

Distorted Translation Patterns in Resistance Literature: Analyzing the English Translation of Kanafani's Short Story "The Land of Sad Oranges" by Nejmeh Khalil-Habib

Mohammed M. Obeidat* , Malak A. Jaradat
Department of Translation, Yarmouk University, Jordan

Received on: 3-9-2023

Accepted on: 30-12-2024

Abstract

While there is a notable presence of scholars dedicated to the domain of literary translation between Arabic and English, the specific field that focuses on resistance literature has been relatively neglected. This study aims to examine the deforming tendencies in the translation of resistance literature, focusing on the English translation of Ghassan Kanafani's short story "The Land of Sad Oranges" by Nejmeh Khalil-Habib. The study addresses the following questions: (i) What are the deforming tendencies in translating "The Land of Sad Oranges" from Arabic into English? And (ii) Which translation strategies are employed in the deforming tendencies in this translation? The study's methodology follows a systematic approach that mainly relies on Berman's (2000) translation model of deforming tendencies. The analysis sheds light on the challenges and the consequences of such deformations. The findings reveal that the translator employed deforming tendencies, including rationalization, quantitative reduction, destruction of linguistic patterns, expansion, and qualitative reduction. Among these tendencies, rationalization constitutes the largest proportion (24%), whereas signification represents the smallest percentage (3%). Additionally, the study shows that the strategies employed include addition, omission, paraphrase, and lexicalization. Considering the subject matter of resistance literature aimed at depicting human suffering, any omissions, additions, or alterations made in the target text for the purpose of enhancing the original language are deemed inappropriate. Further research is encouraged to explore applying Berman's model or other relevant models to different genres of resistance literature, such as poetry, novels, and plays.

Keywords: Antoine Berman, Deforming tendencies, Ghassan Kanafani, Ideology, Resistance Literature, Translation.

1. Introduction

Throughout centuries, literature has served as a medium for conveying various aspects of life through diverse genres such as theatre, prose, and poetry. It has reflected cultures, customs, myths, and emotions, playing a significant role in documenting important historical events. Translating literary works

© 2026 JJMLL Publishers/Yarmouk University. All Rights Reserved,

* Doi: <https://doi.org/10.47012/jjml.18.1.8>

* Corresponding Author: mmobeidat@yu.edu.jo

involves the transfer of these characteristic elements from one language to another, acting as a bridge that connects people across the globe. Within this context, this study explores how literature functions as a mirror, reflecting people's experiences and serving as a means of resistance by depicting their struggles. Resistance literature specifically addresses the experiences of individuals who face mandates, dominance, or colonialism. Its authors document the fight, resistance, and lived realities of their nations under occupation, whether they write from within or outside the invaded country. As a result, resistance literature chronicles the daily existence of a group of people as they grapple with colonization, persecution, and the quest for a better life in the face of oppression.

The translation of resistance literature presents numerous challenges for translators due to the nature and significance of the literary works involved. Translators may find themselves perplexed about the most appropriate techniques to convey the intended content accurately. Differences in language and culture between Arabic and English further compound these difficulties, leading to accidental or deliberate alterations in the substance of the literature during the translation process. To address these challenges, this research investigates Nejme Khalil Habib's translation of Ghassan Kanafani's short story "The Land of Sad Oranges" (2020).

Written by Kanafani during his time in Kuwait in 1958, "The Land of Sad Oranges" narrates the events leading to the emigration of Palestinians from Jaffa to Acre and their subsequent refuge in Lebanon (Kanafani 1987). In this short novella, Kanafani conveys the Palestinian people's experiences of tragedy, encompassing memories, realities, resistance, and critical events. The abandonment of the land and orange trees symbolizes sorrow, disappointment, and the relinquishment of both Palestine's independence and the people's humanity. Kanafani's writings occupy a profound cultural influence among Palestinians and continue to evoke passionate sentiments whenever the topic of resistance is discussed. In this context, the present study sets out to examine the deviations based on Berman's translation model's twelve tendencies in the translation of resistance literature. The present study aims to answer the following questions: (i) what are the deforming tendencies in the translation of "The Land of Sad Oranges" from Arabic into English? And (ii) what are the translation strategies employed in the deforming tendencies when rendering this short story into English?

1.1 Literary Translation

Literary translation, as described by Newmark (2009), pertains to the translation of "humanistic issues, particularly with poetry, short stories, novels, and plays" (Newmark 2009, 27). Newmark characterizes literary translation as a process that involves creativity and imagination. Wittman (2013) states that literary translation entails altering the source material in a manner that reflects aesthetic and cultural considerations, distinguishing it from technical translation. Consequently, literary translation focuses on texts of a literary nature characterized by formal, aesthetic, imaginative, and creative writing styles. This specific form of translation is regarded as both challenging and creative due to its unique characteristics.

Distorted Translation Patterns in Resistance Literature: Analyzing the English Translation of Kanafani's Short Story "The Land of Sad Oranges" by Nejme Khalil-Habib

Scholars argue that literary translation is an art form that demands an equal amount of imagination as the original text. It requires significant effort during the translation process, like that exerted by the author of the source text, and holds equal significance. Wechsler (1998) underscores the artistic nature of literary translation, highlighting the translator's engagement in cognitive tasks similar to that of writers. This distinction renders literary translation a distinct craft (Wechsler 1998, 4). According to Levy et al. (2011), Wechsler (1998), and Woolsey (1974), translation is an art form. In accordance with these perspectives, literary translation is considered an artistic pursuit. It necessitates a comparable investment of time, energy, and creativity as the original work crafted by the translator. While not all translators engage in literary translation, it is fundamental to acknowledge that all translators are, fundamentally, translators.

1.1.1 Challenges in Literary Translation

The translation of literature encompasses linguistic, artistic, and cultural considerations, presenting translators with various challenges. Landers (2001, 8) emphasizes that literary translation requires qualities such as tone, style, flexibility, invention, understanding of the source language (SL) culture, the ability to derive meaning from ambiguity, an ear for sonority, and humility. These difficulties in literary translation have sparked debates among scholars. Due to the distinct ancestries of Arabic and English, literary translation involves transforming language structures, social norms, and aesthetic preferences into their most appropriate equivalents.

Literary translation can be a formidable task, extending beyond the mere process of working with two languages and multiple cultural contexts. Academics have defined translation within this context as the interaction between two languages and two cultural traditions. Landers (2001, 72) asserts that translators, regardless of their specialization, engage with concepts and work with diverse cultures. Consequently, cultural differences become a significant factor in shaping each language.

These gaps between languages result in substantial disparities, necessitating the literary translator's primary role of rendering a foreign literary work into a text that is acceptable and intelligible to the target culture. However, translating literary materials can be challenging if translators lack a comprehensive understanding of the cultural contexts embedded in both the source and target languages.

Given that literary translators have long been regarded as creative artists, they should endeavor to convey the artistic beauty and essence of the original text. Literary works encompass not only linguistic variations but also cultural and aesthetic factors that the translator must carefully consider. Popovič (1970, 78) states that translation aims to transfer specific intellectual and artistic values from one language to another. As a result, literary translation strives to present readers with an accurate interpretation that reflects the aesthetic and artistic forms of the original text (Landers 2001; Levy et al. 2011; Nord 2005; Reiss 2000).

2. Literature Review

The literature review in the context of resistance literature is a critical exploration and analysis of scholarly works that explore the specific challenges and considerations involved in translating literary

works that embody themes of resistance against mandates, dominance, or colonialism. It involves an in-depth review of existing research, theoretical frameworks, and translation methodologies applied to resistance literature. By synthesizing relevant literature, the review aims to provide insights into the complexities of translating resistance literature, including linguistic and cultural nuances, ideological positioning, and the preservation of the original work's socio-political impact.

