A Critical Discourse Analysis and Translation of Arabic Bumper Stickers into English

تحليل خطاب ناقد للملصقات العربية على السيارات وترجمتها الى اللغة الانكليزية

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المستخلص

إن التفاعـل بيـن تحليـل الخطـاب النقدي والترجمـة متعددة الأوجـه ويمكن مقاربتـه مـن وجهـات نظـر مثـل علاقـات القـوة والمعاييـر والقيـود والتلاعب والوسـاطة ومكانـة المترجميـن. وللتحقـق مـن هـذه المسائـل، تهدف الدراسـة الحاليـة إلـى التعـرف علـى تأثيـر العبـارات الفولكلوريـة، أي، ملصقـات المركبـات، علـى السـائقين والمشـاة ورجـال المـرور وأصحـاب المتاجـر. إن عـدم الإلمـام بمثـل هـذه الأقـوال الناقـدة يثقل كاهـل المترجميـن بسبب المراجـع اللغويـة والنصيـة والثقافيـة والرمزيـة. يُفتـرض أن ملصقـات المركبـات منمقة بعبـارات فكاهيـة للتخفيـف مـن آثارهـا. وللتحقـق مـن هـذه الفرضيـة، تـم جمع عشرة ملصقـات عربيـة وتوزيعهـا علـى ثلاثـة طـلاب دكتـوراه في قسـم الترجمـة/ كليـة الآداب/جامعـة الموصـل/ للعـام الدراسـي (٢٠٢٣/٢٠٢٢) لترجمـة هـذه الملصقـات الـى اللغـة الانكليزيـة. تـم تحليلهـا وفـق الانمـوذج النوعـي والناقـد وفقـا لأنمـوذج)فيركلـوف((1992) الخـاص بتحليـل الخطـاب الناقـد والأنمـوذج الترجمـي)بيكـر و سـلدنها((2009) للكشـف عـن تأثيـر إسـاءة اسـتخدام اللغـة علـى المترجميـن. خلصـت الدراسـة إلـى أن معظـم مشـاكل الترجمـة تكمـن فـي علاقـات القـوة والمراجـع الرمزيـة وظواهـر التنـاص والجنـس.

Abstract

The interplay between Critical Discourse Analysis (CDA) and Translation is multifaceted and can be approached from such perspectives as power relations, norms and constraints, manipulation and mediation, and positionality of translators. To investigate such points, the current study aims at identifying the impact of the folkloric statements, viz., bumper stickers, on drivers, pedestrians, traffic policemen, and shop assistants. Unfamiliarity with such criticizing sayings overburdens translators due to linguistic, intertextual, cultural, and symbolic references. It is hypothesized that the bumper stickers are encapsulated with humorous statements to mitigate their effects. To verify this hypothesis, ten Arabic bumper stickers are collected[1] and distributed to three Ph.D. students at the Dept. of Translation, College of Arts, University of Mosul (2022/2023) to translate them into English. The data are analyzed qualitatively and critically according to Fairclough's (1992) CDA Model, and Baker & Saldanha's (2009) Translation Model to unveil the impact of language abuse on transla-

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(1) The first seven data are retrieved from: https://www.google.com/search?q=%D9%83%D8%AA%D8%A7%D8%A8%D8%A7%D8%AA+%D8%B9%D9-%84%D9%89+%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B1%D8%A7%D8%AA&oq=&aqs=chrome.0.69i59i450l8.29722951891j0j15&-sourceid=chrome&ie=UTF-8
The last three data are retrieved from: https://www.facebook.com/profile.

tors. The study concludes that power relations, symbolic and intertextual references, and gender are problematic.

1.   Introduction

Recent years have seen an increase in interest in public discourse as a part of popular culture within the field of folklore studies. Public Discourse in the form of graffiti, street signs, newspaper headlines, billboards, and bumper stickers is creative and dynamic, reflecting society's beliefs and occasionally questioning them. They proclaim the driver's ownership of the car and the space it occupies and convert the street and parking lot into a place for communication and display. They provide a forum for social interaction, exhibitionism, and personal expression.

Bumper stickers in its strictest sense refer to pre-made vinyl decals that are applied to car bumpers and contain brief text messages or symbols. However, the phrase is used broadly to refer to decals as well as any textual or symbolic things that are applied to the bumper, sides, and back window where they are brought closer to eye level.

