

CULTURE AND THE TRANSLATION OF SELF-HELP DISCOURSE

A THESIS IN TRANSLATION AND INTERPRETING

(ENGLISH/ARABIC/ENGLISH)

by

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## **Dedication**

To Mum and Dad for their unending support

## Abstract

## Abstract

The discourse of self-help books has gained popularity during the last decade or so. Cross-culturally, however, this discourse incorporates different cultural beliefs that might cause problems for the “other” and for translators. Within this context, the aim of this thesis is to assess the translation of Elizabeth Gilbert’s 2006 book, *Eat, Pray, Love*, translated to Arabic in 2009 by Zeina Idris, under the title “طعام، صلاة، حب” (*Ta‘aam, Salaah, Hub*). Due to the importance of culture in this era of globalization, cross-cultural communication tends to raise issues and pose problems that affect text receivers, including translators. This is particularly the case with a book such as *Eat, Pray, Love*—as one of the bestselling self-help books—containing elements from four cultures (English, Italian, Indian, Indonesian), that become five when considering the Arabic translation. The Arabic translation shows an aggressively interventionist approach by the translator in dealing with elements that are not compatible with Arab/Islamic culture. This methodology raises larger questions about fidelity and the ethics of translation.

**Search Terms:** Translation, Culture, Elizabeth Gilbert, Zeina Idris, cross-cultural communication, self-help books, Arabic

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## Chapter One: Introduction

Thanks to the fruits of mass communication, the internet, easy and inexpensive means of transportation, and telecommunication technologies, the world is aptly depicted as a closely-knit global village where peoples from different backgrounds, cultures, and geographic zones have come closer than ever before. Even the music and lyrics produced in one language find instant acceptance among people from other regions and with highly varied backgrounds. These factors have greatly contributed to the phenomenon of globalization.

Yet, despite this integration, there remains the significant and omnipresent difficulty of translating the written word or interpreting the spoken word for others (those outside the language group of the original) to accurately and completely comprehend the spirit, purpose, and nuances of the original text. Also, in many international systems including the United Nations, the European Union, and the G-20, many languages are used concurrently to reach domestic audiences and beyond. Treaties, contracts, or memoranda of understanding among countries, multi-national organizations, or individuals, depend on the accuracy of translations. However, despite all possible efforts to remain objective and precise, differences in interpretation do occasionally occur, giving rise to disputes and subsequent arbitration. Simply put, the reasons for such misunderstandings are that people from different socio-cultural and economic backgrounds sometimes miss the essentials, which are unfortunately lost during the process of translation.

Classical literary works, such as Leo Tolstoy's *War and Peace*, Charles Dickens' *A Tale of Two Cities* or Shakespeare's *Macbeth*, have all been translated into more than a hundred languages. No doubt, these works have retained a great deal of their glory in translation. However, if one were to ask the authors if any of the translations truly projected the spirit and thinking of their works, and all the nuances intended, it is very likely they would be somewhat

dissatisfied with quite few of the translations. This situation exists simply because the culture, upbringing, values, religious backgrounds, schooling and social environments differ from society to society and region to region, not to mention the intentional or unintentional bias of the translator due in part to the effects of his/her own society, upbringing, education, etc.

This difficulty occurs even when a text is interpreted from one language to a different dialect of the same language: there is inevitably some loss of meaning. For instance, a poem in classical Arabic, when paraphrased/interpreted in the same language, would lose some of its coherence and spirit, some of its intensity and depth. This is in part due to the availability of many competing interpretations, in part to constraints imposed by the process of translation. Whether it is for academic purposes, business reasons, or in guiding inter-state relations, translation is thus an extremely difficult task, demanding the highest level of responsibility.

Cultural diversity makes this world more beautiful and interesting, but it also causes friction among societies, due mainly to a lack of understanding, giving rise to a multitude of problems. Art, writing, TV, the internet, and similar modes of communication help us bridge this gulf and bring us closer to each other. As Tomlinson (1999) writes: “Globalization lies at the heart of modern culture; cultural practices lie at the heart of globalization” (p. 1).

Globalization facilitates intercultural communication, but this does not mean that cultural diversity is somehow automatically accommodated. Certainly books and their translations in local languages play an important role in neutralizing intercultural differences. But this is only one step in a long and ardent process of communication across cultural and linguistic boundaries.

Self-help books are a case in point. They assist in self-discovery or self-development, and are a popular source of inspiration; many people make use of the techniques presented in these books. Katz (1993) characterizes self-help “as a type of cultural phenomenon spanning the modern era” (cited in Archibald, 2007, p. 39). Self-help books have received greater

acceptance in the present era of globalization. Self-help techniques are widely used to relieve stress, solve problems, or develop skills. Thus, almost by definition, self-help involves self-guided improvement activities that can be attained from books, video presentations, support groups and other methods.

However, self-help books typically involve techniques endorsed and used by certain groups of people in a particular culture, to gain emotional support, empirical knowledge, and a sense of belonging for very little money and in the privacy of one's own home. These unique cultural products need to be translated, and this is where the difficulties most acutely lie. Translated versions of self-help books have spread extensively in the Arab world, in large part because of their success in their countries of origin. Translating a self-help book, as in many other translation situations, is more than just transferring words. The self-help book in its original form involves the merging of numerous cultures into one work. In translation, the number of cultures involved increases substantially: There will be the author and his or her universe of discourse. But there will also be the translator and the target audience to consider. A large number of these books are now being translated into Arabic and, not surprisingly, are receiving both acceptance and criticism.

With this in mind, the well-known book *Eat, Pray, Love* by Elizabeth Gilbert, originally published in 2006, will be examined here. The book is a *New York Times* bestseller, with more than 10 million copies sold worldwide and more than 10 million copies now in print (Gilbert, 2012). This self-help book has been translated into Arabic by Arab translator Zeina Idris.

As a self-help book, *Eat, Pray, Love* is a cultural phenomenon in its own right, thus meriting careful study and analysis under the umbrella of Translation Studies. This is justified by the fact already alluded to, namely that the book incorporates many cultural backgrounds and respective points of view, including American, Italian, Indian, and Indonesian. *Eat, Pray, Love* is a journal of Gilbert's travel adventures and self-discovery through Italy, India and

Indonesia in that order. And, with the Arabic translation coming along, a fifth culture is added to the other four.

The aim of this thesis is to evaluate the gains and the losses in translating *Eat, Pray, Love* into Arabic, and to analyze the interplay of different cultures and how these have influenced the process of translation. An assessment will be conducted of how well the translator has represented the four cultures: What kinds of strategies have been opted for and how effective these have been. This thesis consists of five chapters. Chapter One introduces the thesis. Chapter Two provides definitions of translation as process, equivalence types, pragmatics, and discourse analysis and translation strategies. Chapter Three discusses semiotics, its components and how semiotics affects translation. Chapter Four lays out the data and presents an analysis of the cultural issues involved in the translation of *Eat, Pray, Love* into Arabic. Different examples of culture and semiotics are examined. For example, the concept *eat* (in Italy), *exercise physical resistance* and *perform prayer* (in India), and *experience spiritual resistance* and *love* (in Indonesia) are all ‘signs’ worthy of attention by both translator and analyst. These semiotic constructs are analyzed to demonstrate cultural, religious and social lifestyle differences in the two texts. Samples from both the English source text (ST) and the Arabic target text (TT) are displayed in tabular format, with the strategy used by the translator in adapting to the target audience identified and assessed. Suggested alternatives are proposed when the translation appears deficient. Chapter Five states some conclusions and recommendations.



## Chapter Two: Major Approaches to Translation

From times immemorial, the world has seen different cultures co-existing and influencing the course of evolution and history. Today, technology has brought cultures even closer together. Televisions, the internet, print media, and relatively inexpensive high-speed travel are now interacting and affecting cultures more than ever. To transmit information from one culture to another, and to facilitate communication among people from different backgrounds, a process of translation is needed: “Translation and translating involve the transporting (carrying-over) of languages and their associated cultures to and recuperation by specific target reading constituencies” (Faiq, 2010, p. 14). This chapter presents some of the more prominent translation theories and focuses on strategies actually used in translating *Eat, Pray, Love* into Arabic طعام، صلاة، حب.

### 2.1 What is Translation?

Munday (2008) explains the process of translation between two different written languages simply in terms of “the translator changing an original written text (or ST) in the original verbal language (the source language or SL) into a written text (the Target Text or TT) in a different verbal language (the target language or TL)” (p. 5). This change process from the source to the target text occurs on many levels, especially when the translator is dealing with remarkably different cultures and different viewpoints.

In this context, Faiq (2010) warns, “The issues of nation, identity, language, culture and translation have never been more important or more troubling than they are today” (p. 9). We live in a world where many cultures co-exist. Each culture has different manners, different values, and a variety of social conduct modes that can be observed during the course of daily life, at home, at work, in the street or within our daily personal communication. Therefore, the translator must exert substantial effort to properly understand the source culture, empathize

with it and only then deliver the message the way he/she sees fit, depending of course on many factors, and operating within numerous constraints.

The translation process thus involves much more than lexical and grammatical changes and certainly much more than transmitting information from one language to another.

Translation requires adequate knowledge about both the context of situation and the context of culture (Halliday, 1985), especially when dealing with sensitive material such as self-help discourse. Self- help discourse presents new cultures that embody different points of view in religion, morals, and thought. For example, as far as religion is concerned, the issues involved become particularly difficult to deal with since any transfer of meaning in this area from one language to another is bound to involve vastly different cultures as well as different ethical and moral standards, not to mention the need to accommodate highly delicate socio-cultural sensitivities.

## **2.2 Equivalence (Formal and Dynamic)**

*Equivalence* is a translation theoretical concept that covers the translator's attempts to find TT alternatives (words, terms) that can to all intents and purposes be 'equal' (i.e. 'close') to ST meaning. Shuttleworth and Cowie (1997) define equivalence as a term used by many writers to describe the nature and the extent of the relationship that exists between SL and TL or smaller linguistic units. This recalls Vinay and Darbelnet's (1995) use of the term *equivalence* to refer to cases in which languages describe the same situation by different stylistic or structural means (cited in Munday, 2008).

In the same vein, though in a different context, equivalence is described by Nida (1964) in terms *formal equivalence* and *dynamic equivalence*. Formal equivalence focuses on the message itself, both in content and inform. As Nida (1964) puts it, in formal equivalence, the translator would be "concerned that the message in the receptor language should match as

closely as possible the different elements in the source language” (p.159). On the other hand, dynamic equivalence, often resorted to in the translation of self-help discourse, as we shall see, revolves around what Nida (1964) calls “the principle of equivalent effect” where “the relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message” (p. 159). To explain further, when the translator produces a translated text by using the dynamic equivalence method, what is in focus is not so much what the words literally denote as what they conceptually connote, not word-for-word, but sense-for-sense.

Hatim and Munday (2004) have illuminated another important assumption that warrants attention in the discussion of formal vs. dynamic equivalence. They argue that the more form-bound a meaning is (e.g. a case of ambiguity through wordplay), the more formal the equivalence relation must be. Alternatively, the more context-bound a meaning is (e.g. an obscure reference to the source culture), the more dynamic the equivalence will have to be. With self-help discourse, the translator, more often than not, would be operating within the latter, more dynamic type of equivalence: The re-contextualization of source texts is at a premium.

Baker (1992) defines equivalence from yet another, more practical perspective, arguing that translators use equivalence more by instinct than by any theoretical consideration, suggesting that in striving for equivalence the translator tends to consider many different factors while translating, including culture, values, audience, etc. Furthermore, the translator should look at the text in a broader perspective, to be able to understand what is implied by “reading between the lines,” to assimilate the “big picture” rather than only the words. These suggestions are most appropriate for translators dealing with self-help discourse; what the text receiver expects is a text that addresses him or her as an individual with likes, dislikes, and preferences and exactly what the receiver of the ST was originally envisaged to be.

Concerned with more pragmatic explanations of equivalence, Koller (1979, cited in Chaghari, 2008) describes five types of equivalence influenced by five factors:

1. Denotative equivalence is influenced by the extra-linguistic content in a text, by the reality ‘out there.’
2. Connotative equivalence relates to the associative meanings transmitted mainly by lexical choice.
3. Text-normative equivalence relates to text types and language norms, specifically to meaning as a function of *usage norms* for given text types.
4. Dynamic equivalence is related to the receiver of the text for whom the translation is intended.
5. Formal equivalence is related to the aesthetics of the source text and to its stylistic features. (p. 14)

In pragmatic terms, self-help discourses thus entails that translators be more concerned with higher levels of equivalence in Koller’s scale, that is, with connotation, dynamism, text-type norms and aesthetics. This tendency is to produce an equivalence effect and secure text receiver acceptability.

In all of these different notions of equivalence, the important question has necessarily been focused on what kind of equivalences is most adequate, and the answer to this question should be obvious by now: It lies in the choices and the decisions that the translator makes on the basis of three main factors: a) translation skills, b) translation receiver’s background, and c) the text to be translated. “The rules and the words mean what their users make and want them to mean. So use depends very much on the user, and the language as a whole assumes its importance as the mirror for the ways a culture perceives reality, identity, self and others” (Faiq, 2010, p. 15). This certainly calls for a closer look at pragmatics.

## 2.3 Pragmatics

Baker (1992) defines pragmatics as “The study of language in use. It is a study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation” (cited in Munday, 2008, p. 97). But, according to Allott (2010), pragmatics is not the same thing for all of its practitioners. Allott (2010) points out that some theorists see pragmatics as the study of language uses in general, some as the study of communication, while others see it as an approach to the study of language via the communicative function of language. Therefore, pragmatics should rather be seen as “The study of what is communicated minus the part that semantics deals with” (p. 7). A simple yet telling example from Allott might make clearer the point concerning “how pragmatics can simply fill in what semantics cannot explain” (p. 7): By using non-linguistic signs with fixed meanings, like thumbs up for OK, we can communicate without using words at all. Eventually, using pragmatics in the translation process is therefore a relationship between forms of linguistics and the participants in the communicative act.