2.1 Resistance Literature

The term "resistance" was first applied in a description of Palestinian literature in 1966 by the Palestinian writer and critic Ghassan Kanafani in his study "Literature of Resistance in Occupied Palestine: 1948-1966." Ghassan Kanafani, in referring to Palestinian literature as "resistance literature," is writing within a specific historical context, a context which may be most immediately situated within the contemporary national liberation struggles and resistance movements against Western imperialist domination of Africa, Central and South America, and the Middle and Far East. With a special focus on cultural resistance, Said and Barsamian (2003) emphasize the significant role of intellectuals in society, highlighting their capacity to amplify the voices of the disenfranchised and marginalized communities, advocating for resistance and liberation. This perspective aligns with Jayyusi (1992), who posits that resistance literature embodies the essence of the unexplored and marginalized aspects of society. Regarding the nature of resistance literature, Harlow (1996) suggests that it manifests in various forms amidst circumstances of conquest or persecution.

Therefore, targeting and exploiting a specific group's history, culture, and literature are crucial strategies employed during periods of occupation (Fanon 2004 and Harlow 1987). Harlow (1987) highlights that the first targets of Israeli attacks during the invasion of Beirut were the Palestine Liberation Organization (PLO) Research Center and its archives, which held the factual and cultural heritage of the Palestinian people (Harlow 1987, 7). Writing inherently incorporates significant historical details, legacies, and facts, and resistance literature emerges as a response to unforeseen events such as occupation, racism, or prevailing ideologies (DeShazer 1994 and Harlow 1987; and LeGassick 1971). It serves as a medium to express the oppression experienced by a particular group of people. Harlow (1987) refers to this type of writing as "organized national liberation struggles and resistance movements" that arise in oppressed contexts (Harlow 1987, xvii). Resistance literature, therefore, refers to literary works created under specific political or social conditions, depicting the injustices endured by a group of individuals in their quest for change.

Resistance literature is as vital as the rifle, and cultural resistance complements and forms a crucial component of military resistance. He emphasizes the political impact that resistance literature has on liberation movements. Thus, opposing and protecting a nation does not solely rely on carrying a weapon and firing a bullet; one can also wield a pen and fire words. Resistance literature explores and focuses on themes such as wars, conflicts, natural disasters, occupied territories, colonialism, injustice, and tragedies within a country. Harlow (1987) examines the articulated function of literature during the liberation movement against occupation, particularly in regions still subjected to colonialism, such as the Middle

Distorted Translation Patterns in Resistance Literature: Analyzing the English Translation of Kanafani's Short Story "The Land of Sad Oranges" by Nejmeh Khalil-Habib

East and Africa. She underscores the critical role of literature in bearing witness to and actively engaging in the struggle for liberation. Authors play an essential part in supporting and nurturing such movements.

2.1.1 Palestinian Resistance Literature

Many scholars argue that a significant portion of Arab writers' works, particularly in the realm of resistance literature, have been influenced by the Palestinian-Israeli conflict (Allen 2000; Abdel-Malek 2005; and LeGassick 1971). LeGassick (1971) asserts that literature reflects the aspirations and concerns of the specific location and its inhabitants, highlighting the impact of what he terms "the fight with Israel" on numerous Arab literary works. It is widely acknowledged that Palestinian resistance literature did not emerge coincidentally but rather as a response to the Israeli invasion and the subsequent annexation of two-thirds of the Palestinian homeland (Laachir and Talajooy 2013). This literature is perceived as an essential element of the Palestinian defense against the oppressive Israeli adversary and has long been an integral part of Palestinian culture, as emphasized by Kanafani كنفاني (1986)

Within the realm of resistance literature, themes such as identity, history, conflict, exile, displacement, division, entitlement, and martyrdom are commonly addressed. Abdel-Malek (2005) points out that concepts like *home*, *exile*, *separation*, *transition*, and *return* evoke the notion of the right of passage in relation to Palestinian resistance literature (Abdel-Malek 2005, 4). Thus, Palestinian resistance literature serves as a profound response to the predicament faced by the Palestinian people stemming from the oppression and injustice they have endured in their lands.

2.1.2 Ghassan Kanafani and Resistance Literature

Kanafani, among other authors and thinkers who employed various literary and artistic forms, directed his focus toward the Palestinian struggle. Born in Acre in 1936, Kanafani belonged to a middle-class family and was compelled to migrate from Palestine to Lebanon with his family, where they resided temporarily. He pursued his education in Arabic literature before relocating to Syria. Kanafani then worked as a teacher at UNRWA schools in Syria and later in Kuwait. George Habash of the Popular Front for the Liberation of Palestine (PFLP) convinced Kanafani to return to Beirut to work as a journalist. From 1969 until his untimely death in 1972, Kanafani served as the spokesperson for the PFLP. His assassination by the Israeli Mossad at the age of 36, through the detonation of an Israeli bomb in his vehicle, had a profound political, social, and humanitarian impact on the leadership and people of Palestine (Kanafani and Harlow 2000).

Kanafani's literary works primarily consisted of several short stories that delved into themes of exile, refugees, and the conditions endured by Palestine under Israeli rule. It was in Ghassan Kanafani's second book, "Palestinian Resistance Literature under Occupation 1948–1968," that the term "resistance literature" was first coined to characterize Palestinian literature. Kanafani demonstrated unwavering dedication to the Palestinian cause, as recognized by scholars such as Allen (1992) and Kilpatrick (1976). According to Harlow (1996), Kanafani's art remains significant in inspiring struggles and national liberation movements, capturing the essence of the Palestinian predicament (Allen 2000; Hafez 1992;

Harlow 1987). His writings have consistently served as a source of inspiration, encouragement, and a refusal to submit to any form of governmental dominance, instilling hope for societal transformation. Literature, being a repository of history and cultural heritage, plays a vital role in society, as it conveys the human aspect that historians alone cannot capture (Kanafani et al. 2000, 13).

2.2.2 Ideology and Translation

Ideology, as defined by Hatim and Mason (1997, 120), refers to the shared assumptions, ideas, and value systems held collectively by social groups. Historically, ideology has often been associated with negative connotations, characterized as a system of misguided or distorted views, as expressed by Van Dijk (1998, 2). Van Dijk further argues that specific groups employ ideologies for purposes such as opposition, resistance, or the preservation of humanity (Van Dijk 1998). In the context of Palestinian literature, ideology is suggested as a strategy for resistance, and it can be viewed positively to resist oppression or enhance the understanding of literature and society (Lefevre 1992; Perez 2003; Dijk 1998). In contemporary understanding, ideology encompasses the shared ideas, concepts, and values that individuals use to navigate their relationships and protect their interests, serving as a tool for resistance.

According to Lefevre (1992), translation involves modifying the source text to reflect specific ideologies that serve the functions of a particular society in a specific manner. Conversely, Hatim and Mason (1997) explore how translators' choices may be influenced by ideology. They argue that the translation process is inherently ideological as translators decide whether to adopt a foreignizing or domesticating approach based on the dominant target language. They contend that translators interpret the world of the source text through their ideological lens. Similarly, Schäffner (2003) and Perez (2003) argue that translation is inherently ideological because the choice of translation is heavily influenced by the goals, objectives, purposes, and values of social agents involved in the translation process.

On the other hand, Tymoczko (2003) highlights the interconnectedness of ideology and the source text. She emphasizes that certain aspects of the original text, such as subject matter and speech acts, are closely linked to the representation of content in the translated speech act. Consequently, various factors, including temporal and geographical considerations, the translator's understanding of the subject matter, the intended audience, and the translator's cultural background, all contribute to the development of ideology in translation.

On her part, Tejaswani Niranjana points out that translation provides a context "of contesting and contested stories attempting to account for, to recount, the asymmetry and inequality of relations between peoples, races and languages" (Niranjana 1992, 1). She offers a model of translation that refutes the conceptual economy of colonial reality assumed to be unmediated, transparent, and unproblematic, while translation is imagined as a semantic vehicle for conveying such representations. Her model involves employing English—the language bequeathed by colonialism to contest such unmediated representations and make visible the writer from the (former) colony to both the West and the readership within the country. This making visible allows post-colonial translation to emerge as a radical practice, which helps

to create the desired political statement that lived experiences in marginalized spaces like Kashmir demand.