According to Endersby and Towle (1996:308), bumper stickers signal any textual or symbolic items visible on or through the rear of parked and moving cars, including stickers, inscriptions on the rear window or body of the car, personalized license plates (and tag ornamentations stuck on them), objects displayed

through, or suction cupped to, the rear-window, and even flashing neon lights integrated into the rear window, thereby excluding advertisements on the front windshield (such as license plates, parking permits, sun shields, or car dealer stickers), which are likely not what the driver or owner of the vehicle intended.

2.   Literature Review

A bumper sticker is a message-conveying label or sticker that is meant to be fastened to the bumper of a car and seen by people in other cars. They could be in favor of or against a specific social, economic, or political standpoint. Recent research on the phenomena of car stickers aims to shed light on their social, economic, political, and religious purposes

(Case, 1992:108).

According to Stern and Soloman (1992: 169), bumper stickers are "expressions of creativity" that are used to convey feelings, humor, viewpoints, and the connections of car owners. They point out that bumper stickers can be self-deprecating or self-enhancing, personal or social, micro- or macro-level. They see car stickers as an integral component of car decoration; and the main goal of their research is to look into how cars function "as social canvases on which expressions of the self are displayed against the background context of mass culture." It has been discovered that using car stickers to teach pupils about letters, forms, colors, and designs is an effective

teaching method.

In her study of bumper stickers in Israel, Bloch (2000: 48) claims that political car stickers "began as a spontaneous protest medium, evolving into a routinized form of public discourse, taking place throughout the year." Bloch discovers that people on the street can now participate in the public discourse through the use of bumper stickers, which have evolved into a "structured means" of expression. The results of the study also show that political speech reflects societal norms and that wearing these political stickers is considered a confirmation of one's cultural identity.

Haynsworth (2008) emphasizes the significance of arriving at the correct interpretation of the messages intended by bumper stickers, as failing to do so is likely to have detrimental effects on automobile owners. And for that reason, a driver is concerned about their bumper sticker and the perceptions they may be creating in the minds of the hundreds, if not thousands, of other drivers who pass by it every day.

Chiluwa (2008: 371) discovers that adherents utilize them to "define their individual and group identities within religious institutional practices." Stickers can be used to represent emotions and social standing discursively.

Ogunnike (2013) looked into the language used on religious car stickers in Oyo State, Nigeria; the sort of stickers used on particular cars are used as

a method to determine the car owner's religion. She discovers that certain stickers show the year, events, circumstances, and intents of car owners.

Three studies on bumper stickers have been done in the Jordanian setting, although they have distinct objectives. Jaradat's (2016) primary goal was to analyze the topics of automobile stickers in Jordan. He learns that a variety of economic and social issues are expressed on automobile stickers. Since the majority of them, he claims, are not serious, are not packed with any "biting messages," and are not criticizing the most prevalent societal problems, such as the problems of inflation, high taxes, and refugees, the primary motivation behind the use of these stickers is fun and humor.

The purpose of Al-Momani et al.'s (2017) study is to look at the structural trends of bumper stickers in Jordan. They discover that the majority of the stickers—90% of them—are basic statements written in the present tense. The use of short words and the present tense, according to authors, may be advantageous for both sticker creators (drivers), who can more easily convey their attitudes, thoughts, and beliefs, and sticker interpreters (drivers and pedestrians), who won't have any trouble understanding bumper stickers.

On her part, Hafez (2020) examined the Egyptian Arabic bumper stickers from a discourse-oriented approach. She came up with the fact that

drivers use religious rituals for protection and attribute their problems to the evil eye. The relative absence of political bumper stickers is one more important discovery, which is balanced by the abundance of hilarious and intertextual bumper stickers that make references to movies, soap operas, and other things.

Al-Adaileh and Kreishan's (2021) pragmatic analysis of car stickers in Jordan uses extended metonymic or metaphorical inscriptions on some of the stickers to convey indirect meanings. They addressed the pragmatic implications of the short messages that were indirectly transmitted. More crucially, political car stickers were present according to their data, and political criticism of Jordan's previous administrations and prime ministers may be related to the poor socioeconomic conditions of the majority of Jordanians. They learned that earlier car stickers had been mostly concerned with love themes. However, car stickers were utilized to express and criticize the nation's political and economic predicament.
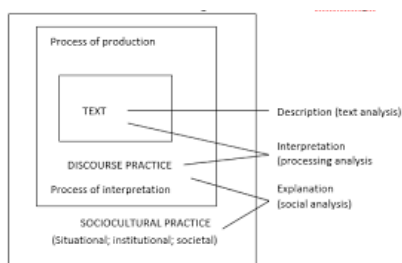
This study is different from the previous studies since it is a CDA-based approach that investigates the impact of abuse of power in Arabic language use and the best means for translating them into English.