Any discussion of pragmatics remains incomplete without the mention of Gricean *implicature*. The concept of implicature, introduced by Grice (1975), builds on the assumption that conversation is guided by a so-called co-operative principle emanating from adherence to four maxims: quantity, quality, relation, and manner. Grice (1975) explains these maxims as follows: “1) Quantity means that you should give just as much information as is required; 2) Quality means you should only say what you believe to be true; 3) Relation means that what you say should be ‘relevant;’ and 4) Manner means you should be clear” (cited in Fawcett, 1997, p. 130). In addition to the four maxims, some researchers have added a maxim of *politeness*, described in translation terms as avoiding language or terms that would be offensive to the target culture. Adherence or non-adherence to these maxims, producing implicatures of varying strength, proliferates in self-help discourse, as the detailed analysis in Chapter Four

will clearly demonstrate. As already noted, the translation of *Eat, Pray, Love*, encapsulates the fusion of five cultures into a single narrative. With self-help discourse as a relative newcomer in the field of social psychology, this aspect of pragmatics (the Cooperative Principle) will be seen in relation to such important factors as translator skills, target audience, and text type (or, more specifically, genre).

## **2.4 Discourse, Genre, and Text Type**

Hatim and Mason (1997) define discourse as “modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of social activity” (p. 216). Self-help discourse would be a prime example of discursive activity: An attitude or a set of attitudes is usually adopted and expressed regarding specific areas of socio-cultural life. Through self-help discourse, we are encouraged to follow a certain path and to behave in a certain way, and discouraged from alternatives that have only made us ill, unhappy, or discontented.

But for this attitudinal meaning to come through most efficiently, a communicative vehicle of some kind is needed. This is *genre* (Hatim, 2012), which is what the discourse of self-help has actually become over time. Kress (1985) defines the unit genre in terms of three basic elements: (1) a social, communicative event or occasion; (2) the conventional participants in such events; and (3) conventional modes of expression that are linguistically typical of such talking about or in such events. We can rather easily predict how the Muslim Imam giving a Friday sermon will speak. There is conventional language, used in different ways by all Imams, in all Friday sermons as communicative events.

The same may be said of self-help. As previously mentioned, self-help discourse is currently becoming one of the fastest growing genres. Life difficulties prompt people to search for self-healing and self-help information found in books, rather than the more time-consuming

and expensive option of going to a psychiatrist. Because self-help books come from all over the world, they inevitably involve different cultures, values, and viewpoints that should be translated with sufficient sensitivity to facilitate understanding by the target audience. “The cultural dimension of translation and its MDT (Master Discourse of Translation) generally leads to the reconstruction of the foreign text in accordance with values, beliefs, and representation that pre-exist translation in the translating *culguage*” (Faiq, 2010, p. 19).

In connection with this, self-help books confront us with many issues and problems during the translation process. Many factors require evaluation, including the communicative event within which a text is embedded (genre) and the ideological statements which a text makes (discourse). These are crucial parameters in the effective production and reception of texts and in the evaluation of translations (Hatim & Munday, 2004).

Self-help discourse often raises different cultural issues and this is certainly the single most important problem for the translator of the book under consideration. The assessment of the text chosen for this thesis should be carried out along lines described by Leppihalme (1997) as follows:

The texts occur in a given situation in a given culture in the world and each has a specific function and an audience of its own. Instead of studying specimens of language under laboratory conditions as it were, the modern translation scholar and the translator thus approach a text as if from a helicopter: seeing first the cultural context, then the situational context and finally the text itself. (p. 3)

## **2.5 Translation Strategies**

This section highlights some of the important strategies that have been used in the process of translating *Eat, Pray, Love*. The focus in the following discussion will be on the strategies themselves and on how using them have helped or hindered the expression of the self-help discourse in question. The cultural mix that characterizes this particular discourse will

be evaluated on three levels as described in the book: Eat (serving to anchor the theme of physical resistance), Pray (spiritual resistance), and Love (emotional resistance). When transferred into Arabic, these three thematic networks have inescapably necessitated many changes in the TT, including addition, deletion, borrowing and customization to fit the expectations and requirements of the target audience and to adapt to the new receiving culture. Additionally, many changes occur not only linguistically (lexically and grammatically), but also culturally, on both the micro and the macro levels.

In order to facilitate understanding of some of the more salient strategies employed and how they have been applied to the text under study, it is perhaps useful to begin with some definitions and illustrations.

### **2.5.1 Modulation.**

*Modulation* is a translation method that results in changes of the Target Language (TL) grammar and the Source Language (SL) sense. According to Vinay and Darbelnet (1995), modulation alters the semantics and point of view of the SL sense (cited in Munday, 2008, p. 57). For example, the phrase underlined in *it is not easy to understand how this happened* does not necessarily mean, “it is difficult to understand;” nor, obviously, “it is easy to understand.” It is a subtle, pragmatic level in between these two senses. The translation into Arabic:

إن من الصعب فهم كيفية حدوث الأمر

does not do the ST justice, and a literal approach would probably capture the modulated element better on this occasion:

انه ليس من السهل فهم ...



### **2.5.2 Adaptation.**

*Adaptation* occurs when different cultural norms and values are made to co-exist. In such situations, the translator uses adaptation to adjust and change language in order to better fit the target audience's expectations. Vinay and Darbelnet (1995) describe this strategy in these words: "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, p. 58).

### **2.5.3 Deletion/Omission.**

Deletion of a term, phrase, or paragraph from the translated text occurs when translators have difficulties with the way this element might be received in the target culture and target audience. In some cases, translators are forced to delete under government supervision and control. For instance where free speech is limited, especially in authoritarian regimes, translators are compelled to conform to the restrictions and obey the rules, which might sometimes go against the translator's own wishes. As Hatim and Munday (2004) note, "In the context of translating or assessing translations, one method involves using selective language possibilities in order to include or exclude a particular kind of reader, a certain system of values, a set of beliefs, or an entire culture" (p. 93). Although this will certainly render the translation incomplete, the strategy is sometimes resorted to of necessity, due to some of the limitations described above.

### **2.5.4 Calque.**

Vinay and Darbelnet (1995) state that *calque* is a direct translation in which the SL expression or structure is transferred in a literal way (cited in Munday, 2008). Many translators tend to over-use this strategy, a practice that is not without limitations, including compromising the flow of the language and missing out on the spirit of the original text. Such

translations are sometimes jerky and unimpressive, and therefore do not capture the ST sense adequately.

But calque as a translation procedure is not entirely unusable. It is a special kind of borrowing whereby a language fills in important semantic gaps by acquiring, on loan, expressions from another language (Hatim & Munday, 2004). For example: **universal peace** will be translated literally as **السلام العالمي**; **medical progress** as **التقدم الطبي**; **cosmetic surgery** as **جراحات التجميل**, and so on.

### 2.5.5 Borrowing.

The strategy of *borrowing* in the strict sense is yet another method of converting ST elements into target texts. As explained above, the self-help discourse under consideration hinges essentially on elements from three different cultures: The art of pleasure in Italy (eat), the art of religious devotion in India (pray), and the balance between the two on the Indonesian island of Bali (love). By dealing with three different cultures in Italy, India, and Indonesia (not to mention the author's own culture), borrowing is heavily drawn upon in translating the book. Names of places, different kinds of food, and a diverse range of traditions have inevitably been incorporated into the TT, as these could not have been altered or adapted easily. Vinay and Darbelnet (1995) describe *borrowing* as a direct translation procedure in which the SL word is transferred directly to the TL (cited in Munday, 2008). For instance, **strategy** translates as **الاستراتيجية**, **Buddhiism** as **البوذية**, **yoga** as **يوغا**, and **Shinto, Confucianism, and Buddhism** as **الشنتو، والكونفوشيوسية، والبوذية** and so on.

### 2.5.6 Transposition.

*Transposition* involves a change of word class, e.g. from noun to verb, adjective to adverb, etc. This method is encountered when replacing one word with another with no change in meaning. The strategy is described by Vinay and Darbelnet (2004) as an exchange of one

part of speech for another without changing the sense (cited in Munday, 2008). For example, the title ***Eat, Pray, Love*** is translated as طعام، صلاة، حب. The three words in the ST are verbs whereas the translation has nouns (i.e., Eating, Praying, Loving).

### **2.5.7 Domestication and foreignization.**

*Domestication* refers to translation work undertaken in such a way as to keep the foreign influence of the source language at a minimal level. Venuti (1995) describes domestication as translating in a transparent, fluent, invisible style in order to minimize the foreignness of the TT (cited in Munday, 2008). *Foreignization*, by contrast, implies that the influence of the source language on the target language text is apparent. According to Venuti (1998), this style of translation entails choosing a foreign text and developing a translation method which ensures that dominant cultural values in the target language are excluded (cited in Munday, 2008). An example of domestication is the way the term *home red wine* in the English was translated into Arabic as طعام، صلاة، حب, i.e. as a normal drink, not wine: شرايا مصنوعا في المنازل. The translator has domesticated *red wine* in the target culture to minimize the ST foreignness and make the concept more acceptable to the target audience.

### **2.5.8 Transliteration.**

*Transliteration* in this context simply means to represent or spell in the characters of another alphabet. This strategy is used when the translator encounters different terms, or cultural or religious traditions with specific names that are either difficult to translate or simply cannot be translated. Hatim and Munday (2004) define transliteration as “the letter-by-letter rendering of an SL name or word in the TL when the two languages have distinct scripts (e.g., Russian and English)” (p. 353). In the ST *Eat, Pray, Love*, cultural and religious names are often transliterated in the Target Text. For example, *Japa Mala*, a set of beads commonly used by Hindus and Buddhists, was transliterated in the Target Text as جابا مالا.

### **2.5.9 Substitution.**

*Substitution* means exchanging, swapping or replacing a text element with another text element in the process of translation. This occurs when the translator wants the text to be more relevant for the target audience and culture. If a term in its original form cannot be properly understood by the recipient, substitutions are used.

## **2.6 Mores in Translation**

Broadly speaking, culture refers to customs, traditions, and behaviors in a particular society, with influences drawn from history, religion, geographic, and other factors. Social scientists define culture as a way of life of a group of people. Culture includes a society's arts, beliefs, customs, institutions, inventions, languages, and values (World Book, 2008, p. 1186). Thus, no wonder that if culture includes language, beliefs, and values, it becomes necessary that culture should be examined thoroughly before, during and even after translating a text. This is crucial particularly in translating a text such as *Eat, Pray, Love*: "When cultures combine together in one text or context, the term 'culguage' will come out of culture and language to capture the intrinsic relationship between the two" (Faiq, 2010, p. 17).

Translating cultures into another language brings out many differences and gives rise to many difficulties that definitely require more effort from the translator to avoid culture shock for the target audience. As Faiq (2010) incisively observes, "More urgently than ever before, the ethics of translation postulates that it should lead to rapprochement between different cultures and their associated languages (culguages) to bring both globalization and localization together to celebrate differences" (p. 9).

Furthermore, there are certain types of cultural values that, more than others, raise particularly thorny issues in the translation process. The World Book Encyclopedia (2008), states:

Cultural traits may be divided into material culture and nonmaterial culture. Material culture consists of all the things that are made by the members of a society such as objects, machines and buildings. But nonmaterial culture refers to a society's behaviors and beliefs such as a handshake, a marriage ceremony and religious traditions. (p. 1187)

Thus, "Culture has cultural object examples that may also cause difficulties for the translator," (Newmark, 2000, p. 94), as is evident in the following:

- Ecology: animal, plants, winds, mountains, etc.
- Material culture: food, clothes, houses, and transport
- Social culture: work and leisure
- Political, religious, and conceptual differences

But in addition to these rather static manifestations of culture, Hatim (2012) argues, there is a subtle aspect of culture that transcends the fairly basic artifacts and socio-facts, and subsumes a range of *mentifacts*, or textual practices dealt with above under discourse, genre, and text. These macro-signs give rise to differences that will have to be translated into another culture in a different language. Such an endeavor needs concerted effort from the translator.

## **2.7 Conclusion**

To conclude, this chapter includes descriptions of various translation approaches and considered a range of strategies, with the aim of broadening our understanding of which methods are more suitable for translating a text that is peculiarly multi-cultural. In addition, this chapter has explained how self-help discourse specifically poses unique difficulties in the translation process. Important terms have been explained, including pragmatics and equivalence, in order to facilitate the assessment of the TT. Aspects related to culture have also been identified to account for how the ST under consideration in this thesis has four different

cultures (if not five) that result in culguage (culture+language) difficulties. These impediments notwithstanding, translation difficulties can be solved in various ways, in the light of three basic factors, i.e., skills of the translator, the text itself, and the target audience's cultural background.

Languages have different pragmatic, semantic, cultural, and linguistic attributes that give rise to many difficulties in the translation process. Therefore, use of appropriate theories and strategies in the translation process is the key to succeed in this serious undertaking. "The translator who takes a text and transposes it into another culture needs to consider carefully the ideological implications of that transposition," urges Bassnett (1980/1991, p. xv). A professionally aware and conscientious translator must ensure that he/she uses fair judgment and prowess in such a way that the academic worth of the ST is not distorted, while also keeping in view the cultural sensitivities of the target audience.

In the next chapter important terms will be defined, including semiotics, translatability, and norms. These must be thoroughly comprehended in order to grasp the essentials of the process of translation and how different cultural backgrounds can influence the rendering of the (ST) into the (TT).

## Chapter Three: Semiotics and Translation

In describing the culture of a society, the study of signs and symbols assumes added importance. In order to interpret and translate a text from a foreign language, it is necessary to understand how people communicate through signs and symbols. *Eat, Pray, Love*, as mentioned earlier, deals with three cultures, namely Italian, Indian, and Indonesian. The American author's experiences in these three countries are presented in the Source Text (ST), bringing yet another cultural dimension to the text. This situation for the translator, then, is similar to a hall of mirrors, with the translator attempting to see through the distortions in the way these three countries are seen, experienced, and written about through the eyes of the author.