In the same vein, Malkawi and Sayaheen (2023) analyze the social and political role of intellectuals as depicted in Ghassan Kanafani's "Aid ila Haifa," translated as "Returning to Haifa" (2000) by Karen Riley, and Sahar Khalifeh's "Rabi' Harr," translated as "The End of Spring" (2008) by Paula Haydar. They employ Edward Said's concepts of the "intellectual," "secular criticism," and "origins and beginnings" as a framework to comprehend how intellectuals utilize writing as a form of action, advocating for necessary change. The study emphasizes the inherent power dynamics embedded in language whenever intellectuality is present. Additionally, considering the translation of the two Arabic originals into English and the growing influence of the cultural turn in translation studies, the paper examines the translators' choices and contributions. It argues that translators actively exercise language power by aligning the portrayal of the "intellectual" in the English versions with their perspectives, thereby responding to dominant discourses. Their paper concludes that foreignization techniques such as literalness, hybridity, and cultural mediation serve to enhance the representation of the "intellectual" within the translation culture.

2.2 Berman's Translation Model

Recent scholarly literature has extensively examined various genres of texts, including poetry, prose, and children's literature, employing Berman's approach as a framework. Jafari and Karimnia (2015) specifically focus on the distortion that occurs in the translation of poetry. They analyze 150 lines from Book II of Rumi's *Mathnavi* in English translation and assert that identifying distortions in poetry is comparatively easier than in other types of texts. Their findings suggest that prose translations exhibit fewer deformations detectable by Berman's model when compared to poetry. Consequently, they argue that poetry may not be translatable, or any attempt to do so would result in a distorted version of the original. Similar conclusions are drawn by Gul (2020), who investigates the frequency of deforming tendencies in English translations of eleven poems by Ahmad Faiz, translated from Urdu to English by Mustansir Dalvi. Gul concludes that the translations fail to capture the essence of the original content accurately. Furthermore, she highlights the challenges associated with maintaining the poetic cadence in translated poetry.

Vamenani and Sadeghi (2018) examine the prevalence of deforming tendencies in the translation of Thomas Hardy's novel *Tess of the d'Urbervilles* from English into Persian. They focus on the alteration and distortion of terms to suit the target language. Their findings indicate that while meaning distortion is less pronounced in prose translation compared to syntactical deformation involving structure, punctuation, and rhythms, Berman's methodology remains robust.

Karabulut and Erguvan (2020) apply Berman's deforming tendencies to the translation of Charles Dickens's novella *A Christmas Carol*, translated from English into Turkish, with a specific emphasis on children's literature. They critically discuss examples extracted from the translation and conclude that Berman's model needs revision when applied to children's literature. They argue that translators of

children's literature have the freedom to omit, clarify, or adapt translations according to the needs and comprehension level of the target readers, i.e., children. Nurregina (2021) investigates the deforming tendencies employed by the translator of Murti Bunanta's storybook Putri Kemang during its translation from Indonesian into English. She identifies nine out of twelve types of deforming tendencies used by the translator, with the absence of rhythm destruction. She explains that the absence of rhythm distortion is due to the case study being a short story, as this tendency is more commonly found in poems or songs.

3. Method and Procedures

In order to investigate the English translation of Kanafani's short story and assess the application of Berman's methodology to the translation of resistance literature, a systematic approach was employed in this research, along with an interdisciplinary perspective of an ideology-based framework that may unmask some ideological considerations residing in the target texts. Based on Berman's (2000) Deforming Tendencies model, the researchers basically identified the areas in the Arabic short story that were subject to the deforming tendencies of the English translation.

3.1 Data Collection

For the purpose of this study, the primary source text and English target text utilized were *The Land of Sad Oranges*, «ارض البرتقال الحزين», translated into English by Nejme Khalil-Habib in 2020 and published with an introduction on her website (<https://www.nejmeh.org/>). The researchers collected and analyzed relevant information from both the source and target texts.

3.2 Data Analysis

Berman's (1985) article, "Translation and the Trials of the Foreign," translated by Venuti, introduces "The Analytic of Translation," which serves as the theoretical framework for analyzing the collected data (2000). This model encompasses twelve deforming tendencies, including rationalization, clarification, expansion, ennoblement and popularization, qualitative and quantitative impoverishment, destruction of rhythms, destruction of underlying networks of meaning, destruction of linguistic patterning, destruction of vernacular networks or their exoticization, destruction of expressions and idioms, and effacement of the superimposition. By employing these twelve tendencies, the source and target texts are compared, analyzed, and critiqued in the data analysis process.

3.3 Theoretical Framework

This research paper aimed to address pertinent questions by examining the English translation of Kanafani's short tale and assessing the applicability of Berman's methodology to the translation of resistance literature. The researchers employed the twelve deforming tendencies model proposed by Berman. According to Berman, the primary ethical objective of translation is to preserve the foreignness of the text (Berman 2000, 286). He further identifies twelve traits that can lead to distortion in translation, as they prioritize meaning over the literal rendition of the original text (Berman 2000, 297). Berman emphasizes that during translation, alterations should not be made to linguistic patterns that could

enhance the target language, as the focus should be on conveying the meanings embedded in the text. Consequently, any modifications to the text may result in a deviation from the primary objective of the translation (Berman 2000). Given that resistance literature often encompasses sensitive and ideological content, it is crucial to avoid adjusting the meanings or structures of the text. This study examines the most prevalent deforming tendencies employed by the translator, thoroughly analyzing each tendency based on samples extracted from the translation.

4. Findings and Discussion

The findings of this study shed light on the deforming tendencies encountered in the translation of Arabic resistance literature into English, highlighting the complexities faced by the translator and the impact of linguistic and stylistic choices on the fidelity and coherence of the original text.

4.1 Findings

Upon conducting a comprehensive analysis of the collected data, the researchers identified nine out of the twelve deforming tendencies outlined by Berman, with a total of 318 instances of the modification observed in Habib's translation. For a more detailed representation of the frequencies and percentages derived from the translation data, please refer to Figure 1 below.

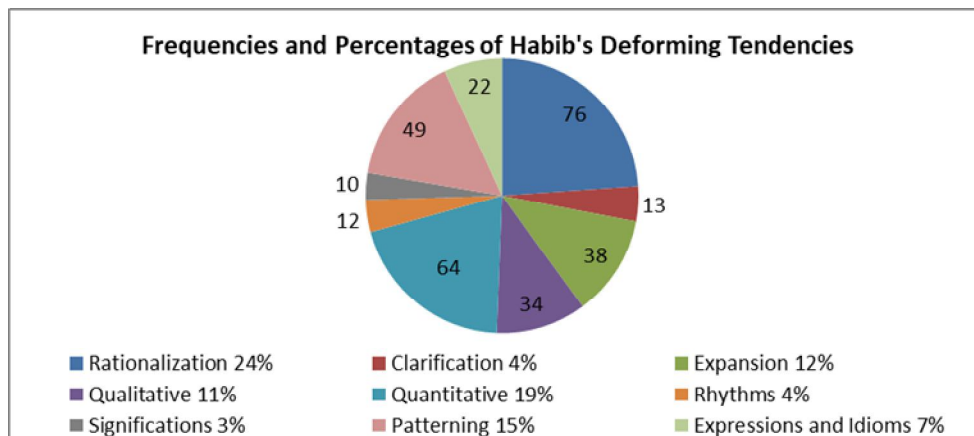


Figure 1: The frequencies and percentages of the twelve deformation tendencies in Habib's translation

Based on Habib's translation, the researchers observed certain percentages associated with distorted tendencies. Among the nine prevailing deforming tendencies, the following percentages were identified: rationalization (24%), quantitative impoverishment (19%), linguistic patterning (14%), expansion (12%), qualitative impoverishment (11%), expressions and idioms (7%), clarity (5%), rhythms (4%), and meaning (3%). Notably, the three absent tendencies were ennoblement, the erasure of language superimposition, and the obliteration or exoticization of vernacular networks. The presence of 318 instances of distorted sentences was noted, with some sentences exhibiting multiple tendencies and, in some cases, featuring more than three distinct types of distortions.

