topic in question. It sets the scene for the following chapters. In chapter two, different theories and strategies on how to handle a cultural-bound text, such as Vinay and Darbelnet's model, have been discussed including borrowing, calque, modulation, adaptation, domestication, foreignization, transliteration, transposition, and others. Translators should exercise their best judgment when choosing from these different strategies. Needless to say, there is an undeniable loss when translating cultural expressions in a communicative cross-cultural text.

Chapter three has revolved mainly around culture. It tackles the definition of culture, the role of the cultural mediator as well as the influences of culture on translation. Chapter four has addressed the data analysis. Excerpts from *The Kite*

Runner have been extracted, examined and analyzed. After analyzing the cultural-bound examples, it is concluded that:

- A variety of strategies have been employed by the translator to bridge differences between the three cultures in question: the American, the Afghani & the Arab.
- In the translation of proper nouns, transliteration has proved a successful strategy.
- There has been a balance in the usage of domestication and foreignization as the translator took into consideration the target reader. However, caution needs to be exercised as some of the examples showed that the translator did not fully understand the ST leading to miscommunication. Foreignization is encouraged as it reflects the exoticism of the ST and heightens the colors of different cultures. Yet, a heavily foreignized translation can become too foreign for the TT reader to identify with it, let alone appreciate it. A good background knowledge of both cultures and their respective languages would aid the translator is making the best use of strategies like borrowing and calque which will make the TT flow well.
- The different approaches in dealing with code-switched utterances makes the target reader appreciate exotic cultures and recognize the difference among the distinct cultures of the globe.

Finally, more attention is required when dealing with texts of high culture content. The translation of similar texts can be seen as a tool to communicate cross-cultures. It is a powerful tool; it can shape reflections of realities and identities as well as break negative stereotypes.

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Vita

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