Studies of culture include analysis of a society's arts, beliefs, customs, institutions, inventions, habits, traditions, religious practices, languages, and values (Nida, 1964; Newmark, 1981). But, as suggested earlier, culture does not consist of *artifacts* only, nor of *sociofacts*, but also, and perhaps more significantly of *mentifacts* (Hatim, 2012). The latter are *perspectives* expressed through discourse and other textual practices. Thus, with so many aspects (i.e., perspectives) present, it becomes quite difficult to translate without bias, especially when one must contend with (the interpretations of) four cultures, as seen through the eyes and experience of a member of a fifth culture (the translator).

In this chapter various theoretical approaches to semiotics are discussed, as well as how particular semiotic concepts relate to the process of translation. Cultures and their multifarious components are affected by semiotics. Semiotic elements are interpreted and translated differently by each different language user or translator. That is, semiotic constructs vary from one culture to another and, for translation to be adequate, correct interpretation of these elements becomes necessary, even though difficult.

### 3.1 What is Semiotics?

“Semiotics studies how people make sense of their experience of the world and how cultures share and give currency to this understanding” (Grutman, 2009, p. 261). Semiotics is the study of signs and symbols of all kinds, what they imply, and how they relate to the objects and ideas to which they refer. Semiotics is also referred to as the study of the methods employed by local populations communicating through signs and symbols that are obviously influenced by cultural traditions. According to Grutman (2009), “Semiotics is a theory of how we produce, interpret, and negotiate meaning through signs” (p. 260).

Although there is no single comprehensive theory of semiotics, two semiotic models are widely used as the basis for the study of semiotics. First are the ideas developed by Swiss linguist Ferdinand de Saussure, collectively referred to as *structural semiotics*. A second set of proposals put forth by the American philosopher of language Charles Peirce are known as *interpretive semiotics* (cited in Grutman, 2009, p. 260). These two models are central to any discussion of the origins of semiotics.

Although he was a linguist, and his theory was thus focused on language, dealing with words as signs, de Saussure “was not satisfied with the way linguists were studying the language, [which prompted] him to propose a new way of looking at language as a system of signs” (cited in Crow, 2003, p. 17). Peirce, on the other hand, was a philosopher and was recognized as the founder of the American tradition of semiotics. He was interested in how we make sense of the world around us and his model was therefore focused on a mental concept of the sign, based on the user’s cultural experience: A given reader’s response to a sign will vary, depending on the individual reader’s cultural background.

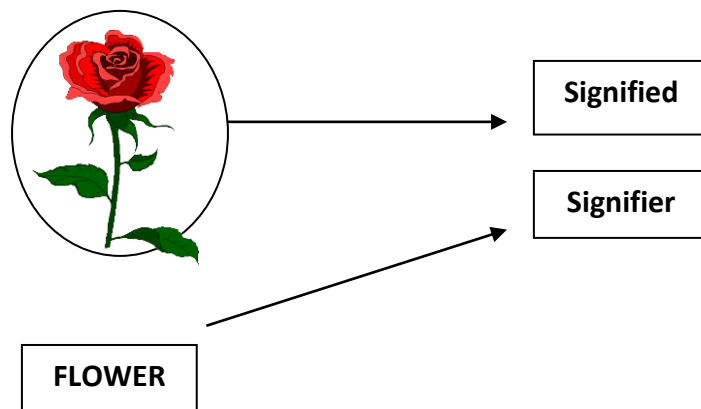
It is thus self-evident that although the theories of de Saussure and Peirce differed, they both positioned signs as central to the study of meaning. They were primarily concerned with



how a sign comes into being, how it evolves, and what kinds of relationships hold among the components of the sign (Crow, 2003).

De Saussure discusses two fundamental elements that make up the sign: The *signifier* and the *signified*. Words become known as *signifiers* and the object that the words represent becomes the *signified*. Therefore, a sign is produced when these two elements are brought together (cited in Crow, 2003; See Figure 1, below.)

**Figure 1. Signified and Signifier**



**Figure 1. De Saussure's Two Fundamental Elements of the Sign**

In Peirce's model of how meaning is formed, semiotic activity is seen to involve three main areas: (cited in Crow, 2003, p. 17; See Figure 2, below).

1. The signs themselves
2. The way the signs are organized into systems
3. The context in which the signs appear

**Figure 2. Context Dependence for Making Meaning**



**Figure 2. This figure shows a variety of crosses. The meaning of each cross (sign) is dependent on its context for its meaning as well as the reader's experience.**

Additionally, Peirce defines the sign as something that stands for something to somebody in some respect or capacity. It addresses somebody, that is, it creates in the mind of that person dealing with the sign an equivalent sign, or perhaps a more developed sign. For example, the words in the title of the book under consideration (*eat, pray, love*) as verbs will be seen within the Peircean approach to semiotics as different signs from the Arabic rendering back-translated as *eating, praying, loving* (i.e., as verbal nouns). A Peircean analysis would suggest something along the following lines: The English verbs might stand for something like *we live to eat*. The Arabic verbal noun rendering, by contrast, would signify something like *we eat to live*. That is, Peirce sees the sign as *representatum* (which is similar to but not exactly the same as de Saussure's signifier). Similarly, de Saussure's *signified* is also enriched when it becomes an *interpretant* in Peirce's model (See Crow, 2003, p. 25).

The interpretant is thus not the same as a mere signified. The interpretant is more interactive in character. "Semiotics comprises all forms of formation and exchange of meaning on the basis of phenomena which have been coded as signs" (Chandler, 2007, p. 3). In other words, while both Peirce and de Saussure agree about how to extract meaning from a sign, the Peircean model focuses on the means to achieve understanding by a given individual within a given social group in a given culture: We must be aware of the context of the sign in a specific

cultural group (cited in Crow, 2003). Peirce proposes three categories of signs (cited in Crow, 2003, p. 33):

**Icon:** This resembles the sign as signifier-signified relationship. A photograph of someone could be described as iconic in that it resembles physically the thing it represents.

**Index:** Here, there is a direct link between the sign and the object. For example, smoke is an index of fire and a wagging tail is an index of a happy dog.

**Symbol:** These signs have no logical connection between the sign and what it means. They rely on the reader having learned the connection between the sign and its meaning. An example is the Red Cross, a symbol we generally recognize to mean *aid*.

It is perhaps worth noting in passing that unlike Peirce, de Saussure was not interested in index signs; he was primarily concerned with words. Words are symbolic signs that can be categorized into two main groups, according to de Saussure:

**Iconic:** These are the same as Peirce's icons; they resemble the thing they represent.

**Arbitrary:** These are the same as Peirce's symbols, describing the relationship between the signifier and the signified.

Crow (2003) also discusses a very important point that is useful in our analysis of the thesis text, especially the title, *Eat, Pray, Love* and its Arabic translation, طعام، صلاة، حب.

” The point is that all previous sign categories are not separate and can function together in sets” (p. 34), which means that a sign can serve both as an icon and a symbol at the same time. For example, the traffic light looks physically like what it represents, so it is iconic. Also, the meaning of the traffic light is internationally agreed to, so it is symbolic.

To sum up, some similarities between Peirce's models and de Saussure's models are apparent, yet the two theorists made their observations differently. De Saussure was concerned with language, with no focus on the reader and the cultural background. However, the meaning

of words can change depending on who reads them. According to Peirce, “The meaning of any sign is affected by who is reading that sign. Peirce recognized a creative process of exchange between the sign and the reader” (Crow, 2003, p. 54).

In addition to these theories, one more semiotician is important to the present study: the work of Roland Barthes (See Crow, 2003, pp. 75-76). Given that the reader is central when reading and interpreting signs, Barthes describes in some detail a typology of messages, an influential system for reading text/image combinations. Barthes isolates three types of messages:

1. The *linguistic* message—Focuses on the ability of reading and understanding the language in the text, say, in English, French, and Arabic.
2. The *coded iconic* message—A symbolic message that works on the level of connotation. The reader is playing a part in the reading by applying his/her knowledge of the systematic coding of the image. For example, an image of a bowl of fruit might mean breakfast, freshness, a hard day of harvesting, or a still life painting.
3. The *no-coded iconic* message—Works on the level of denotation, for example, a photograph could be described as a message without a code.

Barthes’ ideas are extremely useful when analyzing the ST of *Eat, Pray, Love* and the TT طعام، صلاة، حب. The book cover and the title, along with the images of both the cover of the ST and that of the TT will be analyzed along these semiotic and sign lines. This is justified by the conviction that “Studying semiotics assists us in becoming more aware of the mediating role of signs and of the roles played by self and others in contrasting social realities” (Chandler, 2007, pp.10-11).

### 3.2 Semiotics in Translation

As the study of signs, semiotic analysis is obviously a prerequisite for effective translation. This manifests itself in a variety of ways through which semiotics can shed light on the difficulties encountered during the translation process especially when the translation involves several cultures. “Semiotics is a dimension of context which regulates the relationship of texts to each other as signs” (Hatim & Munday, 2004, p. 348). Therefore, appreciating the semiotics of the text to be translated is crucial, and considerable effort must be exerted to relate the signs and the cultural background on the ST side with relevant language and culture signs on the TT side, before, during, and after the process of translation.

As Hatim and Munday (2004) make abundantly clear, “Socio-semiotics is a system of signs used for social communication. Language and translation can both be seen as socio-semiotics” (p. 349). In fact, the existence of semiotics in a text is not at issue: Semiotics is not an optional extra in a text. What is particularly problematic in the work of translators is the way ST semiotic values are articulated, appreciated by the translator and ultimately transferred into another language. Semiotics is often closely bound to cultural values and how they are conceived by different social communities, and it is these interrelationships that tend to heighten the difficulties faced by the translator in the translation process. This situation is almost inevitable: “Translation was identified as a crucial element of all meaning-making and of ordinary language use” (Grutman, 2009, p. 261). Here it is necessary to understand the interplay among different semiotic systems, on the one hand, and the interaction between these and such important quests as the search for equivalence and translatability, on the other hand.

As defined above, equivalence certainly represents a challenge that translators constantly strive to embrace through attempts to find alternative words, phrases, terms or concepts that can, essentially, be equal or very close to the intended meaning of the TT. Preserving ST semiotic values in translation is no exception. However, what is being

exchanged when dealing with text semiotics and semiotic constructs, be these artifacts, sociofacts or mentifacts, is discourse, genre, and text values. The equivalence technique will also stand the translator in good stead in this endeavor, i.e., finding suitable semiotic constructs that best match the knowledge and experience of the target audience.

One hurdle in the way of achieving equivalence is translatability, another relevant aspect to be considered when discussing semiotics. “Translatability is a relative notion and has to do with the extent to which, despite obvious differences in linguistic structure (grammar, vocabulary, etc.), meaning can still be adequately expressed across languages” (Hatim & Munday, 2004, p. 15). Put differently, translatability is the extent to which it is possible to translate from one language to another, with those who argue for the increasingly popular idea that anything that can be said in one language can be said in another.

### **3.3 Cultural Semiotics and Translation**

“The extensive use of icons and indices in various texts is one of the major characteristics of mass culture pervading the postmodern age” (Kim, 1996, p. 171). Today, as we live in a global village in which culture is becoming a mixture of: “First, linguistic texts, and second, visual texts, [the latter] are becoming the major mode of the postmodern era” (p. 171). On this issue, Faiq (2010) points out that any change in the TT may contribute to manipulations of the semiotics of the TL during translation. This situation does not bode well for adequate translation. However, Faiq (2010) further argues that once these changes have taken shape in the TL, the translators become dictators because they will have changed entire norms and maxims of shared information. In a strongly worded remark, Faiq (2010) labels this as “altering what a group of readers is allowed to know and read; thus, censoring and to a large extent alienating the target readers” (p. 19).

The main purpose in translating cultural semiotics is to make a new text similar to existing semiotics in the ST. An important term that needs some discussion is *norms*. “This term has many uses in Translation Studies, but its greatest influence has been through the descriptive translation theorists, notably Gideon Toury who views norms as translation behavior typically obtained under specific socio-cultural or textual situations” (Toury, 1995, cited in Hatim & Munday, 2004, p. 95).

The main purpose of this chapter has been to deepen our understanding of the term *semiotics* and focus on its relevance for the thesis. In addition to highlighting the various notions of semiotics, the components of the semiotic sign are also presented, and semiotics is discussed in terms of two influential models of semiotic analysis: those of de Saussure and Peirce.

In addition to these approaches to semiotics, sign types, including the icon, the index, and the symbol are explained to facilitate the analysis in the next chapter. Moreover, the way semiotics relates to the reader and how readers vary in their semiotic interpretations are outlined. Ways that semiotics can shed light on problems in translation are also discussed. The need for high-quality translation is highlighted as crucial, especially in the intercultural contexts of today’s societies. Terms relevant to this analysis, including equivalence and translatability are discussed, along with an explanation of cultural semiotics and how it may contribute to coping with difficulties in the translation process.

## Chapter Four: Data Analysis and Discussion

### 4.1 Overview

Although *Eat, Pray, Love* has been translated into many languages, in this thesis we are only discussing its translation into Arabic, and the influence of culture on the translation process. In connection with this assessment, it is important to note that the Arab and Islamic cultures tend to be fairly conservative when compared to the more liberal and open Western cultures. This element of traditionalism features prominently in the following analysis, and will be shown to have a bearing on the way the English ST is understood, and the Arabic TT took shape. In this chapter, samples of translation are analyzed with a focus on culture and semiotics and how the translator, and/or the translation agency commissioning the work, and/or the publisher adopted what can be described as an interventionist approach to translating *Eat, Pray, Love* into Arabic.

### 4.2 Data

#### 4.2.1 Author and summary of source text and target text.

Before looking closely at various aspects of the ST, it is useful to briefly contextualize the work under discussion. A brief description of the author's background and the setting of the book follow.

Elizabeth Gilbert, author of *Eat, Pray, Love*, was born in 1969 in the United States, specifically Waterbury, Connecticut. Her early childhood was spent on a small rural farm where she had a relatively simple life. For her higher studies she attended New York University to study political science. She pursued her love of writing by working on short stories in her spare time in the evenings. After graduation from NYU, she spent a number of years traveling in the United States (Gilbert, 2012).