The researchers found that the non-existent tendencies—ennoblement, linguistic superimposition, and the disintegration of vernacular networks or their exoticization—were not observed. The removal of

vernacular networks or the tendency for exoticization affects local speech, wherein the target language replaces the source language's vernaculars and adopts linguistic patterning. Similarly, the effacement of the superimposition tendency replaces all coexisting dialects of different languages in the original text with the same target language. As the short story was written in Standard Arabic, no instances of these tendencies were found in the translation due to the absence of various languages or vernaculars.

On the other hand, ennoblement entails the act of copying the original sentences and enhancing them to make them more elegant, accessible, and vivid. However, once again, no instances of this tendency were observed. For a visual representation of the percentages associated with the twelve deforming tendencies in the translation, refer to Figure 1 above.

4.2 Discussion

Building upon the findings mentioned above, the present paper organizes the discussion around the most frequently occurring deforming tendencies observed in the English translation of the Arabic short story «ارض البرتقال الحزين». The examples provided in this section are examined in relation to Berman's (2000) twelve deforming tendencies and are presented in tables featuring two columns: one for the source text (ST) and the other for the target text (TT). This approach allows for a systematic analysis of the translation process and facilitates a comprehensive understanding of the impact of each deforming tendency on the target text.

4.2.1 rationalization

Rationalization, as one of the deforming tendencies identified by Berman (2000), involves modifying the syntactic structure of the original text, including aspects such as sentence structure, punctuation, and syntactic order. The focus of this deforming tendency lies in the manipulation of the syntactic structure itself. Berman emphasizes the significance of punctuation as "the most relevant and changing feature in a prose text" (Berman, 2000, 288), highlighting its role in rationalization.

Table 1: Rationalization example

ST	TT
<p>مهما يكن، ففي ليلة الهجوم الكبير على عكا بدأت تتوضح الصورة أكثر فأكثر.. <i>Lit.</i> whatever, on the night of the big attack on Acre, the picture started to become clearer and clearer.</p>	<p>Things started to look differently when Akka [sic] was attacked.</p>

In the specific example mentioned, Kanafani's original text contains a phrase that expresses the author's intention to gradually comprehend the events taking place on the night of a significant attack in Acre. This choice of wording reflects Kanafani's writing style and his preference for conveying a sense of gradual realization. However, during the translation process influenced by the rationalization tendency, the translator made modifications to the original text's syntactic structure. As a result, the sentence was rearranged to fit the translator's writing style, which may have differed from Kanafani's original style. This rearrangement ignored the author's specific wording and preference, leading to a deviation from the intended meaning and tone. As clarified by Landers (2001), Levy et al. (2011), Wechsler (1998), and

Woolsey (1974), for creative purposes, translators may resort to rewording or shifting the structure of the ST when translating it; however, this is not the case in our TT. To be more specific, when phrases and sentence structures are altered in the translation process, it can result in a shift in meaning or emphasis. In this case, the modification of the original text to suit the translator's preferred syntactic structure may have led to a loss of the gradual understanding conveyed by Kanafani's original wording. Such alterations can be seen as a deformation of the original text, as they deviate from the author's intended style and may impact the overall interpretation of the work.

4.2.2 Clarification

The outcome of the rationalization tendency in translation is clarification. It involves making explicit what the author did not intend to be made explicit in the original text, as stated by Berman (2000). In other words, rationalization aims to extract meaning from ambiguity and bring clarity to the translated text. During the translation process, when the rationalization tendency is employed, the translator's goal is to remove any ambiguity or vagueness present in the original text. This can involve rephrasing or adding information to make the intended meaning more apparent and easily understandable for the target language readers. By clarifying the message and making implicit information explicit, the translator seeks to ensure that the translated text is clear and understandable to the target audience. However, it is essential to note that this clarification may come at the cost of altering the original text's inherent ambiguity or subtlety, potentially affecting the author's intended artistic expression. Therefore, while rationalization in translation aims to enhance clarity and improve reading comprehension, it is crucial to carefully consider the impact of such clarifications on the overall interpretation and artistic qualities of the original work.

Table 2: Clarification example

ST	TT
ولكن في تلك الليلة بدأت الخيوط تتوضح وفي الصباح، ساعة انسحب اليهود متوعدين مزبدين... <i>Lit.</i> But on that night, the threads started to become clear. In the morning, when the Jews withdrew hostilely and cursedly ...	Nevertheless, that night we started to gather the threads of the story. When the Israeli soldiers left, after threatening and swearing,

The translator's act of clarification involved explicitly defining concepts and terminologies that were implied in the original text. In doing so, she aimed to provide a clearer understanding of the ideas for the intended readers. One specific example of this clarification is observed in the translation of the term "يهود" in the original text. This strategy has been elaborated by Landers (2001) and reflects on the idea of the differences and gaps between cultures when interpreting certain linguistic units, which may become challenging to translators who fail to understand the cultural context of the ST.

In his work, Kanafani deliberately uses the term "يهود" (Jews) to refer to the individuals who infiltrated Palestine, even though it may not be entirely accurate to label all Jews as Israelis. Kanafani intends to convey the perspective and emotions of the young protagonist, who, in his naivety, fails to grasp the significant distinctions between Jews and Israelis. To the child, it makes sense to refer to the

invading soldiers as "يهود simply." However, the translator made a conscious decision to render the term "اليهود" as "Israeli soldiers," assuming that the reader may not fully grasp the underlying connotations and intended meaning of the phrase. By using a different term, the translator aimed to provide a more straightforward interpretation and ensure that the reader understood the intended reference to the invading soldiers. In this act of clarification, the translator inadvertently conveyed information that the original author did not explicitly intend to communicate. By substituting "يهود" with "Israeli soldiers," the translator clarified the identity of the individuals being referred to, potentially removing the ambiguity and nuance present in Kanafani's original choice of terminology. While this clarification may aid reader comprehension, it is important to acknowledge that it can alter the original author's intended message and the nuanced portrayal of the protagonist's perspective. The translator's act of defining and clarifying concepts goes beyond the implicit nature of the original text, potentially shaping the reader's interpretation differently.

4.2.3 Expansion

The growth or expansion observed in the translation process can be attributed to the rationalization and clarification processes. These processes contribute to the translation tending to be longer compared to the original text. Berman (2000) refers to this tendency as "over-translation." When rationalizing and clarifying the content of the original text, translators often find the need to provide additional information, explanations, or elaborations to ensure clarity and comprehension for the target readers. As a result, the translation may exhibit a certain level of expansion, where the length of the translated text exceeds that of the source text. This phenomenon of over-translation, as described by Berman, highlights the inherent challenge of capturing the full meaning and tones of the original text while making it accessible and understandable in the target language. In the process of rationalizing and clarifying, the translator may add supplementary details, examples, or contextual information that contribute to the expansion of the translated text. However, it is important to note that excessive expansion in translation can potentially alter the conciseness and precision of the original author's expression. The translator must strike a balance between providing necessary clarification and preserving the concise and economical style of the source text.

Table 3: Expansion example

ST	TT
<p>إن الأمور قد وصلت إلى حد لم تعد تجدي في حله إلا رصاصة في رأس كل واحد منا.. <i>Lit.</i> Things escalated to the level that can only be solved by a bullet to the head of each one of us...</p>	<p>The situation had reached the point of having a shot to the head as the only thing a father could offer his children.</p>

In the above example, Kanafani portrays a harrowing episode within the narrative, depicting his father's desperate act of attempting to kill himself and his children. Kanafani emphasizes the severity of the situation, suggesting that the only viable solution is to shoot them all in the head. This depiction conveys the idea that, in such dire circumstances, a father's ultimate act of protection is to spare his

children from further suffering. However, in the translation process, the translator introduced additional words and phrases that were not present in the original text. By expanding the translation, the translator's idea probably aimed to provide further clarification and enhance the reader's understanding of the scene; the translator's strategy appears to be based on the interconnectedness of her understanding and the source text (see Tymoczko 2003). This enlargement can be identified as a trend in translation, where the translator adds explanatory or descriptive elements to convey the intended meaning to the target audience. By clarifying certain words and elaborating on the original text, the translator seeks to bridge any potential gaps in understanding for the reader. This process of enlargement contributes to a more explicit and comprehensive rendition of the original narrative, allowing the intended audience to grasp the intended message with greater clarity.