3. The Model Adopted:
This study exploits an eclectic model represented by Fairclough's Three-Dimen-

sional Model (1992) for analyzing the data critically and Baker & Saldanha's (2009) Translation Model.

Fairclough's Three-Dimensional Model. This model focuses on the interrelationship between text, discursive practice, and sociocultural context.

Process of production

TEXT — Description (text analysis)

Interpretation (processing analysis)

DISCOURSE PRACTICE

Process of interpretation — Explanation (social analysis)

SOCIOCULTURAL PRACTICE (Situational; institutional; societal)

Fairclough's Three-Dimensional Model (1992:110-12)

This model combines linguistic analysis with social and ideological analysis. It aims to uncover the relationship between language, power, and ideology in various forms of communication. Here are the details of the model:

1. Textual Analysis: The first dimension of Fairclough's model focuses on the analysis of the linguistic features and structures of the text. This involves examining the grammar, vocabulary, syntax, and rhetorical devices used in the discourse. Textual analysis aims to understand how language is used to construct meaning and convey particular messages.

2. Discursive Practice: The second dimension of the model considers the broader social context in which the discourse occurs. It involves examining the social and institutional practices that shape and influence language use. Discursive practice analysis seeks to un-

cover how social structures and processes shape and are shaped by language use.

3. Socio-Cultural Analysis: It involves analyzing the underlying values, beliefs, and ideologies embedded in the discourse and how they reflect and reproduce social structures and power relations. Socio-cultural analysis aims to reveal how language contributes to the construction and perpetuation of social norms, identities, and inequalities.

Baker & Saldanha's (2009) Translation Model: Almost always, audiovisual translation and advertising go hand in hand with adaptation. When taking into account acoustic and/or visual features, the emphasis should be on maintaining the character and function of the original text rather than maintaining its form or even its semantic meaning. The message must also be rewritten for other genres, including children's literature, to meet the sociolinguistic requirements of a particular readership. This sort of adaptation's key characteristics include the use of summarizing strategies, paraphrasing, and omitting.

The adaptation techniques can be categorized as follows based on the mode of adaptation:

1. Transcription of the original: word-for-word reproduction in the original language of a passage of literature, generally accompanied by a literal translation

2. Omission: the removal of a textual element or the implic-

it omission of one.

3. Expansion: the inclusion or use of information from external sources, whether in the text's main body or its introduction, footnotes, or glossary

4. Exoticism: the rough analogs in the target language of stretches of exoticism slang, dialect, nonsense words, etc. in the source text (often indicated by italics or underlining)

5. Updating: obscure information that has been updated or replaced with more current alternatives.

6. Situational or cultural adequacy: the development of a context for the intended reader that is more familiar or appropriate from a cultural standpoint than the context used in the original.

7. Creation: a more thorough replacement of the original text's construction with a new text that only keeps its message, ideas, and functions (Baker & Saldanha (2009:4).

4. Data Analysis and Translation Analysis:

ST 1.

ازداد احترامــي للــكلاب بعــد معرفــة البنــات

A Critical Discourse Analysis:

This bumper sticker is a short statement that compares the speaker's respect for dogs with that for the girls. In this context, there is evident scorning implicated by the power relations in the text. The speaker seems to have a positive attitude towards dogs, as their re-

spect for them has increased. This shows that the speaker values dogs and acknowledges their qualities. The comparison made between dogs and girls implies that the speaker has a negative perception of girls, as they mention that knowing girls has led to an increase in their respect for dogs. This suggests that the speaker might be placing girls in a position lower than dogs in terms of respect and value. The text creates a power dynamic between dogs and girls by comparing them. The comparison places dogs in a more favorable light, while girls are portrayed negatively. This establishes a hierarchy where dogs are seen as superior to girls in the eyes of the speaker.

Translation Analysis:

ST	TTs	
ازداد احترامي للكلاب بعد معرفة البنات	1.	My appreciation for dogs increased after I met the girls.
	2.	I have more respect for dogs when I first met a girl.
	3.	The more girls I know, the more I respect dogs.

Trans.1, who opted for a literal trans., to some extent conveys the meaning of the original Arabic statement. It suggests that the speaker's respect or appreciation for dogs grew after they interacted with or got to know the girls.