Gilbert achieved fame after her book *Eat, Pray, Love* became an instant success in 2006. *Eat, Pray, Love* is a narrative of her journey around the world. This bestselling memoir



describes her feelings following a painful divorce. The book has been translated into more than 30 languages, and sales have exceeded 10 million copies. A movie of the same name was made, starring famous actress Julia Roberts in the lead role. Gilbert's fame and success did not stop here. In 2008 she was declared one of the 100 most influential persons in the world by *Time* magazine (See Gilbert, 2012).

Apart from the distinctions achieved by the author and her book, as explained above, some other laurels bestowed upon the work include that, for over 200 weeks the book remained on the *New York Times* bestseller list and was acclaimed by the American Booksellers Association as a bestseller. It also remained on the top of the Book Sense Paperback Nonfiction List for more than a year.

Any book that sells more than 10 million copies worldwide and is translated into almost every major language must contain something of special significance. It is safe to assume that the book's impact may in a major way be ascribed to its capacity to present emotions and feelings that touch every reader so deeply that many begin to identify with the experiences described. Gilbert displays enormous courage in forsaking all the pleasures and riches of a modern, developed society, including her marriage, beautiful house, and of course her career, to take on the unknown, a challenging journey to find inner peace and solace. Seeking to find true happiness and comfort, she sets out on this remarkable expedition to study three different cultures, all widely divergent not just from one another, but also from her own American way of life. So this book becomes a mix of four cultures, wherein Gilbert discovers the art of pleasure in Italy by relishing world renowned Italian cuisine, the art of inner peace and devotion in India through religious practice, eventually to combine the two in creating an equilibrium in life that enables her to seek and find love on the romantic island of Bali in Indonesia.

#### 4.2.2 Translator and Publisher.

Before introducing the Target Text, it is perhaps appropriate briefly to introduce the translator and the publisher. Descriptions of each follow.

*Eat, Pray, Love* was translated into Arabic by Zeina Idris, who was born in 1974 in Lebanon. She attended Balamond University in Lebanon where she studied languages and translation, and earned a degree in philosophy. Idris has undertaken many translation works, completing a number of highly acclaimed translations:

- *Wolf Hall*, by Hilary Mantel قصر الذئاب, 2010.
- *Lost Symbol*, by Dan Brown الرمز المفقود, 2009.
- *Eat, Pray, Love. One woman's search for everything across Italy, India and Indonesia*, by Elizabeth Gilbert, "أكل، صلاة، حبّ. بحث امرأة عن كلّ شيء عبر إيطاليا، الهند، واندونيسيا" 2008.
- *The Big Love*, by Sarah Dunn, الحب الكبير, 2007.
- *A History of Iraq*, by Charles Tripp, صفحات من تاريخ العراق, 2005.
- *Warriors of God: Inside Hezbollah's Thirty-Year Struggle Against Israel*, by Nicholas Blanford, المارد الشيعي يخرج من القمقم: ثلاثون عاما من الصراع بين حزب الله وإسرائيل, 2012. (Co-translation)

When reading the Arabic version of *Eat, Pray, Love*, one encounters countless variations, changes, and omissions mark the TT from beginning to end. Who is answerable for such departures from the ST? Is it the translator? Is it the editor? Is it the commissioning body: the Mohammed Bin Rashid Foundation? Is this even important to know? Or, is it not more productive to let go of such questions that can never be answered definitively and instead focus, as is the intention in this thesis, on the nature of the deviations.

The aim of the following translation quality assessment exercise is to try to see a pattern in the many and varied cases of non-adherence to the ST, and to attempt to categorize the various discrepancies in terms of well-established categories from text and translation theories. For example, the majority of ST-TT mismatches in this case relate to religion, and it is thus quite understandable why there have been omissions every time a difference is spotted between Hindu beliefs and Muslim beliefs, obviously to avoid the unintended effect of alienating the reader of the TT. This is an interesting and useful way of approaching ST-TT incompatibilities.

It is fair to defend the translator against accusations of incompetence. Given an excellent track record, one can assert that Idris is admirably capable of rendering into Arabic any of, say, the omissions identified, conveying the essence and spirit of the ST to the target reader. Why would she then opt for omissions? This can easily be explained in terms of the cultural constraints within which she was operating. Her decision to omit is most sensible, leaving it to the reader to make his/her own judgment, and assess the worth of the translated version based on the reader's knowledge.

Idris in her numerous other works has demonstrated that a translator should be loyal to the ST, irrespective of the cultural, religious, and environmental differences. True, the world having shrunk mostly as a result of the information age, it is nearly impossible to manipulate or distort the ST and have those distortions go unnoticed. But it is also true that readers can read between the lines and fill in gaps, working out for themselves the motivations behind certain re-phrasings or deletions. The perceptive reader is aware that we do not live in an ideal world, and certain practicalities can at times be overriding.

The Mohammed bin Rashid Al Maktoum Foundation published the translation. The Foundation was inaugurated by Sheikh Mohammad Bin Rashid Al Makhtoum, the ruler of Dubai, with an initial grant of US \$10 million. The purpose of the Foundation is to develop

future leaders among Arab youth by harnessing their human potential and capabilities (See Mohammed Bin Rashid Al Maktoum Foundation, 2010). This Foundation has a mandate to undertake translations for important literary works from foreign languages into Arabic and from Arabic into other languages. *Tarjem* is an Arabic word meaning *translate*, and hence the name *Tarjem Programme*.

### **4.3 Analytic Methodology**

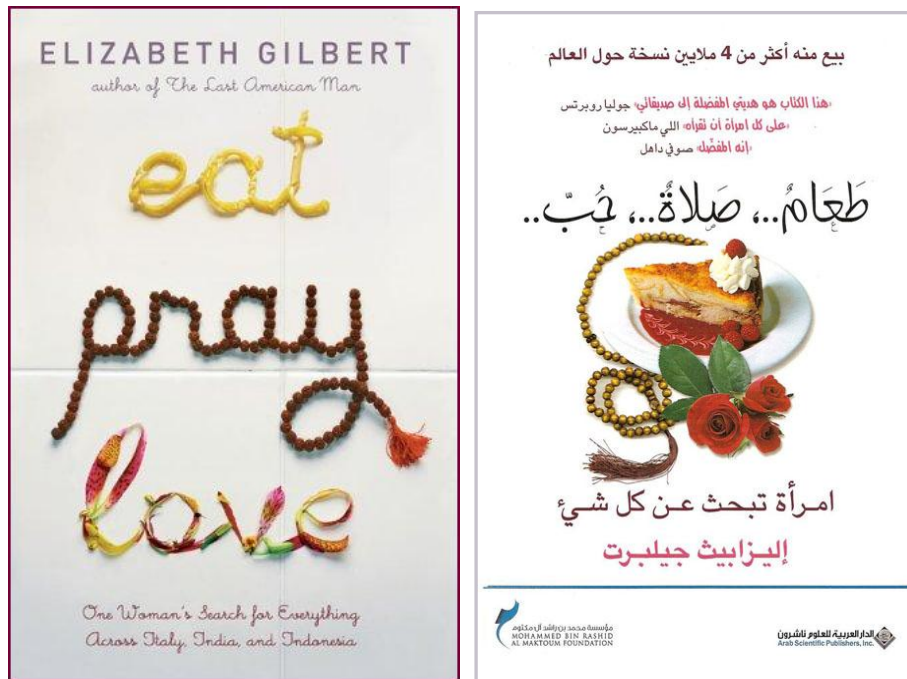
In foregoing chapters, various technical issues that come into play during the process of translation have been discussed, as well as various strategies used by translators to overcome the problems arising in the translation of culture. These difficulties are accentuated when a marked dissimilarity between ST culture (including religious background and environment, as well as textual practices) and TT culture (seen here as that of the translator) exists. The methodology for the analysis of *Eat, Pray, Love* and its Arabic version will be as follows: The English (ST) and the Arabic Target Text (TT) have been provided to point out the translation strategies that have been used in dealing with the cultural, religious, and discursive differences that exist among the author, the translator, and the societies to which they belong.

#### **4.3.1 Preface needed.**

The Arabic translation of *Eat, Pray, Love* would have benefited from a preface by the translator to explain to the target reader the limitations faced, due to cultural differences between author and translator on the one hand, and among several contrastive ST-TT universes of discourse on the other hand. Such a preface would have clarified that the ideas expressed in the book, which basically portray the beliefs, cultural background, and personal life experiences of the author might at times be in conflict with beliefs held both by the translator and by the receiving culture. In this way, attempts to cast doubt on the translator's competence would have been anticipated and minimized or avoided. Such prefatory notes would have also

made it possible for the readers to decide for themselves whether adjustments (additions, deletions) are justified and indeed whether to read the book at all.

**Figure 3. Covers of the Book and Translation**



#### 4.3.2 Book cover and title.

The title in English is linguistically different from the Arabic title. First, there are differences in syntax. The title in English is *Eat, Pray, Love* (all verbs), while the Arabic translation is طعام ، صلاة ، حب (all nouns). The translator used the transposition strategy without losing denotative meaning, which is quite appropriate. The essence of the title, despite this change, is not altered. But have connotative or other aspects of associative meaning (which subsumes both pragmatics and semiotics) remained the same?

We have already touched on the subtle shift in the verb-noun transposition, a semiotic concern worth repeating here. Of course there is the language convenience argument that verbs in Arabic titles of this kind might be slightly awkward. At a more profound level, however, there is problem of *sense* or the effect that such shifts might have on the literate Arabic reader. For example, it could indeed be argued that, had the verb been used in the case of the word *eat*,

say, the focus would perhaps have been on something like the proposition *we live to eat*. In contrast, the use of the noun intrinsically conveys more sophistication: The food is there only as a means to an end, and essentially we eat to live, or words to this effect. Is it the latter, more refined sense, or the former, more physical sense, that the author intended in the source? This remains a moot point, but, as far as the way the average Italian approaches food, the Arabic title has fortunately captured the latter element of sophistication that, to venture an opinion, is the sense intended by the source.

#### **4.3.3 Semiotic structure (*Eat, Pray, Love*).**

At the outset, it is interesting to note that the translator was not consulted about the design of the book cover (Z. Idris, personal communication, October 3, 2012). She did not know the designer of the Arabic cover book, nor did she see the cover design that was agreed upon before publication. This section will specifically examine the semiotic structure of the cover in both English and Arabic versions.

As elaborated in Chapter Three, semiotics is defined as a general, philosophical theory of signs and symbols and of how we produce, interpret, and negotiate meaning through them. We recall that Peirce defines signs in terms of three categories: icon, index, and symbol (cited in Crow, 2003, p. 33). Using Peirce's categories, the titles *Eat, Pray, Love* vs. *Ta'aam, Salaah, Hub* ("طعام , صلاة , حب"), it might be suggested (as argued above), that the verb *eat* in the title serves the theme of physical resistance in the ST, a notion reflected in English by the letters that are drawn on the cover with pieces of pasta to symbolize the Italian culture. On the other hand, the Arabic book cover uses the noun *Ta'am* ("طعام") and presents this as a piece of cake on a dish. It should be asked if this piece of cake is an effective way of reflecting the nuance of cuisine sophistication?

This depiction does not seem to have been successful: Signs can be regarded as an index when there is a direct link between the sign and the object. But, the sign *cake* is not an

equivalent to the source book cover that uses pasta as a symbol of Italian culture. Pasta is especially indigenous to Italy, whereas cake is indigenous neither to the Arab target culture, nor to the ST Italian culture for that matter. Retaining the pasta as a foreignizer, or, better, using a picture of some local native dish that stands out for the sophisticated way of preparing it, for example, would have been a more appropriate domesticator.

Signs may also be symbols, i.e., when no logical connection between the sign and what it means exists. Symbolic signs rely on the reader having learned to associate a particular sign with its meaning. In the case of *Eat, Pray, Love* vs. *Ta'am, Salah, Hub* (طعام ، صلاة ، حب), the designer of the Arabic book cover perhaps sought to symbolize the meaning of eat ("طعام" in the form of a piece of cake. As just explained, such intentionality has misfired.

Next, the beads as a symbol for prayers, and the flowers as symbolic of love can be analyzed. The word *pray* in the title serves the theme *spirit of resistance* in the ST and was symbolized by *Japa Mala*, essentially depicting the Indian religious culture. The author wanted to symbolize the Indian culture and how she found her inner peace in India by *Japa Mala*. In the Arabic TT, this inner peace element is conveyed through the prayer beads for Muslims, intended to symbolize the word *salah* (صلاة). It is quite clear that *Japa Mala* used by Hindus and Buddhists are different from the prayer beads used by Muslims, though both have religious uses. Nevertheless, to suit the target audience of Arabs and Muslims, the designer seems to have made a wise choice: The prayer beads fairly accurately reflect the ST intentionality regarding inner peace and patience and also symbolize fairly accurately a general notion of prayer in Arabic. This is another example of how the religious and cultural variation in the background of authors and translators can come into play during the process of translation, with the symbol *cake* being less effective, for example, than in the case of the prayer beads.

As for the word *love*, this caters to the theme *emotional relationships* in the title *Eat, Pray, Love* vs. *Ta'am, Salah, Hub* (طعام ، صلاة ، حب), and is presented with the word *love*

drawn with flowers. Quite successfully, the cover of the Arabic version depicts the word *love* with three red flowers. This difference between the type of flowers used for both the Arabic and the English covers is slight. The English cover used colorful flowers to write the word *love*. The Arabic cover page used red roses to present the word *Hub* (حب). Nevertheless, the word *love* in English and حب in Arabic were fairly adequately catered to in both texts by using flowers, symbolic of love in nearly all the languages and cultures of the world.

From the foregoing analysis it can be deduced that expressing the other's culture, religion, and beliefs is not an easy, straightforward matter. Rather, it is a process that requires special effort. Moreover, cultures and their signs, symbols, and indexes should be examined carefully by translators in order to present the message accurately from the ST and its culture to the TT and its culture.