4.2.4 Qualitative Impoverishment

The tendency referred to as "qualitative impoverishment" involves the substitution of words and phrases in the original text with equivalents that are less sonorous and lack depth. Berman (2000, 291) explains that this tendency leads to a significant alteration in the "signifying process and method of expression" of the translated text. In the translation process, the translator may opt for simpler or more commonplace terms that do not capture the full richness of degrees present in the original language. This can result in a loss of the original text's poetic or stylistic qualities, as well as a reduction in the depth of meaning conveyed. By employing qualitative impoverishment, the translator may unintentionally dilute the impact of the original text, compromising its intended emotional or literary effect. The choice of less evocative or less resonant words and phrases can diminish the expressive power of the translation and potentially limit the reader's engagement with the work.

Translators must carefully consider the potential consequences of qualitative impoverishment and strive to preserve the richness and depth of the original text as much as possible. By maintaining the integrity of the original language's signifying process and method of expression, translators can ensure that the translated work retains its intended impact and effectively conveys the author's intended message.

Table 4: Qualitative Impoverishment example

ST	TT
ولكن في تلك الليلة بدأت الخيوط تتوضح وفي الصباح، ساعة انسحب اليهود متوعدين مزبدين ... <i>Lit.</i> But on that night, the threads started to become clear. In the morning, when the Jews withdrew hostilely and cursedly ...	However, that night we started to gather the threads of the story. When the Israeli soldiers left , after threatening and swearing .

In the mentioned example, the translator has made several changes to some of the lexical items used in the sentence, which could have been translated more effectively. One such change is the substitution of the term "left" for the word "انسحب," which means withdraw, in the original text. Another change is the conversion of the phrase "مزبدين," which means to curse, into "swearing," thereby losing the depth of the

original word. In this scene, Kanafani depicts the departure of Israeli troops while conveying a sense of impending return and their furious demeanor. The original statement carries numerous connotations and layers of meaning. However, the translation fails to capture the same depth of meaning present in the original text.

By opting for alternative terms that do not fully encompass the original word's connotations, the translation loses some of the nuances and richness of the original statement. The ideological background of the translator could be behind opting for substitute lexical items in the TL (see Hatim and Mason (1997; Lefevere 1992; Perez, 2003; and Van Dijk 1998). Therefore, the choice to substitute words without considering their full implications can result in a loss of the original text's intended impact and the complexity of its meaning. Translators ought to play a crucial role in preserving the depth and richness of the original text by carefully selecting terms that accurately convey the intended meaning and maintain the poetic or evocative qualities of the original language. This requires a deep understanding of both the source and target languages, as well as a sensitivity to the nuances and cultural implications embedded within the text. To achieve a more effective translation, translators need to strive for fidelity to the original language, including its connotations and layers of meaning. By doing so, they can ensure that the translated work captures the essence and depth of the original statement, allowing readers to engage fully with the author's intended message.

4.2.5 Quantitative Impoverishment

Quantitative impoverishment, as a deforming tendency, refers to the loss of linguistic richness in the original text during translation. It involves using a single term in place of several synonymous terms found in the source language. This reduction in lexical variety can result in a loss of nuance and subtlety. In the context of translation, quantitative impoverishment is often compensated for by the tendency of expansion. Expansion involves adding new information or elaborating on certain aspects of the text that were not present in the original. This addition of extra details aims to compensate for the loss of linguistic richness and ensure that the translated text conveys a similar level of information as the source text. However, this process of expansion can lead to the translated text becoming lengthier and potentially diluting the impact or conciseness of the original statement. Berman (2000) describes this outcome as the intended text appearing "poorer and lengthier." The translated text may lose the conciseness and economy of expression found in the original, potentially impacting the overall effectiveness of the translation. Translators need to strike a balance between preserving the linguistic richness of the original text and ensuring that the translated version remains concise and effective in conveying the intended meaning. By carefully considering the range of synonyms available and employing strategic expansion when necessary, translators can mitigate the negative effects of quantitative impoverishment and maintain the integrity of the source text while producing a well-crafted and impactful translation.

Table 5: Quantitative Impoverishment example

ST	TT
<p>كانت سيارة شحن كبيرة تقف في باب دارنا.. وكانت مجموعة بسيطة من أشياء النوم تقذف إليها من هنا وهناك بحركات سريعة محمومة...</p> <p><i>Lit.</i> A Large truck pulled up by the door of our house; small quantities of bedding items were thrown into it from all directions quickly and frantically...</p>	<p>a big van stopped in front of our home, and a few things (mainly beds and blankets) were thrown into it.</p>

In the above example, Kanafani vividly describes the departure from Jaffa to Acre, depicting the chaotic and hurried nature of their relocation. The original sentence, "تقذف إليها من هنا وهناك بحركات سريعة", small quantities of **bedding items were thrown into it from all directions quickly and frantically**" captures the fear and turmoil that engulfed their hearts during this time in Jaffa. However, it is unfortunate that this sentence was not translated into the target text, resulting in a linguistic loss and a missed opportunity to convey the terror conveyed in the original text. This missing effect has been discussed by Hamdi (2011) in the concept of 'bearing witness' with the aim of emphasizing remembrance of the tragedy of the Palestinians.

Quantitative impoverishment is evident in the translation, as the richness and nuance of the original language are not fully captured. However, in an attempt to compensate for this lexical loss, the translator adds additional information that is absent from the source text. In this case, the translator inserts "primarily beds and blankets" to make up for the omission of a crucial passage. While the addition of information may help to balance out the quantitative impoverishment, it does not fully address the impact of the omitted sentence on the overall meaning and experience for readers of the TT. The fear and sense of urgency that were originally conveyed in the passage are lost, depriving TT readers of the same sense of terror that the original text intended to evoke. This loss may be deliberately made by the translator, who ideologically tones down the panic that accompanies forced relocation (Schäffner 2003; Perez 2003).

This example highlights the importance of carefully considering the linguistic choices and shades of the source text during the translation process. It emphasizes the need for translators to strive for commitment to the original text while maintaining the impact and effectiveness of the translated version. By doing so, the essence and intended emotional experience of the source text can be preserved and conveyed to the readers of the target text.

4.2.6 The Destruction of Rhythms

The annihilation of rhythms refers to the loss of rhythmic flow in the target text. Just like poetry, prose writing can possess various rhythms or exhibit a rhythmic quality (Berman, 2000). However, a deficient translation that neglects the importance of punctuation and word order can disrupt the rhythmic flow present in the original text. Rhythm plays a crucial role in conveying the intended tone, cadence, and overall musicality of a literary work. It encompasses the arrangement of words, phrases, and sentences, as well as the use of punctuation marks, to create a harmonious and flowing composition. When translating

from one language to another, it is essential to preserve and reproduce the rhythmic elements inherent in the source text to maintain its intended aesthetic and expressive qualities. Failure to capture the rhythmic nuances of the original text can result in a diminished reading experience in the target language. The translated version may lack the poetic cadence and melodic qualities that contribute to the author's stylistic choices and the overall impact of the writing. Therefore, translators must pay careful attention to the preservation of rhythm in their translations. By faithfully reproducing the original text's rhythmic patterns through appropriate word choice, sentence structure, and punctuation usage, they can ensure that the translated work maintains its intended rhythm and successfully conveys the author's artistic intentions.