Trans.2 appears to have a minor grammatical issue. The phrase

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"when I first met a girl" doesn't seem to align well with the original Arabic statement, which mentions 'معرفـة البنـات', 'getting to know the girls' rather than just 'met a girl.' The phrase 'I have more respect for dogs' is also a bit awkward, as the original statement seems to indicate an increase in appreciation rather than a simple 'more respect.' In Trans.3, the Arabic statement doesn't explicitly imply a direct comparison in terms of quantity 'the more... the more'. It's also important to note that the translation seems to focus on quantity rather than the sense of appreciation or respect, which is present in the Arabic statement.

The translators have not been well aware of the SL symbolic reference realized by 'الـكلاب', 'the dogs'. In Arabic, 'الـكلاب', refer to bad traits, 'impurity', whereas in English they signal 'faithfulness' (https://www.almaany.com/ar/dict/ar-ar/%D9%83%D9%84%D8%A8/).

A better TL equivalent is the 'fox' since it is cunning. So, the proposed rendering is: 'My appreciation for foxes increased after I tried the girls', since it mirrors the intended message in the SL.

ST 2.

أفـول بسـتكان علـى عنـاد أبـو البهبهـان

A Critical Discourse Analysis:

In this bumper sticker, there are two major power relations: Economic Aspect, and Size. Economically, the speaker (owner of the car) implies that

his car is fuel-efficient and cost-effective, which can be seen as a desirable trait in today's world where fuel prices and environmental concerns are significant factors in vehicle choice. Claiming that big cars are jealous of this attribute, the text suggests that the economical car has an advantage over them in terms of financial and environmental sustainability. In terms of size and by referring to "big cars," the text implies that these vehicles are more substantial, possibly more luxurious or powerful, but also less fuel-efficient and environmentally friendly. The use of the term "عناد" suggests that big cars may be felt threatened or inferior due to their inability to match the economical car's efficiency. This power positions the smaller, economical car as having a high ground and superiority over the big cars.

Translation Analysis:

ST	TTs	
أفول بستكان على عناد أبو البهبهان	1.	I refuel with a stican (Iraqi cup of tea) despite the nose of Bahbahan's owner.
	2.	I refuel with a small cup of tea, not like poor GMC driver
	3.	I have an economical car.

To preserve the form, Translator (Trans.) 1 stuck to the SL as in translating 'ستكان' 'stickan', followed by a parenthesis, (Iraqi cup of tea), but he has not paid attention to the next cultural reference 'البهبهان'. Also, the prepositional phrase, 'على عناد' has not been

translated adequately; the TL uses the collocation 'against one's will'. Trans. 2 opted for using four techniques: paraphrasing the lexical item 'ستكان', a small cup of tea', adding the attribute of lacking sufficient money, 'poor', and choosing 'GMC' for 'البهبهـان'. Accordingly, his translation is fair enough since he preserved the original idea.

ST.3

من عبرت ارتاحيت

A Critical Discourse Analysis:

The speaker of the statement holds power over his personal experience and transformation. In turn, the borderline symbolizes a barrier or boundary that the speaker has overcome, thereby gaining power over the 'evil' he left behind. The 'evil' mentioned in the statement is portrayed as a weak force, as it has been defeated by the speaker's actions. The statement implies that the speaker has experienced a significant change or growth in his life, which empowers him. The overcoming of the 'evil' suggests that the speaker is now in control of his life, free from negative influences. The text may also serve as a message to others, encouraging them to take action and overcome their challenges to gain power and control in their lives.

Translation Analysis:

ST	TTs	
من عبرت ارتاحيت	1.	As soon as I passed, I felt relief.
	2.	I was satisfied when I passed.
	3.	When I crossed, I felt relieved.

All the test subjects have not grasped the intertextual reference in this bumper sticker. It has been said by a lad who crossed the borderline towards the Iraqi army to get rid of ISIS in Nineveh, Iraq in 2016. Later on, this bumper sticker has been a motto of survival. So, a more appropriate situational and cultural adequacy is: 'I found the light at the end of the tunnel' since it symbolizes the end of a difficult situation.