In sum, it is perhaps fair to say that in *Eat, Pray, Love* vs. *Ta'am, Salah, Hub* "طعام، صلاة، حب" the title, cover, and symbols were designed in a creative and simple way that is successful by all standards. For the TT it can also be claimed that the cover and signs were sufficiently creative and suitable for the target audience and culture, although they were not in all cases fully accurate in reflecting the ST author's point of view.

## 4.4 Analysis

### 4.4.1 Translation: What is gained and lost in translation.

Having reviewed translation strategies, pragmatics, and equivalence in previous chapters, examples will now be presented to demonstrate the need on the part of the translator to understand the three aspects of cultural meaning that the author painstakingly elaborates in her book about traveling and discovering herself (Eat in Italy, Pray in India, Love in Indonesia). Examples are presented in tabular form to make the comparison between the ST and the TT more accessible, and to highlight the strategies employed in each case. Following



each example is a commentary offered to illuminate the differences and bring out what has been lost or gained in the process of transfer.

#### 4.4.2 Analysis of the Italian portion.

**Table 4.1. Italian Comparison 1**

No.	ST	TT	Strategy used
1.	One obvious topic still needs to be addressed concerning my whole pursuit of pleasure in Italy: what about sex?  (Chapter 22, p. 67)	ثمة موضوع طبيعي ينبغي التطرق إليه في إطار بحثي عن السعادة في إيطاليا: ماذا عن الجنس؟  Cultural Aspect  (Chapter 22, p. 79)	Foreignization  No adaptation  Loyalty to the ST

What is striking throughout the translated version of *Eat, Pray, Love* is the systematic suppression of those parts of the narrative that deal with sensitive religious issues.

Furthermore, when the narrative touches on emotional relationships, including topics that are taboo or culturally controversial, a different strategy is adopted: The text is translated quite fluently, and with remarkable transparency. That is, the translator tries not so much to manipulate or configure her translation as to make it more acceptable to an Arab reader.

Gilbert's experience seems to ring true to Idris. This feature can perhaps be attributed to the fact that both the author and the translator are females, hence the closeness of feeling about various issues of life. The translator seems to comprehend and appreciate the author's struggles and needs when it comes to such aspects of existence as eating and loving. Thus, in those parts of the book where the author writes about relationships and her need for a man to stay by her

side, for example, the translator conveys these experiences fairly accurately: She does not omit nor equivocate; she attempts only to adapt.

The translator pursues this methodology quite well while transferring the meaning and the culture of the ST and the author's psychology into the TT, to let the readers feel what the author has experienced. On the social front, though, not in the area of religion where the translator adheres to principles of truthfulness and ethics; she remains loyal to the ST. Loyalty has been defined by Nord (1991, 1997) as the responsibility that translators have toward the various stakeholders in the interaction (SL authors, TT commissioners, and TL readers). Examples of this strategy at work are below, in Table 4.2.

**Table 4.2. Italian Comparison 2**

No.	ST	TT	Strategy used
	Yoga	يوغا	Borrowing
	(1)	(1)	
	Mafia	مافيا	Borrowing
	(36)	(36)	

Because the book under discussion involves more than three cultures as central features of the narrative, and given that these numerous cultural elements are combined (with the author adding her own fourth culture, and with the translator providing a fifth), many words have been borrowed from these source cultures and are directly transferred to the target culture. As a result, the strategy of borrowing is one of the most frequently used strategies in the TT. The borrowing strategy works effectively with terms, words, and even idioms that cannot be translated more liberally into the TT.

**Table 4.3. Italian Comparison 3**

No.	ST	TT	Strategy used
	Where a woman starts to question whether the wisest way to get over the loss of one beautiful brown-eyed young man is indeed to promptly <b>invite another one into her bed.</b>	<p>انني بلغت أخيرا السن التي تبدأ عندها المرأة بالتساؤل ما إذا كان من الحكمة دعوة شاب آخر إلى ..... للتغلب على خسارة شاب وسيم</p> <p>(1)</p>	Deletion/ Omission

Here it is interesting to observe that the translation does not capture the nuance of the original work. But it is not always easy to see how or why the translator sometimes retains, and sometimes omits, certain words, phrases, or complete sentences that are taboo in the target culture. Granted, in the conservative Arabic culture, sex outside marriage is a crime and thus a part of the sentence “**invite another one into her bed,**” was deleted in the TT. It is, however, puzzling when the translator keeps some sentences and words in the TT as they are in the ST. It is certainly true that ultimately “No one really knows what goes on inside a translator’s head” (Fawcett, 1997, p. 139).

**Table 4.4. Italian Comparison 4**

No.	ST	TT	Strategy used
	There, I offer up to the universe fervent prayers of thanks.	<p>(.....)</p> <p>(1)</p>	Deletion/ Omission

As explained above, deletion/omission are also heavily used by Idris, especially when it comes to religious aspects. The author comes from a different religious background than the target audience. As a result, this translation avoids religious misunderstandings or anything that might mislead or be offensive to Muslim readers. “Acceptability is the result of the translator’s initial decision to subject him/herself to the norms prevailing in the target culture” (Palumbo, 2009, p. 5). Idris is certainly cognizant of the fact that many members of her particular target audience resist any religious point of view that is in conflict with their own (given that this is not her first translation to Arabic). So here acceptability of the target audience has come into play most conspicuously.

**Table 4.5. Italian Comparison 5**

No.	ST	TT	Strategy used
	“God definition”	(.....)  (3)	Deletion/omission

Why did the translator leave out (the end of) Chapter Three of the ST and opt for the conventional blank? This is part of the overall puzzle alluded to above: The translator’s intention throughout the book was to translate almost everything that the author said and reveal the author’s intentions to the best of her ability throughout the translation (Idris, 2012). But intention is one thing, execution quite another.

The fact that Chapter Three portions were not translated goes against the most basic tenets of adequate translation, and the natural instinct of many translators. The reason is perhaps obvious—this chapter predominantly deals with religion and the author’s reaction to or relationship with Hinduism, an issue that may not be a serious concern to a Christian, but the

same is not true for followers of Islam. If the chapter had been translated, it could have easily led to the entire publication being banned in some Muslim countries where talking about religion in such way is strictly forbidden.

**Table 4.6. Italian Comparison 6**

No.	ST	TT	Strategy used
	And what I remember is being constantly harassed by men on the street. And in the pizzerias. And at the movies.  And in the Vatican.	وأذكر أنني تعرضت للتحرش المستمر من الرجال في الشارع ، وفي مطاعم البيتزا وفي السينما وفي .....  (22)	Deletion/ omission

In the TT, the Vatican was deleted, as it is a religious place. This is the methodology that the translator uses throughout the book—staying away from anything that may cause religious offense. The translator’s values, belief, religion, and culture affect the TT at least in part: “The translator’s own socio-cognitive system (the translator’s culture and system of values, beliefs, etc.) . . . plays an important role in informing translation decisions and thus confirming the relative nature of equivalence relations” (Hatim & Munday, 2004, p. 53).

**Table 4.7. Italian Comparison 7**

No.	ST	TT	Strategy used
	No and No	لا وألف لا  (1)	Dynamic equivalence

As Table 4.7 shows, the translator uses the strategy of dynamic equivalence for a change: The translated text is far from literal or word-for-word. Since dynamic equivalence is very much text receiver-oriented, the translator uses her Arabic idiom to the full and opt for لا وألف لا as the Arabic equivalence for No and No.

**Table 4.8. Italian Comparison 8**

No.	ST	TT	Strategy used
	This was my moment to look for the kind of healing and peace that can <b>only</b> come from solitude.	إنه وقت البحث عن الشفاء والسلام الذين لا يأتیان إلا من الوحدة (1)	قصر  Restriction

In Table 4.8, above, the translator uses one of the most common strategies in the grammar of emphasis: restriction. There is an explicit restriction that is translated in Arabic through الاستثناء: negative verb + . إلا Restriction is used both in English and Arabic to emphasize the importance of the topic. The author in this sentence wanted to highlight the point that healing and peace can come **only** from solitude. This sentence was translated into Arabic as عن الشفاء والسلام الذين لا يأتیان إلا من الوحدة. The translator has thus successfully captured the essential emphasis.

**Table 4.9. Italian Comparison 9**

No.	ST	TT	Strategy used
	On September 9, 2001, I thought I had fallen to bits	في 9 أيلول 2001، اعتقدت بأنني قد انهرت من قبل، ولكن في تلك	- Foreignization  Author background

	before, but now (in harmony with the apparent collapse of the entire world) my life really turned to smash.	الفترة (وتناغما مع الانهيار الذي شهده العالم كله) تحولت حياتي فعلا إلى حطام	the same was transferred in ST
		(5)	

“The primary objective of translation is to achieve the same informational and emotive effects of the source texts in the translation” (Faiq, 2010, p. 13). This is evident here, as the translator in this case delivered the original information and emotive effects in the TT accurately and completely. To achieve this, the translator used straightforward foreignization as a strategy, simply because loyalty to the ST is called for, and no adaptation is needed.

September 11, 2001, was an event of cataclysmic proportion, not only for Americans but the whole world. This incident left a strong negative influence on Americans that continues to run deep in their national psyche; it was likened to the catastrophe of Pearl Harbor in WWII. As an American, the author therefore wanted to link her inner collapse, precipitated by her divorce, with the World Trade Center collapse. The author intended to show how September 11<sup>th</sup> affected her negatively and was thus able to successfully link her personal life changes with world changes in geo-politics and the new level of terrorism and body counts.

Additionally, using the September 11<sup>th</sup> event has pragmatic meaning, and Gilbert’s emotional, historical, and cultural background is reflected in the ST.

**Table 4.10. Italian Comparison 10**

No.	ST	TT	Strategy used
	Oh, and also I drank a bottle of house red, just for me.  (11)	أوه، كما شربت زجاجة من الشراب ، لي وحدي.  (11)	Adaptation
	More wine honey? asked Maria.  Homemade red wine  (20)	سألته ماريا : هل تريد المزيد من الشراب يا حبيبي؟  شرابا مصنوعا في المنازل  (20)	Adaptation/localization or domestication

Unlike the deletion strategy that has been heavily used in dealing with religious parts of the text, the translator kept all the parts that deal with cultural differences as they are, albeit heavily domesticated. The translator used adaptation, localization and other domestication strategies in dealing with cultural and value differences.

Adaptation strategy is one of the most common strategies used in the translation process especially when there are cultural differences. In Italy, where the author discovered her passion for food and drink, she used many words such as red wine that is not translated literally in the Arabic text as نبيذ, for example. Instead, the translator replaced the homemade red wine and the house red with a generic Arabic term meaning almost any drink.

Through all the chapters that describe Gilbert's experiences in Italy, the translator has similarly adapted the ST to the target audience by using the localization strategy that involves "Taking a product and making it linguistically and culturally appropriate to the target country/region and language where it will be used and sold" (Munday, 2008, p. 191). The



translator localized the words in the TT to conform to the words prevalent in a conservative Muslim culture.

**Table 4.11. Italian Comparison 11**

No.	ST	TT	Strategy used
	Tiramisu for dessert	أما التحلية فكانت عبارة عن طبق من التيراميسو	- Transliteration
	(11)	(11)	- Transliteration
	I am walking through the Villa Borghese one evening after a happy day spent in school, and the sun is setting gold over St. Peter's Basilica	كنت أمشي في فيلا بوررغيز في إحدى الأمسيات بعد يوم سعيد قضته في المدرسة ، وكانت الشمس الغاربة تلقي بأشعتها الذهبية على بازليك سان بيتر.	
	(16)	(16)	

The author employs many names and words that represent the Italian culture and Italian cuisine. The translator represents or spells these elements in the characters of another alphabet, a strategy that occurs infrequently in translating *Eat, Pray, Love*. As shown in previous examples, the author transliterates the following Italian names: Tiramisu, Villa Borghese, and St. Peter's Basilica into Arabic alphabet as follows سان بيتر يزبازليك، فيلا بوررغ، التيراميسو. By doing so, the translator creates a new and different *culguage* that combines new language with the culture of the target region/area. Therefore, when cultural elements are combined in one

text or context, the term *culguage* will come out of culture and language to capture the intrinsic relationship between the two (Faiq, 2010, p. 17).

**Table 4.12. Italian Comparison 12**

No.	ST	TT	Strategy used
	<p>I thought about this for a moment, and then decided. :</p> <p>it's a verb, of course. I think it's ACHIEVE.</p> <p>I believe, which is also a verb: SUCCEED.</p>	<p>فكرت للحظة ثم قلت أعتقد بأنها إنجاز ..</p> <p>على ما أعتقد هي نجاح ..</p> <p>(33)</p>	Transposition

This method is used when replacing a word with another with no changes in meaning. It is a change of word-class, e.g., from noun to verb, adjective to adverb, etc. This happens in the title as verbs are changed to nouns.

*Achieve* is a verb in English but is translated as a noun in Arabic إنجاز. Similarly, the verb *succeed* in English is converted into a noun in Arabic نجاح. But is pragmatics suspended when translators resort to transposition? In other words, is there a particular intentionality when the ST opts for verbs and not nouns? Is there an implicature that may be obliterated when the TT seems to change the verb into noun in a cavalier way? These are questions for future research; such issues have not been broached by Translation Studies to date. In this thesis, we have ventured into a preliminary analysis of the pragmatics of transposition when discussing the book title above. Certainly further research into these matters is needed.

**Table 4.13. Italian Comparison 13**

No.	ST	TT	Strategy used
	Extreme poverty	الفقر المدقع	Calque
	Murderous tyranny	الاستبداد الدامي	
		(36)	

*Calque*, as defined on page 22, is a direct translation in which the SL expression or structure is transferred in a literal sense. It is a kind of borrowing from another language where the translator borrows an expression wholesale, or rephrases a concept in a slightly different way. This is precisely what takes place in this cultural text, wherein many such expressions are directly assimilated into the TT. This frequently happens when literal translation conveys the meaning in an adequate way or where the expression borrowed fills a conceptual or a semantic gap in the target language (we all remember the American *skyscrapers* coming into Arabic as ناطحات السحاب and the Russian *perestroika* Arabized as سياسة الانفتاح). In this text, *extreme poverty*, *murderous tyrannies* are translated as الفقر المدقع ، الاستبداد الدامي. Here, calques strengthen the meaning in the text and present a more accurate, complete, and authoritative picture of ST themes such as poverty. Calques give graphic descriptions for the reader and deliver meaning that is closer to the author's intent.