Table 6: The Destruction of Rhythms example

ST	TT
<p>كنت أقف متكناً بظهري على حائط البيت العتيق عندما رأيت أمك تصعد إلى السيارة، ثم خالتك، ثم الصغار، وأخذ أبوك يقذف بك وبأخوتك إلى السيارة، وفوق الأمتعة، ثم انتشلني من زاويتي ورفعني فوق رأسه إلى القفص الحديد في سقف غرفة السائق حيث وجدت أخي رياض جالسا بهدوء...</p> <p><i>Lit.</i> I leaned against the old wall of the house when I saw your mother, your aunt, and the kids hopping into the truck; your father tossed you and your brothers into the truck and on the luggage; he picked me up from my spot and hoisted me over his head into the iron cage atop of the driver's cabin, where I found Riyadh, my brother, sitting calmly...</p>	<p>I was standing against the old house wall when I saw your mother rise into the van, your aunt, and the little ones. Your father picked you up and threw you over the furniture. In the same way, he lifted me over his head and threw me in the iron box at the top of the van. There was your brother, Riad, sitting in silence.</p>

The example provided above illustrates Kanafani's recollection of the moment his family boarded a vehicle destined for Acre. He captures the significance of this poignant occasion in a single, uninterrupted line, utilizing five commas to convey a specific purpose. Through this stylistic choice, Kanafani aims to emphasize the profound and tumultuous nature of these moments. However, in the translation, the approach taken by the translator differs. The translator probably assumed that employing convoluted and lengthy language may confuse readers, and therefore, she opted to break the original sentence into three separate sentences, using seven commas in total; the translator may have intended to enhance clarity for the target language readers.

By introducing these structural changes, the translator deviates from the original text's rhythmic flow, which Kanafani deliberately crafted. In doing so, the translation contradicts the findings of Nurregina (2021), who suggested that the destruction of rhythm primarily occurs in poems or songs rather than in short narratives. However, in this particular short story, the breakdown of rhythmic elements becomes apparent. It is worth noting that Nurregina's study focused on a different genre, and the present example demonstrates that even within a short narrative, the rhythmic flow can be affected during the translation process. This highlights the importance of carefully considering and preserving the rhythmic elements present in the source text, as they contribute to the overall impact and intended meaning of the original work.

4.2.7 The Destruction of Underlying Networks of Significations

The destruction of underlying networks of significations tendency in translation refers to the detrimental impact on the hidden meanings and references embedded within the original text. This tendency undermines the nuanced and pragmatic meanings that are crucial to the source language (Berman, 2000). By disregarding or neglecting these underlying networks, the translator may inadvertently strip away layers of meaning, cultural references, and contextual nuances present in the source text. This loss can have profound implications for the overall comprehension and interpretation of the translated work. The destruction of underlying networks of significations not only diminishes the depth and richness of the original text but also compromises the transmission of its intended pragmatic meanings. Pragmatic meanings encompass the communicative and contextual implications of language use, including implied intentions, social conventions, and cultural associations. Therefore, translators need to be attentive to these underlying networks and strive to preserve and convey the nuanced significations and pragmatic meanings inherent in the source text. This ensures that the translated work maintains its coherence, cultural relevance, and effectiveness in communicating the intended message to the target audience.

Table 7: The Destruction of Underlying Networks of Significations Example

ST	TT
<p>بل ربما كنت لصغري وقتذاك استمتع بتلك الايام لانها حالت دوني ودون الذهاب للمدرسة.. <i>Lit. But as I was too young then, I relished those days because I didn't have to go to school...</i></p>	<p>I was happy because this move gave me a nice break from school.</p>

The deliberate omission of signifiers and hidden meanings by the translator, as mentioned in the case above, results in the destruction of underlying networks of signification and steer the text away from its intended message (Hatim and Mason 1997; Lefevre 1992; Perez 2003; and Van Dijk 1998). In Kanafani's narrative, these signifiers serve to convey the author's perspective as a young child and his limited understanding of the events unfolding around him. The inclusion of terms such as "لصغري، الطفل، صغارا،" "طفلا" highlights the narrator's childish innocence and immaturity.

However, when these signifiers are omitted in the translation, the reader is deprived of crucial contextual information, leading to confusion and a potential shift in the interpretation of the text. The omission strategy employed by the translator disregards the significance of these signifiers and their contribution to the underlying networks of signification present in the source material. As a result, the destruction of underlying networks of signification occurs, as the hidden meanings, subtle nuances, and the intended point of view conveyed by Kanafani are lost in the translated version. This omission undermines the reader's ability to fully grasp the narrator's perspective as a young child and comprehend the implications of his limited understanding of the events.

Preserving the underlying networks of signification is crucial in translation to ensure that the rich layers of meaning and the author's intended message are accurately conveyed to the target audience. By

acknowledging and faithfully translating these signifiers, translators can maintain the integrity of the original text and facilitate a more comprehensive understanding of the source material's intricacies and nuances.

4.2.8 The Destruction of Linguistic Patterning

The tendency of the destruction of linguistic patterning, as described by Berman (2000), leads to the introduction of explanation, expansion, and justification in the target text. This inclination often arises from the translator's style and preferences, which can result in irregularities in the translation. When linguistic patterning is disrupted, the systematic structure and organization of the original text are compromised. This disruption may lead to a lack of coherence in the meanings conveyed, requiring additional efforts to ensure meaningful coherence in the translated text. The translator's inclination to provide explanations, expand upon certain ideas, or justify certain choices can deviate from the original text's linguistic patterns. This departure from the source material's systematicity may stem from the translator's attempt to adapt the text to their stylistic preferences or to address perceived gaps or ambiguities in the original. However, this can lead to an altered and potentially less coherent rendition of the intended meaning.

Maintaining the linguistic patterning of the source text is crucial in translation to ensure fidelity to the original work. By preserving the systematic structure and coherence of the original text, translators can retain the intended meaning and convey it accurately to the target audience. Furthermore, maintaining coherence in the translation requires careful attention to the overall meaning and message of the source text. While some adaptation and expansion may be necessary to bridge cultural and linguistic gaps, it is essential to strike a balance between staying faithful to the original and ensuring coherence and understanding in the target language. Translators may need to navigate the tension between maintaining linguistic patterning and accommodating the needs of the target audience. By employing strategies that prioritize both fidelity to the source text and meaningful coherence in the target language, translators can achieve a successful and faithful translation that effectively communicates the intended message of the original work.

Table 8: The Destruction of Linguistic Patterning Example

ST	TT
<p>لم أعد أشك في أن الله الذي عرفناه في فلسطين قد خرج منها هو الآخر، وأنه لاجئ في حيث لا أدري، غير قادر على حل مشاكل نفسه، وأننا نحن، اللاجئين البشر، القاعدين على الرصيف منتظرين قدراً جديداً يحمل حلاً ما..</p> <p><i>Lit.</i> I did not doubt that Allah, Whom we had worshipped in Palestine, had also departed, seeking refuge in an unknown place, unable to solve His problems, and we, the human refugees, sat on the pavement waiting for a new destiny that had some semblance of solution...</p>	<p>I was sure that the God we knew in Palestine left Her as well, and that He was a refugee somewhere in this world, and that He was incapable of solving his problems, and that we, the refugees, who are sitting on the footpath, were waiting for a new destiny to find us a solution.</p>

Distorted Translation Patterns in Resistance Literature: Analyzing the English Translation of Kanafani's Short Story "The Land of Sad Oranges" by Nejmeh Khalil-Habib

The tendency to destroy linguistic patterning, as illustrated in the examples provided, can have a significant impact on the coherence and rhythm of the translated text. Kanafani's deliberate use of negative sentences and the repetition of specific words, such as "لم" (not) and "الرصيف" (the pavement), contribute to the linguistic patterns and underlying networks of meaning in the original text. However, the translator's inclination to paraphrase or alter the original structures to make statements affirmative can disrupt the linguistic patterning established by the author. By introducing their style or preferences, the translator deviates from the intended linguistic patterns and rhythm that the author intended to convey.