#### 4.4.3 Analysis of the Indian portion.

**Table 4.14. Indian Comparison 1**

No.	ST	TT	Strategy used
1.	The traditional Japa Mala is strung with 108 beads.  p.1	تتألف الجابا مالا التقليدية من 108 حبات .  p. 5	Transliteration

**Table 4.15. Indian Comparison 2**

No.	ST	TT	Strategy used
	Saris	الساري	Transliteration
	Mantra	المانترا	
	Yoga	يوغا	
	Hinduism	هندوسية	
	Guru	الغورو	
	Turiya	توريا	
	Antevasine	أنتيفازين  (37)+(38)+ (66)+(69)	

The *Japa Mala* has already been discussed when introducing the Indian culture and the analysis of the book's cover. The translator used the transliteration strategy in the TT with the traditional *Japa Mala* that she rendered as “جابا مالا”.

Gilbert (2006) defined the *turia* state as the elusive fourth level of human consciousness. During the typical human experience, say the yogis, most of us are continually moving among three different levels of consciousness: waking, dreaming, or deep dreamless sleep (p. 206). Here the translator transliterates the term *turia* more or less as it is pronounced in English: توريا. This happens primarily because no adequate replacement is available for the concept in Arabic.

*Antevasine* was mentioned in the ST, meaning “One who lives at the border ... indicating a person who had left a bustling center of worldly life to go to the edge of the forest where the spiritual masters dwelled” (Gilbert, 2006, p. 214). The translator also used the transliteration strategy to translate this term as أنتيفازين in the TT.

There are a number of new terms in the ST, and transliteration is adopted to define the Indian culture in the TT. For example, according to Gilbert, a great Yogi is one who has achieved the permanent state of enlightened bliss. “A Guru is a great Yogi who can actually pass that state on to others” (2006, p. 130). This term is transliterated in the TT as الغورو.

Some theorists suggest that translators should generally avoid using unusual terms or forms to avoid conveying weird information. “The translator should avoid Latinate and unusual forms” (Dolet, 1540/1997, cited in Munday, 2008, p. 27)<sup>1</sup>. However, the translator in this text does use Latinate and unusual forms in order to transfer the source culture to the target audience, and in the process creates new foreign cultural objects through the TT.

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<sup>1</sup>Latinate: Relating to, resembling, or derived from Latin

**Table 4.16. Indian Comparison 3**

No.	ST	TT	Strategy used
	And touch my forehead to the temple step	وسجدت على درجة المعبد (37) p. 126	Domestication

“Acceptability is the result of the translator’s initial decision to subject him/herself to the norms prevailing in the target culture” (Palumbo, 2009, p. 5). In this text, the translator used domestication strategy to deliver the meaning of the Source Text in a way that the target audience will accept and understand. For example, the ST author was describing her first experience when she entered the temple and how peaceful she felt, writing that as a result of this peace, she worshiped and prayed. However, the author did not illustrate this emotion and action by worshipping. Instead she wrote “Touch my forehead to temple step” (p. 126). The translator was successful in expressing the meaning and making it more acceptable to the overwhelmingly Muslim audience. Therefore, she reflected the Islamic culture and described the forehead touch to the temple step as “سجدت” which means to genuflect in worship and prayer in Islam.

**Table 4.17. Indian Comparison 4**

No.	ST	TT	Strategy used
	I honor the divinity that resides within me	أجل .... التي تسكن بداخلي p.151	Deletion

In this example, the deletion strategy is used likely as a result of religious sensitivities surrounding the concept deleted. *Divinity* is used instead of *God* or *Allah*. The difference in

religious backgrounds forced the translator to delete the word *divinity* because it is deemed unsuitable for the intended audience.

**Table 4.18. Indian Comparison 5**

No.	ST	TT	Strategy used
	Islam blames our misery on rebellion against God.	This sentence was deleted  (38)	deletion

In Table 4.18, above, the author of the ST is trying to define different schools of thought regarding the inherently flawed human being. So, the author states that Taoists call it imbalance, Buddhism labels it ignorance, and Islam blames our misery on rebellion against God. The translator simply deleted the sentence. Tomlinson (1999) states “Globalization aspects cannot be understood until they are grasped through the conceptual vocabulary of culture” (p. 1). This explains how the author sees Islam as a religion and how, through her previous definition of one’s flawed state, she expresses a particular attitude which certainly illustrates how globalization has played a central role in defining the other’s ideas, culture, values, and religion.

**Table 4.19. Indian Comparison 6**

No.	ST	TT	Strategy used
	And I drift into such a state that I think I might be calling God’s name in my sleep.	This sentence was deleted(40)	deletion

**Table 4.20. Indian Comparison 7**

No.	ST	TT	Strategy used
	Especially in this divided world, where the Taliban and the Christian Coalition continue to fight out their international trademark war over who owns the rights to the word God.	ففي هذا العالم المنقسم الذي تتواصل فيه الحرب العالمية الثانية الطابع بين طالبان والتحالف المسيحي..... (70 )	Deletion  GOD word was deleted

“The representation of others through translation is a powerful strategy of exclusion used by itself as normal and moral” (Said, 1995, as cited by Faiq, 2010, p. 18). The morals of the translator, her religion and her culture, forced her to delete the previous two examples that include the name of God. The translator prefers to avoid translating religious ideas or thoughts, and instead adopts the deletion strategy as an approach for dealing with religious sensitivities.

**Table 4.21. Indian Comparison 8**

No.	ST	TT	Strategy used
	The search of God Chapter	This Chapter was deleted  (57)	Deletion

In addition to the two previous examples in which the translator preferred to use the deletion strategy to avoid religious interpretation or stating facts that may come into direct conflict with Islam, Chapter 57 that also deals with Gilbert’s journey through India, was



completely omitted. This chapter primarily describes the author's viewpoint and efforts in search of God. It contains many ideas and thoughts that represent Gilbert's religious background and are in conflict with the beliefs of the target audience.

**Table 4.22. Indian Comparison 9**

No.	ST	TT	Strategy used
	I believe that all the world's religions share, at their core, a desire to find a transporting metaphor. When you want to attain communion with God	غاليا ما تنشأ الطقوس الدينية من التجربة الصوفية. إذ يخرج أحد المستكشفين الشجعان للبحث عن طريق جديد فيعيش تجربة تجاوزية ثم يعود.  (70)	Domestication

As Sabry (2010) explains, the best way to express the human spiritual side is by following Sufism where the human being attains optimal communication with God, leaving behind all that is worldly (p. 251). The translator, in Table 4.22, reflects her religious background by using Sufism in the Target Text as a core belief that brings all religions together, regardless of orientation or differences. This is a striking example of the domestication strategy, as no reference was ever made to Sufism anywhere in the Source Text. So in this way Idris was able to transfer Gilbert's thoughts on this aspect of religion without any problem, and of course without arousing any negative feelings among the Arab target audience.

**Table 4.23. Indian Comparison 10**

No.	ST	TT	Strategy used
	As Sextus, the ancient Pythagorean philosopher, said, “The wise man is always similar to himself”	كما قال سيكستوس، الفيلسوف البيتاغوري القديم، "الرجل الحكيم الذي لا يشبه إلا نفسه" (64)	Modulation

As elaborated in Chapter 2, modulation is a method used in translation that results in changes to the Target Language’s (TL) grammar and the Source Language’s (SL) meaning. In the foregoing example (Table 4.23) the grammar of target language was changed by the translator, resulting in some alteration in the sense of the original text. The translator uses a verb plus negative producing a restriction in the TT: "لا يشبه إلا نفسه", though even the ST only used a straight forward adjective, but with rich semantics: *similar to himself*.

#### 4.4.4 Analysis of the Indonesian portion.

**Table 4.24. Indonesian Comparison 1**

No.	ST	TT	Strategy used
	“Indonesia” or ‘Even in my underpants I feel different’	حتى بملابسي الداخلية، أشعر ”بأنني مختلفة“	Foreignization

First, and perhaps surprisingly, the chapter entitled “Even in my underpants I feel different” was not changed in spite of the fact that it sounds extremely awkward to an Arab reader. Talking about underpants, especially by a woman, is not done; it is one of those topics that cannot be discussed publicly in Arab society. It sounds as if the author is sharing too much

private information with the audience, which goes against traditional communication patterns of the target audience. Nevertheless, the translator follows the foreignization strategy. The translator could have used an alternative method to change the chapter title in response to the sensitivities of the target culture. Unlike previous religious examples in which the translator deleted all religious texts and references to religion, the translator in this case kept the title of this chapter as it is. One explanation for this retention is that, though not entirely appropriate to the Target Text and target audience, the reference to underwear would not be as problematic as unsuitable religious references might be. This dilemma in translation is well explained by Fawcett (1997) who states:

The politeness principle could be used in invoking the non-translation of offensive material into cultures where it is not customary to cause offense in writing, although this means violating the quality [truth] principle, since the translator will not be giving an accurate and truthful account of the original. (p. 130)

Although the translator kept the original chapter title as it appeared in the ST, and Idris was accurate in transferring the meaning, the politeness principle was violated for at least a part of the target audience.

**Table 4.25. Indonesian Comparison 2**

No.	ST	TT	Strategy used
1.	<p>“But Bali is a fairly simple place to navigate. It is not like I have landed in the middle of the Sudan with no idea of what to do next.”</p> <p>Chapter 74</p>	<p>لكن بالي منطقة يسهل التجول فيها. فالأمر لا يشبه هبوطي وسط بلد ما من دون أي فكرة عما سأفعله لاحقاً</p>	Deletion/Omission

The author was sarcastic when she mentioned Sudan to imply backwardness and underdevelopment. In the Arabic translation the translator deleted Sudan: She did not want to humiliate or culturally offend Arab readers in general and the Sudanese in particular by mentioning Sudan in a negative way. In this way, the translator could be said to have followed the politeness strategy (or as it is sometimes called, political correctness or PC) in her translation. As Hickey (1998) states:

Politeness is a social cultural phenomenon, roughly to be defined as showing, or appearing to show, consideration of others. Politeness can thus be seen as one of the basic social guidelines for human interaction, the goal of politeness can then be described as reflecting or realizing the social or interpersonal function of language.  
(p. 54)

In this and similar examples, the translator clearly reflected her knowledge of, and sensitivity to Arab culture, always a prerequisite for effective cultural translation.

**Table 4.26. Indonesian Comparison 3**

No.	ST	TT	Strategy used
	Pina coladas	شراب البينا كولاداس	Transliteration
	Shiva	شيفا	
	Lontars	لونتار (موسوعة طبية بالينية)	
		(74)+(76)	

In this part of *Eat, Pray, Love*, the author presents new and different cultures as compared to her indigenous culture, hence the introduction of new terms and names in the Target Text. To correctly define these new terms and names, the translator uses the

transliteration strategy, which means the representation and spelling of a term in the characters of another alphabet. This strategy is used in cultural contexts where a lengthy explanation of unfamiliar terms would have been necessary. The strategy as shown by the previous examples would also give the reader an authentic overview of the Indonesian culture and some of the names used there. Although essentially simple, the transliteration strategy makes a substantial difference in creating a new culture in the reader's mind. It is an artistic way of recreating experience and thus an effective tool for delivering cultural names and terms to an alien culture.

**Table 4.27. Indonesian Comparison 4**

No.	ST	TT	Strategy used
	<p>Last time you in bad divorce.</p> <p>No good.</p>	<p>أضاف بإنكليزيته الركيكة " المرة</p> <p>الماضية كنت في طلاق. غير جيد.</p> <p>(75)</p>	Domestication

The remark in Table 4.27, above, was made by the author's friend in Bali. Apparently, he speaks very little English, hence the unidiomatic use of *no good* captured by the author. Idris delivers the meaning in this context and adds *أضاف بإنكليزيته الركيكة* that situationalizes the utterance properly. In this instance, the translator uses the domestication strategy, albeit indirectly, through framing or orchestrating the interaction.

**Table 4.28. Indonesian Comparison 5**

No.	S	TT	Strategy
	Where are you going? Where are you coming from? To a westerner, this can seem like rather invasive inquiry from a perfect stranger.	إلى أين أنت ذاهب؟ من أين أنت أتيت ؟ بالنسبة إلى الغربي، يبدو هذا استجوابا في غير محله من شخص غريب.	Foreignization

The translator did transfer the meaning exactly into the Target Text to convey the author's cultural background, as shown in Table 4.28, above. This example can be labeled as pragmatic translation. In Western culture in general and American culture in particular, privacy is highly prized: People frequently become quite awkward when strangers ask them questions related to their private lives, age, how much money they earned, etc. Such questions are considered offensive and distasteful if asked by strangers. When the author mentioned this in the previous example, she was showing how annoyed she was by their questions. This idea was translated directly and accurately, although the gloss added by the translator is likely to be somewhat foreign to the target audience. In some of the Arab countries, private questions of this nature reflect care and love, and are in no way considered offensive.

**Table 4.29. Indonesian Comparison 6**

No.	S	TT	Strategy
	That little girl, that little three-years old girl who was sitting silently in the hot sun for four straight hours,	تلك الفتاة الصغيرة؟ تلك الطفلة ذات الأعوام الثلاثة التي كانت جالسة بصمت في الشمس لأربع ساعات متواصلة، من دون تذمر	Pragmatics

without complaints or snack or toy? She's naughty? I wish I could say, "people- you want to see naughty, I'll take you to America, show you some kids that'll have you believing in Ritalin"	أو طعام أو لعبة؟ هي سيئة السلوك؟ تمنيت لو أمكنني أن أقول لهم "أيها الناس، تعالوا إلى أميركا لتروا سوء السلوك على حقيقته. تعالوا لأريكم بعض الأطفال الذين سيدفعونكم إلى الجنون"  (81)	
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Here the author is once again being pragmatic when she broaches the issue of how naughty American kids can be. "I wish I could say, 'people—you want to see naughty, I'll take you to America, show you some kids that'll have you believing in Ritalin.'" In comparing the children in Indonesia to those in America, Gilbert is also trying to show that kids in Bali are suffering. Her remark, "That little girl, that little three-year old girl who was sitting silently in the hot sun for four straight hours, without complaints or snack or toy?" connotes that the kids in this part of the world do not have the usual pleasures of childhood as children in the West do; these children in Bali live in poverty. The comparison that the author draws in the example in Table 4.29 above, between the American kids and the kids in Bali, has strong pragmatics and it reflects Gilbert's perception of kids suffering from deprivation in Indonesia. The translator in this situation has been true to the original text.

**Table 4.30. Indonesian Comparison 7**

	He held out another limp, broken, shredded, gasping document filled with Balinese Sanskrit and complicated sketches.	فأعطاني دفترًا آخرًا متهالكًا وممزقًا يلفظ آخر أنفاسه.. (81)	Equivalence &Pragmatics
--	--	--	----------------------------

"يلفظ آخر أنفاسه" is an expression used metaphorically to describe how old the documents are.

Therefore, this equivalence to “old, broken, shredded document” gives accurate meaning and description of the situation. This is yet another case in point regarding pragmatics that shows the author’s perception and her background, as well as the translator’s successful attempt at conveying the sentiments in the source.

**Table 4.31. Indonesian Comparison 8**

No.	S	TT	Strategy
	Bright light	النور الساطع	Calque
	Violent and oppressive	العنف والقمع (80)	

These are all good examples of calque, wherein direct translation of expression or structure from the source language (SL) is done in a literal fashion in the Target Language (TL). Calque in this example shows the meaning of bright light as النور الساطع which preserves the strong, symbolic meaning of the original. Similarly the couplet *violent and oppressive* as العنف والقمع also enhances the meaning of violence. In general, calques tend to enrich the meaning by adding foreign colour to texts.



**Table 4.32. Indonesian Comparison 9**

No.	S	TT	Strategy
	On things I do know about intimacy is that there are certain natural laws which govern the sexual experience of two people, and that these laws cannot be budged any more than gravity can be negotiated with.	<p>مما أعرفه عن الحميمية أنه ثمة قوانين طبيعية تسود التجربة الجنسية بين شخصين وبأن تلك القوانين غير قابلة للنقاش أكثر من موضوع الجاذبية الأرضية</p> <p>(99)</p>	Foreignization

In the above instance the author is describing intimacy. The translator adhered to the ST almost fully, although the concepts are by and large alien or at least unfamiliar to the target audience. The translator transfers the word intimacy as *الحميمية*, and sexual experience as *العلاقة الجنسية*. Despite the fact that such terms are somewhat foreign to the target audience, the translator perseveres in retaining them, simply because to modify them would be to dilute what they stand for. The translator could have used different words to deliver the meaning with slight changes that would suit the target audience better (for example, *العلاقة العاطفية* instead of *العلاقة الجنسية*). However, she did not do so, which seems to endorse Fawcett's (1997) argument:

The variation between languages in the different components and relations of word meaning has two consequences for translation. Firstly the meaning that is transferred will be decided by situation and context, not by the dictionary, and secondly, the transfer will nearly always involve some form of loss or change. (pp. 25-26)

In the translation process, there are inherently gains and losses, but perhaps the most important aspect of the process is to transfer the words and meanings with accuracy and completeness while balancing politeness by using terms that suit the target audience.

**Table 4.33. Indonesian Comparison 10**

No.	ST	TT	Strategy
	Spoken like a woman who already had four orgasms today	تتحدثين مثل امرأة ..... 	Deletion

Unlike the previous example in which the term *sexual relations* was translated literally, in this example (Table 4.33) the word *orgasms* was deleted in the Target Text—an example of extreme domestication used to suit the target culture. However, a pertinent question arises: Why did the translator keep similar words such as *sex*, *intimacy*, and *sexual experience*, but deleted the word *orgasms*? This apparent discrepancy may leave the target reader puzzled about the pattern of deletion adopted as a strategy throughout.

#### 4.5 Discussion

From the above analysis a number of conclusions can be drawn, namely:

- Transliteration is used mostly due to differences in cultures and languages.
- Foreignization is employed in dealing with most cultural aspects, regardless of acceptability by the target culture or target readers.
- As far as the portion on religion was concerned, omission is heavily drawn on, and domestication was used to avoid offending spiritual sensibilities.

- The source text actually relates to four different cultures: Italian, Indian, Indonesian, and American. The author was certainly influenced by her American culture while relating to various events. Mentions of the September 11<sup>th</sup> attack is just one example of this influence.
- During the journey through Italy, transliteration was the most frequently used strategy. Also, on many occasions, foreignization was used for the Italian examples because of the Latin words.
- In the India section that deals with the spiritual side of the writer and religion in general, the deletion strategy was the norm. However in some parts of the text, refuge was sought in the domestication strategy due to religious sensitivities and to avoid the risk of having the translation banned.
- Surprisingly, in the Indonesian section, although there are many terms, ideas, and values that are not appropriate to most of the Arab audience, the translator remains mostly loyal to the Source Text. But deletion was also used (e.g., orgasms)
- Translated text was heavily influenced with Arabic and Islamic cultural semiotics.
- Due to the translator's Arab background, the fifth culture was introduced into the Arabic translation of *Eat, Pray, Love*. This influence of the fifth culture becomes clearly evident when she uses strategies such as deletion, domestication, etc. This brings us to an interesting point: A book that is supposed to describe life and activities in three different cultures, (Italy, India, Indonesia) actually absorbs two other cultures (USA, Arab) because of the backgrounds of the author and translator.
- A translator, depending on her/his background and culture, can create very different images in the target reader's mind than those intended by the author. This can be called a modified influence (or a mediating one) as compared to a blind commitment to the letter and spirit of the original text without regard for the target audience.
- Globalization affects the receiver's point of view and influences her/his cultural pictures of his/her own culture and that of others.

## 4.6 Reviews

### 4.6.1 Reviews written by professional reviewers.

In the foregoing paragraphs, we have analyzed and discussed in some detail the various translation strategies adopted by the translator of *Eat, Pray, Love*, and how variations were incorporated into the Target Text to conform to the sensitivities of the target audience. In addition, different manifestations of pragmatics, semiotics, culguage, equivalence, etc. were highlighted in order to illuminate and better comprehend the process of translation. With this range of analyses in mind, we will now briefly explore some book reviews of both the original work as well as the Arabic translation.

**Table 4.34. Reviews in *Time* magazine and *Emaratalyoum* newspaper**

Variable	Reviews of (ST)	Reviews of (TT)
Content	<p><b>TIME MAGAZINE</b></p> <p>“An engaging, intelligent and entertaining memoir...her account of her time in India is beautiful and honest and free of patchouli-scented obscurities.”</p> <p>by Lev Grossman</p>	<p><i>Emaratalyoum</i> newspaper wrote about the Arabic book "طعام صلاة حب".</p> <p>في سرد عفوي مشوق، تتوالى الحكايا في كتاب «طعام.. صلاة.. حب» للصحافية الأميركية إليزابيث غيلبرت التي روت تجربتها في البحث عن سلام وتوازن لذاتها، وفصّلت ببوح شبه تام مرحلة حرجة من حياتها، تعرضت فيها لانتكاسة أشبه بأزمة منتصف العمر، قلبت كيان الكاتبة، ودفعتها إلى المرور بمحطات «نفسية» عدة في بلدان مختلفة، لعل روحها القلقة تعثر على سكين ماء، بعد اضطراب طويل.</p>
Influence	Positive influence	Negative influence on the reader.

**Table 4.35. Reviews in *New York Times* and *Al Ittihad* newspaper**

Variable	Reviews of (ST)	Reviews of (TT)
<b>Content</b>	<p><b>NEW YORK TIMES BOOK REVIEW</b></p> <p>“If a more likable writer than Gilbert is currently in print, I haven’t found him or her. ... Gilbert’s prose is fueled by a mix of intelligence, wit and colloquial exuberance that is close to irresistible, and makes the reader only too glad to join the posse of friends and devotees who have the pleasure of listening in.”</p> <p>by Jennifer Egan</p>	<p><b>AL ITTIHAD NEWSPAPER</b> (Sultan,2012)</p> <p>إليزابيث جيلبرت كاتبة أميركية مرت بتجربة زواج فاشل مع زوجها المحامي، انتهت بالطلاق، وبالكثير من الاحباطات وحالات الاكتئاب المرضية، كانت تصحو ليلاً في آخر فترات العلاقة مع زوجها لتغلق على نفسها باب الحمام، شعور غريب الغثيان يملؤ كل جسدها، ورغبة هائلة في البكاء، هناك ألم شديد يحطم هذه المرأة دون أن تدري ماهيته تحديداً بالرغم من توافر كل شيء حولها وعلى ما يرام وكما تتمنى أية زوجة تقرر ان تحيا مع زوجها حياة أسرية ناجحة، ماذا جرى إذن ؟ لماذا كل هذا التخبط ؟</p>
<b>Influence</b>	<b>Positive influence</b>	<b>Negative influence</b>

The Source Text readers evaluated *Eat, Pray, Love* positively, which must have helped in the wider circulation of the book in the West. These reviews state that the author did a great job in projecting the spirit of the societies referred to in the book. There was little if any cultural or religious shock for the liberal, open-minded American or English readers.

The Arabic translation, on the other hand, has received mixed reviews. Although newspapers in various target audience countries were generally positive, particularly in their comments regarding the efforts of the translator and how commendable these were, reviews predominantly stated that, as far as details are concerned, the translated version was not up to the mark. There were some very negative comments; an attitude that is taken not so much toward what was translated as what was actually said in the ST. This can easily be explained in cultural terms: One can clearly see differences in thinking between the Western and the Arab

cultures. Despite the positive effects of globalization, cultures and social behavior do define how people from different countries and regions relate to issues of religion, habits, traditions, sex, etc.

Following are examples reviews from readers demonstrating how they received the Target Text.

#### 4.6.2 Reviews written by readers.

As a result of its appeal to a wide segment of societies worldwide, many discussion forums and blogs were initiated to exchange opinions and thoughts about *Eat, Pray, Love* and in its Arabic version طعام، صلاة، حب. A sampling of some of the feedback can be seen in the following examples:

يعني القارئ العربي ممكن يظن ان الكاتبة الأمريكية مستحبة تقول تدعو الشاب إلى الفراش.. لكن الصحيح ان الكاتبة قالت هالكلام والمترجمة استحت تكتبه، ونفس الشي لما تذكر الكاتبة إيمانها بالإله من وجهة نظرها أجزاء وايد محذوفة من الترجمة العربية .. بدليل الجزء 3 محذوف بالكامل ومحطوط بداله نقط. من وجهة نظري إما ان أو انه يكتب على النسخة .. المترجم يكون أمين في الترجمة وما يلعب في النص على كيفه ولا يزيد ولا يحذف مناقشة كتاب طعام، صلاة، حب، (2012) Discussion المترجمة (بتصرف) أو (مع التعديل

Dolby (2005) discusses the structure of the self-help books as generally consisting of a problem-and-solution formula. He claims that the message which self-help authors try to deliver varies from one author's culture to another (as well as from one reader's culture to another), and therefore "the message can be accepted and loved by one community, and hated and rejected by another community due to cultural differences and cultural sanctions" (p. 66). In light of the feedback gathered from newspapers, magazines and the internet, it is clear that sometimes readers who already know and are aware of most of the cultural differences choose to read the original version after they have read the edited translation. As many parts of *Eat,*

*Pray, Love* that describe religious and sexual aspects have been deleted in the translation, many Arab readers would like to know what was actually written.

"بعد انتي لو قارية الجزء الثالث اللي حاذفته المترجمة الله يسامحها كان تعاطفتي معاها أكثر .. تقول اسميه رب وأسماء أخرى مادري من وين يايبتها .. تقول لأن اسم (مو أي اسم ثاني وذكرت أسماء كثيرة منها (الله God معبر أكثر من وجهة نظرها وتشعر بالألفة معاه وخاصة في بداية لجوءها للإله ومناجاته" God ((الرب - مناقشة كتاب طعام، صلاة، حب، 2012).Discussion)

These examples clearly demonstrate that some readers have viewed the Target Text negatively and want to discover for themselves what was actually written in the original text to satisfy their curiosity, and seek accurate knowledge.

## Chapter Five: Conclusion and Recommendations

### 5.1 Conclusions

Irrespective of the languages we speak or the regions in which we live, human aspirations evolve, grow, and thrive more or less similarly for everyone, though their expression does find variations because of differences in cultures, religion, and environment as aspects of language in social life. This diversity in thinking will remain despite the process of globalization. Happiness, fulfillment, grief, sorrow, and contentment or lack of it is some of the powerful emotions that fill our souls. No one, I suppose, can escape the experience of these sentiments, though the emotions involved vary in intensity from one person or culture to another. *Eat, Pray, Love* by Elizabeth Gilbert is a travel diary that takes us through these emotions so beautifully that one begins to feel a part of the expedition.

In translating this book into Arabic, Zeina Idris has contributed immeasurably to our intercultural understanding, as four diverse cultures and ways of thinking have been scrutinized through an Arab lens for the benefit of millions of Arab readers. Obviously this rendering did raise some issues surrounding the quality of the translation, mostly related to deletion, omission, or at times, willful manipulation. However, as is now established among language and translation scholars, such strategies are the stock-in-trade for all translators seeking to accommodate cultural differences. In this thesis it is demonstrated that, as long as the spirit of the thoughts and their intensity are not lost in translation, the inevitable loss is a relatively small price to pay. Such translation efforts help bring the world closer together and promote understanding among cultures; they are praiseworthy because they promote understanding and curiosity about others rather than increased fear of them.