In the example, the translator paraphrased the negative sentence "لم أعد أشك" (I did no doubt) into the affirmative "I was sure." This alteration not only changes the meaning but also disrupts the original linguistic pattern and rhythmic flow that Kanafani aimed to create. By straying from the negative structure, the translator modifies the author's intended expression and compromises the linguistic coherence of the translated text. Similarly, the translator's choice of terms such as "on the footpath, on the pavement, on the road" instead of consistently using "الرصيف" (the pavement) in the translation diminishes the linguistic patterning and undermines the underlying networks of meaning established by Kanafani. The repetition of "الرصيف" in the original text serves a specific purpose in emphasizing the suffering and displacement experienced by the narrator and his family. By introducing alternative terms, the translator disrupts the consistency and impact of the original linguistic patterning, resulting in a loss of the intended style, meaning, and essence of the original content (Gul 2020).

Maintaining the linguistic patterning and underlying networks of meaning is crucial in translation to ensure the fidelity and coherence of the translated work. Translators must strive to preserve the author's linguistic choices, including the use of negative structures, repetition, and specific words, to convey the intended message and maintain the rhythmic flow of the original text. By adhering closely to the author's style and linguistic patterns, translators can successfully transmit the intended meaning and evoke the same effects in the target language.

4.2.9 *The Destruction of Expressions and Idioms*

Indeed, according to Berman (2000), the tendency to replace proverbs and idioms in the original text with their equivalents in the target language is a form of destruction. Proverbs and idioms are culturally embedded expressions that carry specific meanings and connotations in the source language. By replacing them with equivalent expressions in the target language, the translator may lose the cultural nuances and significance associated with the original proverbs and idioms. This type of destruction can impact the authenticity and cultural richness of the translated text. Proverbs and idioms often provide insights into the cultural context, values, and beliefs of the source language. By substituting them with equivalent expressions that might not fully capture the intended meaning or cultural connotations, the translated text may lose some of its original flavor and depth. It is important for translators to carefully consider the cultural implications and significance of proverbs and idioms when translating them. While finding equivalent expressions in the target language can help convey the general sense of the proverb or idiom, it

is essential to ensure that the intended cultural nuances and associations are preserved as much as possible. By doing so, the translator can maintain the integrity of the original text and provide readers with a more authentic and culturally resonant experience.

Table 9: The Destruction of Expressions and Idioms Example

ST	TT
<p>وكانت المأساة قد بدأت تجر طريقاً معبداً يقودها إلى خلايا أجسادنا كلنا! <i>Lit.</i> The misery started to carve a paved path leading to the cells of all our bodies!</p>	<p>The tragedy started to penetrate through our bodies...all our bodies.</p>

The above example represents the translation of an idiom that has led to the destruction of the original meaning and linguistic patterning. Berman's viewpoint emphasizes the significance of maintaining idiomatic expressions in the target text to preserve the specific circumstances and broader concepts they convey. Idioms are cultural and linguistic constructs that carry unique meanings and evoke certain imagery or associations. They often encapsulate nuanced expressions that cannot be directly translated word-for-word. When translators paraphrase or alter idioms in an attempt to simplify or clarify them, they risk losing the original essence and cultural connotations.

The translator paraphrased the idiom "طريقاً معبداً" into "to penetrate through our bodies...all our bodies"; this not only alters the linguistic pattern but also dilutes the vividness and impact of the original expression. By imposing her style and disregarding the original idiom, the translator deviated from the intended linguistic and cultural richness of the source text. Preserving idioms in translation is crucial for maintaining the authenticity and cultural resonance of the original work. While it may require some creativity and adaptation to convey the idiom's meaning in the target language, the translator should strive to capture the essence, imagery, and contextual significance of the idiomatic expression. By doing so, the translated text can retain its linguistic patterning and effectively convey the intended message to the readers.

5. Conclusion

This study on the translation of Arabic resistance literature into English has shed light on various deforming tendencies encountered in the process. These tendencies, including expansion, rationalization, quantitative poverty, linguistic pattern destruction, qualitative impoverishment, and rhythm destruction, highlight the complexities faced by translators when conveying the ideological, emotional, and substantial content of such literature. The linguistic differences between Arabic and English, stemming from their distinct grammatical structures and phonological systems, contribute to certain deforming tendencies, such as rationalization and rhythm destruction. These tendencies affect the syntactic structure and punctuation in the target text, reflecting the linguistic divergence between the two languages. However, other deforming tendencies, such as quantitative impoverishment, destruction of linguistic patterning, expansion, and qualitative impoverishment, are influenced by the translator's individual style and decision-making process. Translators have the responsibility to make choices regarding the addition,

Distorted Translation Patterns in Resistance Literature: Analyzing the English Translation of Kanafani's Short Story "The Land of Sad Oranges" by Nejme Khalil-Habib

omission, or paraphrasing of information, which may reflect their stylistic preferences rather than direct linguistic disparities.

The present study underscores the importance of maintaining fidelity and preserving the integrity of the original work, particularly in the context of resistance literature. Deforming tendencies, if not carefully managed, can compromise the underlying networks of meaning and the richness of the source text. Translators must navigate a delicate balance between promoting the target language and conveying the intended ideological and emotional essence of the original. The study also highlights the different translation strategies employed, including literal translation, omission, paraphrasing, lexicalization, and footnoting. Each strategy carries its implications and can contribute to specific deforming tendencies. Paraphrasing emerges as a frequently used strategy, often destroying linguistic patterning, rhythm, expressions, and idioms.

To sum up, this study provides helpful insights into the deforming tendencies encountered in the translation of Arabic resistance literature into English. It underscores the challenges faced by translators and emphasizes the need to uphold the fidelity and coherence of the original text while navigating linguistic and stylistic choices. The study also recommends conducting further research using Berman's (2000) deforming tendencies approach on other literary genres like novels, poems, and plays.

أنماط الترجمة المشوهة لأدب المقاومة: تحليل الترجمة الإنجليزية لقصة غسان كنفاني (أرض البرتقال الحزين)
للمترجمة نجمة خليل حبيب

محمد عبيدات، ملاك جرادات
قسم الترجمة، جامعة اليرموك، الأردن

الملخص

على الرغم من أن هناك العديد من الباحثين المهتمين بدراسة الترجمة الأدبية بين الإنجليزية والعربية ، فإن حقل البحث في ترجمة أدب المقاومة لم يحظ بذلك القدر من الاهتمام. وعليه؛ تهدف هذه الدراسة إلى البحث في "الميول التشويهيّة" في ترجمة أدب المقاومة، من خلال التركيز على ترجمة نجمة خليل حبيب لقصة "أرض البرتقال الحزين" لـ غسان كنفاني، إلى اللغة الإنجليزية، وتسعى هذه الدراسة للإجابة على السؤالين التاليين: (1) ما هي الميول التشويهيّة في ترجمة قصة "أرض البرتقال الحزين" من العربية إلى الإنجليزية، و (2) ما هي استراتيجيات الترجمة المستخدمة في الميول التشويهيّة في ترجمة القصة إلى الإنجليزية؟ وتقوم منهجية الدراسة على المنهج التنظيمي الذي يعتمد بشكل أساسي على تحديات تشويه الترجمة وعواقبها تبعاً لمنهج أنطوان بيرمان (2000). وكشفت الدراسة أن المترجمة أظهرت (ميول تشويهيّة) اشتملت على التعقل، الاختصار الكمي، وتشويه الأنماط اللغوية، والتوسع أو الإطناب، والاختصار النوعي، وأظهرت الدراسة أن نمط "التعقل" كان الأكثر تداولاً بنسبة 24% ، في حين كان المدلول أو القصد أقلها وبنسبة 3% . وأظهرت الدراسة أيضاً أن الإستراتيجيات المستخدمة هي الإضافة، والحذف، وإعادة الصياغة، والمعجمة. وتلخص الدراسة إلى أنه كون موضوع البحث متعلق بأدب المقاومة الذي يركز على المعاناة الإنسانية، فإن أيّ عمليات حذف أو إضافة أو تغييرات يتم إجراؤها في اللغة الهدف لغايات الأصلية لا تعدّ ملائمة. وأخيراً، تدعو هذا الدراسة إلى عمل المزيد من البحوث باستخدام منهج بيرمان أو أيّ مناهج أخرى على أنماط ونماذج مختلفة من أدب المقاومة كالشعر والروايات والمسرحيات.