More specifically, the purpose of this thesis was to demonstrate that self-help books can successfully combine more than one culture, certainly when the book originally deals with more than one culture and when it is transferred to another language and for a different culture. In order to support that point, this thesis has provided numerous examples from the Source



Text and Target Text of *Eat, Pray, Love* and طعام، صلاة، حب The introductory chapter briefly presented the self-help book as a cultural phenomenon, and considered the challenges of translation and dynamics of globalization, especially when the work combines multiple cultures. The second chapter explained equivalence, pragmatics, and various translation strategies including modulation, adaptation, calque, borrowing, domestication and foreignization, transliteration, substitution, and others. The third chapter provided information about semiotics, its components, sign categories, and cultural semiotics in the translation process. Data analysis was presented in the fourth chapter, highlighting what is gained and lost in translation, and noting the range and nature of the translation strategies used in this multi-cultural project.

The main finding of the research is that one text can combine more than one culture and the process of translation can give rise to a new and deeper understanding of the Source Text by the target audience. Transliteration strategy was successfully applied in presenting the other cultures' names and terms, in the process creating new dictionary terms and thus enriching the target language. In some of the portions that dealt with religion, sensitivity of the subject matter produced omissions or changes in the Target Text that did not fully represent the contents of the Source Text. One can clearly see that the translated text was profoundly influenced by cultural Arabic and Islamic semiotics, resulting in considerable variations between the Source Text and the Target Text. Even the title of the translated version طعام، صلاة، حب was influenced by cultural semiotics, as was also shown in the fourth chapter.

The translated version of *Eat, Pray, Love* by Zeina Idris is an example of how the translator decided to share social and cultural patterns of the source culture in some parts of the book, while refraining from doing so in other parts particularly when religious issues were implicated. Use of such tactics may be at the author's own discretion. Often, however, the matter is taken out of his or her hand, and the censorship would be imposed by governments,

institutions, agencies, authorities, publishers, or other relevant entities. Such limitations, whether personally or institutionally induced, are bound to have an influence on the final product. In her translation, Zeina Idris avoided some controversial matters that may have created difficulty in the Arab culture, such as blunt religious views or explicit remarks related to sexuality expressed by the author.

No doubt that translating the original text accurately without omission or any kind of deletion would be the ideal way, leaving it to the target audience to judge for themselves the acceptability of the original work and how the recipient wishes to read and interpret it. While cultural compulsions are understandable, it is the ethics of translation that should be uppermost in the minds of translators. However, the loss of carefully crafted nuances and subtle differences in expression may not be avoidable during the process of translation, particularly in the case of a wide gulf between the cultures and values of the author and the translator. An effective strategy used in delivering the meaning of the Source Text to the target audience is foreignization, as was demonstrated here.

Some cultural loss in translating a self-help book is bound to occur in order to produce an acceptable and understandable text that meets both the author's and the target audience's expectations. However, the Arabic translation of *Eat, Pray, Love* could have used a preface by the translator to inform the target readers that the translated text has deletions and modifications and the reasons for them. If the translation must be adapted to comply with restrictions imposed by, say, institutions or similar agents, then these entities must be mentioned or at least a reference should be made to this fact no matter how obliquely. In relevant parts, footnotes should have been inserted to indicate that some readers might consider the author's words offensive.

## 5.2 Recommendations

Based on these observations and analyses, I recommend that academic institutions, governments, and other relevant agencies strongly encourage the study of translation methods and the significance of understanding cultures (source and target) in the process of accomplishing quality translations. Such an approach will go a long way in bridging gaps in the understanding of others.

Having gone through the intricacies of the translation under consideration, and having examined the various strategies employed in the process of translating the book *Eat, Pray, Love* and its Arabic version طعام، صلاة، حب، the following recommendations are proffered:

- Authors and translators carry heavy responsibility. Writers of non-fiction are supposed to remain bound by the ethics of academic requirements. The first and foremost obligation is to present the truth. Therefore, during the process of translation the original text should not be modified so drastically that the spirit and intensity are compromised. The intent of the author should be preserved to the greatest extent possible.
- Whenever many cultures are involved, it is recommended that the translator thoroughly study and understand the culture and environment of the author before undertaking translation. This will ensure minimum variation between the Source Text and the Target Text and deepen and enrich the TT.
- If possible and convenient, the translator may also visit the respective countries to develop a better grasp of the nuances in the original work.
- Detailed coordination between the translator and the publisher must be undertaken so that the publisher cannot change the ingredients whimsically. Changes to the content or book cover/title should be done in consultation with the author and the translator.

- In the interest of promoting understanding among people of different cultures, placing greater emphasis on English in the schools, colleges, and universities will help in enabling Arab people to read original works.
- Because Arab Muslims are overwhelmingly conservative and extremely sensitive about religious issues, it is wise to exercise caution where religion is concerned.
- Translated works that incorporate significant changes for whatever reason (a complete chapter about religion was omitted by Zeina Idris, for example) should include adequate explanations of what strategies and methods were used and why.

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## Appendix A

### Transliteration Table

Arabic letters	How the letters are written and pronounced in English
ا	A
ب	B
ت	T
ث	th or θ
ج	J
ح	H
خ	Kh
د	D
ذ	dh or ð



ر	R
ز	Z
س	S
ش	Sh
ص	S
ض	D
ط	T
ظ	Z
ع	‘ or ʿ
غ	Gh
ف	F

ق	Q
ك	k
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## Appendix B

### Reviews

#### Reviews of *Eat, Pray, Love*

##### *NEW YORK TIMES* BOOK REVIEW

“If a more likable writer than Gilbert is currently in print, I haven’t found him or her. . . . Gilbert’s prose is fueled by a mix of intelligence, wit and colloquial exuberance that is close to irresistible, and makes the reader only too glad to join the posse of friends and devotees who have the pleasure of listening in.”

by Jennifer Egan

##### *TIME* MAGAZINE

“An engaging, intelligent and entertaining memoir . . . her account of her time in India is beautiful and honest and free of patchouli-scented obscurities.”

by Lev Grossman

##### *LOS ANGELES TIMES*

“Gilbert’s journey is full of mystical dreams, visions and uncanny coincidences . . . Yet for every ounce of self-absorption her classical New-Age journey demands, Gilbert is ready with an equal measure of intelligence, humor and self-deprecation . . . Gilbert’s wry, unfettered account of her extraordinary journey makes even the most cynical reader dare to dream of someday finding God deep within a meditation cave in India, or perhaps over a transcendent slice of pizza.”

by Erika Schickel

## **Reviews of the translated Arabic book**

"طعام صلاة حب" - Emaratalyoum newspaper wrote about the Arabic book

### **EMARATALYOUM NEWSPAPER**

في سرد عفوي مشوق، تتوالى الحكايا في كتاب «طعام.. صلاة.. حب» للصحافية الأميركية إليزابيث غيلبرت التي روت " تجربتها في البحث عن سلام وتوازن لذاتها، وفصلت ببوح شبه تام مرحلة حرجة من حياتها، تعرضت فيها لانتكاسة أشبه بأزمة منتصف العمر، قلبت كيان الكاتبة، ودفعتها إلى المرور بمحطات «نفسية» عدة في بلدان مختلفة، لعل روحها القلقة تعثر على سكين ماء، بعد اضطراب طويل.

استطاعت إليزابيث في مذكراتها التي حظيت برواج كبير، تحقيق معادلة صعبة، إذ سردت الكاتبة سيرتها بعدم ادعاء، وغلفت ذلك بمهارة روائية متمرسية، تعرف كيف تجتذب القارئ إليها، وتجعله مشدوداً إلى حكيها، وصدقها أيضاً، ربما يختلف متلقٍ معها، ويستغرب في بعض الأحيان متسائلاً لماذا تفعل تلك المرأة ذلك؟ إلا أن آخر يتعاطف مع صاحبة السيرة، ويحترم اختياراتها، ورغبتها في تغيير جميع مساراتها، بل قد يرى في بعض ازيمات إليزابيث ذاته، ويستشعر أن الكاتبة تروي جزءاً من معاناته، وترشده إلى كيفية اللوج إلى متاهة النفس التي هي عرضة لتقلبات عدة، ولا تؤاخذ في أحيان كثيرة بما تفعل.

تروي إليزابيث في كتابها الذي صدرت نسخته العربية عن الدار العربية للعلوم (ناشرون) بالتعاون مع مؤسسة محمد بن راشد آل مكتوم، وترجمته زينة إدريس، 108 من الحكايا موزعة على ثلاثة أقسام، ففي الـ36 حكاية الأولى يكون سعيها في إيطاليا إلى السعادة الداخلية، بينما في القسم الثاني تحط الكاتبة في الهند لتبدأ 36 حكاية أخرى سعيًا إلى التأمل، وفي القسم الأخير تلقي «ليز» رحالها في إندونيسيا طلباً للتوازن. ولا تخلو حكايا «طعام.. صلاة.. حب» من شهادات عن الأماكن التي حلت فيها كاتبتها، إذ استطردت إليزابيث مثلاً في وصف معالم عدة، ورسم ملامحها، وكأنها مرشد سياحي حافظ لتاريخ Ismaiel، المكان، وانتقدت كذلك بعض الأنماط والعادات، متطرفة إلى تواريخ مظلمة في أماكن مختلفة خلال رحلتها" (2010).

### **AL ITTIHAD NEWSPAPER (Sultan, 2012)**

إليزابيث جيلبرت كاتبة أميركية مرت بتجربة زواج فاشل مع زوجها المحامي، انتهت بالطلاق، وبالكثير من الاحباطات وحالات الاكتئاب المرضية، كانت تصحو ليلاً في آخر فترات العلاقة مع زوجها لتغلق على نفسها باب الحمام، شعور غريب الغثيان يملؤ كل جسدها، ورغبة هائلة في البكاء، هناك ألم شديد يحطم هذه المرأة دون أن تدري ماهيته تحديداً بالرغم من توافر كل شيء حولها وعلى ما يرام وكما تتمنى أية زوجة تقرر ان تحيا مع زوجها حياة أسرية ناجحة، ماذا جرى إذن ؟ لماذا كل هذا التخبيط ؟

تقول ليز في مقطع من الكتاب: "البشر ولدوا مع قدرتين متساويتين على الانقباض والتمدد، فمكونات الظلام والنور موجودة بشكل متساوٍ لدينا جميعاً، ويعود إلى المرء (أو العائلة أو المجتمع) القرار بغلبة أحدهما على الآخر: الفضيلة أو الرذيلة ، الخير أو الشر، ومعظم الجنون الذي يسود هذا الكوكب ناتج عن صعوبة توصل الإنسان إلى توازن مع نفسه، فينتج عن ذلك

الفشل في التوصل للإجابة الصحيحة هذا الجنون الجماعي والفردى على السواء"، ولذلك وفي لحظة بين المرض والوهن والرؤية وجدت اليزابيث المخرج، كضوء بعيد في آخر نفقها الذي تتخبط فيه !!

الضوء إشارة الى استنارة العقل في مقابل ظلمات الجسد التي نغرق فيها، فتطغى الوسوس والشهوات والأطماع والتفاهات على كل شيء فينا وحولنا، نصير غرقى دون ان ننتبه، تلتهمنا الدوامة دون أن؟؟؟؟ أحد الى حالة الغرق الجماعية هذه، الكل غارق في الضجيج، والكآبة والجشع، والذاتية المطلقة، ولا خلاص، وهنا لا يخلصك الا نور البصيرة، الذي يشع كبرق في ليلة شتاء قاسية، ساعتها فقط نرى كل ما حولنا في وهج ذلك النور الخاطف ولو للحظة، لكننا نراه بشكل واضح.

البحث عن الطمأنينة، والتوازن النفسي كان هو المخرج والعلاج لهذه المرأة المحطمة، وفجأة تقرر ان تسافر الى إيطاليا وبلاد أخرى بحثا متواصلا عن جوهر هذا التوازن، تحت مظلة قديمة رفعت ليز رأسها واعلنت لأصدقائها انها قررت مواصلة دروس تعلم اللغة الايطالية، وكانت تتوقع الاسئلة، والسخرية والاستهجان، لماذا ولأى سبب ؟ وفي هذا العمر ومالفائدة ؟ وأسئلة أخرى كان من الصعب وجود إجابات مقنعة، فاصدقأها لا يسألونها ليعرفوا ولكن ليعيدوها الى ظلماتها السابقة.

تقول ليز في مقطع آخر " قال لي أحد النساك منذ مدة: "مكان استراحة العقل هو القلب، كل ما يسمعه العقل طيلة النهار هو قرع الأجراس والضجيج والجدل، وكل ما يحتاج إليه هو السكون. والمكان الوحيد الذي يجد فيه العقل السلام هو داخل هدوء القلب ذاك هو المكان الذي تحتاجين الذهاب إليه".

لأجل التمسك بجذوة ذلك الضوء الذي رآته في لحظة عبور وخلاص، قررت أن تجيبهم بالتالي: لست بحاجة لتبرير اي شيء، ربما لو قلت اني سأتعلم الرقص لن يسألني أحد، أنا أريد ان أتعلم الايطالية وهذا يكفي لأتعلمها دون ان اكون ملزمة أمام أحد بتقديم تفسير ما، وبالفعل حزمت حقائبها وانطلقت الى روما، لتعيش تجربة ثرية بدأت بالطعام في ايطاليا والتعبد في الهند، وانتهت بالحب في جزيرة بالي، هذا ما روته اليزابيث جيلبرت في كتابها "طعام، صلاة، حب".

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## **Vita**

Reem Sabry is an Egyptian national. She has the distinction of achieving 99.4% marks during her studies at Palestinian Government School in Abu Dhabi, thus becoming the first top student in all of the seven Emirates in 2003. She graduated with distinction from the American University of Sharjah (AUS) in 2008, majoring in Mass Communication with a minor in Translation Studies. Since graduating, she has been working as a television reporter and presenter in news centers and various television channels. Presently she is working with Al Arabiya News Channel. Sabry completed her Master of Arts degree in Translation and Interpreting at AUS in 2013.