الكلمات المفتاحية: أنطوان بيرمان؛ الميول التشويهيّة؛ غسان كنفاني؛ الأيديولوجيا؛ أدب المقاومة؛ الترجمة.

References

- Abdel-Malek, Kamal. 2005. *The rhetoric of violence: Arab-Jewish encounters in contemporary Palestinian literature and film*. New York: Palgrave Macmillan.
- Allen, Roger. 2000. *An introduction to Arabic literature*. Cambridge: Cambridge University Press.
- Berman, Antoine. 1985. La traduction et la lettre ou l'Auberge du lointain. In *The Translation Studies Reader*, by Lawrence Venuti, translated by Lawrence Venuti, 284-297. London: Routledge.
- Berman, Antoine. 2000. Translation and the Trials of the Foreign. In *The translation studies reader*, edited by Lawrence Venuti, 284-297. London: Routledge.
- DeShazer, Mary K. 1994. *A poetics of resistance: Women writing in El Salvador, South Africa, and the United States*. Ann Arbor : University of Michigan Press.
- Fanon, Frantz. 2004. *The wretched of the earth*. New York: Grove Press.
- Gul, Sana. 2020. *Deforming Tendencies in Mustansir Dalvi's English Translation of Faiz's Poetry: A Textual Analysis (unpublished master thesis)*. Unpublished master thesis, Islamabad: National University of Modern Languages.
- Habib, Nejme Khalil. 2020. *Kitabat*. February 25.
- Hamdi, Tahrir. 2011. Bearing Witness in Palestinian Resistance Literature. *Race and Class* 52 (3):21-42.
- Harlow, Barbara. 1987. *Resistance literature*. London: Routledge.
- Harlow, Barbara. 1996. *After lives: Legacies of revolutionary writing*. London: Verso.
- Hatim, Basil, and Ian Mason. 1997. *The translator as communicator*. London: Routledge.
- Haydar, Paula, trans. 2008. *The End of Spring*. Massachusetts: Interlink Publishing Group.
- Jafari, Zahra, and Amin Karimnia. 2015. "A Survey of Poetry Translation According to Antoine Berman's (1985) Text Deformation System: A Case Study of English Translation of Book II of Mathnavi Manavi." *Journal of Applied Linguistics and Language Research* 2 (2): 54-65.
- Jayyusi, Salma Khadra(1992). *Anthology of Modern Palestinian Literature*. New York: Columbia University Press.
- Kanafani, Ghassan, Barbara Harlow, and Karen Riley. 2000. *Palestine's children: returning to Haifa & other stories*. Boulder: Lynne Rienner Publishers.
- Kanafani, Ghassan. 1986. *Palestinian Literature under Occupation, 1948-1968*. Beirut: Institute for Palestine Studies.
- Kanafani, Ghassan. 1987. *Palestinian Literature under Occupation, 1948-1968*. Beirut: Institute for Palestine Studies
- Kanafani, Ghassan. 1987. *The Land of Sad Oranges*. Beirut: Arab Research Foundation.
- Karabulut, Eminep, and Mehmet Erguvan. 2020. "Translating children literature: a Bermanian analysis of the Turkish translation of Charles Dickens's A Christmas Carol." *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* (19): 765-779.
- Kilpatrick, Hillary. 1976. Tradition and Innovation in the Fiction of Ghassān Kanafānī. *Journal of Arabic Literature* 7 (1): 53-64.

- Laachir, Karima, and Saeed Talajooy. 2013. *Resistance in contemporary Middle Eastern cultures: Literature, cinema and music*. New York : Routledge.
- Landers, Clifford E. 2001. *Literary Translation: A Practical Guide*. Clevedon: Multilingual Matters.
- Lefevere, Andre. 1992. *Translation, history, culture: A sourcebook*. London: Routledge.
- LeGassick, Trevor J. 1971. Some Recent War-Related Arabic Fiction. *Middle East Journal* 25 (4): 491-505.
- Levy, Jirí, Patrick Corness, and Zuzana Jettmarová. 2011. *The Art of Translation*. Amsterdam: J. Benjamins.
- Malkawi, Mona, and Bilal Sayaheen. 2023. The Role of the Arab" Intellectual" and Power Relations in the Translation of Aid ila Haifa and Rabi'Harr. *Jordan Journal of Modern Languages and Literatures Vol, 15(1)*, 67-89.
- Newmark, Peter. 2009. "The linguistic and communicative stages in translation theory." In *The Routledge Companion to Translation Studies*, by Jeremy Munday, edited by Jeremy Munday, 34-49. London: Routledge.
- Niranjana, Tejaswani. 1992. *Siting Translation: History, PostStructuralism, and the Colonial Context*. California: University of California Press
- Nord, Christiane. 2005. *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis. 2*. Amsterdam: Rodopi.
- Nurregina, Birgita Feva. 2021. *Deforming tendencies found in the translation of Bunanta's Putri Kemang (Unpublished doctoral dissertation)*. YOGYAKARTA: UNIVERSITAS SANATA DHARMA YOGYAKARTA.
- Perez, Maria Calzada. 2003. *Apropos of ideology: translation studies on ideology, ideologies in translation studies*. Manchester: St. Jerome Pub.
- Popovič, Anton. 1970. The Concept of "Shift of Expression" in Translation Analysis. In *The nature of translation*, by James S Holmes, edited by James S Holmes, 78-88. The Hague: Mouton.
- Reiss, Katharina. 2000. *Translation criticism: The potentials and limitations: categories and criteria for translation quality assessment*. Manchester: St. Jerome Publishing.
- Riley, Karen, trans. 2000. *Returning to Haifa*. USA: Lynne Rienner Publishers.
- Said, Edward and David Barsamian. 2003. *Culture and resistance: Conversations with Edward Said*. Cambridge, MA: South End Press.
- Schäffner, Christina. 2003. Third Ways and New Centres Ideological Unity or Difference? In *Apropos of ideology: Translation studies on ideology-ideologies in translation studies*, edited by Maria Calzada Perez, 23-41. Mancheste: St. Jerome Pub.
- Tymoczko, Maria. 2003. Ideology and the Position of the Translator In What Sense is a Translator 'In Between'? In *Apropos of Ideology: Translation Studies on Ideology-ideologies in Translation Studies*, edited by Maria Calzada-Perez, 188-209. Manchester, UK: St. Jerome Pub.

Distorted Translation Patterns in Resistance Literature: Analyzing the English Translation of Kanafani's Short Story "The Land of Sad Oranges" by Nejme Khalil-Habib

- Vamenani, Fahimeh, and Moslem Sadeghi. 2018. An Examination of Berman's Negative Deformation Tendencies on Persian Translation of Tess of the d'Urbervilles Novel. *International Journal of Applied Linguistics and English Literature* 7 (5): 135-143.
- Van Dijk, Teun A. 1982. "Opinions and attitudes in discourse comprehension." In *Advances in Psychology*, vol. 9 North-Holland, pp. 35-51.
- Van Dijk, Teun A. 1998. *Ideology: A multidisciplinary approach*. London, England UK: Sage Publications.
- Venuti, Lawrence, ed. 2000. *The translation studies reader*. London: Routledge.
- Wechsler, Robert. 1998. *Performing without a stage : the art of literary translation*. London: Catbird Press.
- Wittman, Emily O. 2013. Literary Narrative Prose and Translation Studies. In *The Routledge Handbook of Translation Studies*, by Francesca Bartrina Carmen Millán, edited by Francesca Bartrina Carmen Millán, 456-468. London: Routledge.
- Woolsey, Wallace. 1974. The Art of Translation. *The South Central Bulletin* 34 (4): 166-168.