ST.4

من كثر هيبتك ما ساقتك نسوان

A Critical Discourse Analysis:

In this bumper sticker, the power relations can be analyzed from a gender perspective. The text implies that there is a sense of pride in not associating a man with a woman, suggesting that women are perceived as inferior or less capable in some way. This belief may stem from traditional gender roles and stereotypes that position men as dominant and authoritative figures, while women are seen as submissive and dependent. The use of the word 'هيبــة' 'prestige' indicates that the speaker feels superior by not following a woman, reinforcing the power imbalance between genders. Ad-

ditionally, the phrase "didn't follow a woman" could imply that it is unusual or unexpected for someone to take guidance or advice from a woman, further perpetuating the notion that women are less competent or knowledgeable. In conclusion, the power relations in this text reveal an underlying gender bias that positions men as superior to women, perpetuating harmful stereotypes and reinforcing gender inequality.

Translation Analysis:

ST	TTs	
من كثر هيبتك ما ساقتك نسوان	1.	What increased your pride is that you did not follow women.
	2.	Your personality is over women's control
	3.	You are so unique.

All the test subjects have been unsuccessful in rendering this bumper sticker, since the intended meaning, is 'prestige of the car' and 'women's bad driving'. Trans. 1 misunderstood the global situation, thinking that pride is the trait of a man; this is apparent in his rendering, 'you did not follow women'. Likewise, Trans. 2 also entails that the addressee is a man who has the upper hand in society. This is shown in his rendering, 'your personality is over…'. Trans. 3 inclined to translate through omitting the second part of the original bumper sticker, 'ما ساقتك نسوان'. Such deletion is unjustifiable since the second part implies that women are bad drivers. So, the suggested translation is: 'A super-luxury car is undrivable

by women', since it maintains the form and the content of the original.

ST.5

امسـح مكيــاج صاحبتـك يطلـع جبــار ابـن عمتـك

A Critical Discourse Analysis:

The text implies a power imbalance between men and women, specifically in the context of romantic relationships. By addressing the reader as 'صاحبتـك' 'your girlfriend', the text assumes a male perspective, suggesting that men have the authority to dictate the appearance of their female partners. The statement also reinforces societal beauty standards by implying that a woman's "real face" is only revealed when her makeup is removed.

This suggests that women who wear makeup are hiding their true selves, which can be seen as a form of deception or manipulation. In this way, the text supports the idea that women must conform to certain beauty norms to be considered attractive or acceptable. The act of "wiping" someone's makeup off implies a level of control and dominance over another person. By suggesting that men should take this action to reveal their girlfriend's "real face," the text positions men as having the power to dictate the terms of their relationships, including the appearance of their partners. The text also objectifies women by reducing them to their physical appearance. The text, however, disregards other qualities, such as intelligence, personality, and accom-

plishments, which contribute to a person's worth and individuality.

Translation Analysis:

ST	TTs	
امسح مكياج صاحبتك يطلع جبار ابن عمتك	1.	Wipe your woman's makeup and you get your cousin Dmitry.
	2.	If you wipe up your girl-friend's makeup, it shows your cousin Jabbar
	3.	Do not be misled by appearanc-es.

Trans. 1 adopted three techniques: literal and updating. Translating 'صاحبتك' into 'your woman' is not appropriate in this context, since language is just like a human being, born, flourishing, and dying. So, the lexical item 'صاحبة' was referring to a 'wife', then, it turned to signal a 'girlfriend'. So, updating here is inevitable. The translator also replaced the proper noun, 'جبار' with 'Dmitry'. This is unjustifiable because 'جبار' in Arabic indicates 'roughness' rather than 'adventurous spirit'. Usually, the latter attribute is one of the traits that make a woman alluring. Trans. 2 preferred literal translation, but he opted for a different style realized by using 'if-clause'; which seems more successful since it conveys, to a certain extent, the meaning intended in the SL. Trans. 3 went for creation since he replaced the whole SL bumper sticker with a TT conveying

only the main idea (deceptive appearance). His translation is neither appellative nor is it humorous, as compared with the SL. Thus, the proposed rendering is: 'Wipe your girlfriend's makeup off, and she will look like your cousin, Jabbar. This rendering implicates two major points: unnatural beauty, and men's unattractiveness.

ST.6

اقنعني انك تحبني وأقنعك برج ايفل بالمحمودية

A Critical Discourse Analysis:

By challenging the listener to "convince me that you Love me," the speaker is asserting their authority and control over the situation. They are setting the terms of the conversation and demanding proof of love from the listener. This puts the speaker in a position of power, as they can judge and evaluate the listener's response. Also, the speaker's dismissal of the listener's potential claim: 'I convince you that the Eiffel Tower is in Iraq' implies that the listener can't prove their love. This statement equates the task of proving love with convincing someone of an obvious falsehood, thus undermining the listener's ability to meet the challenge. This further reinforces the speaker's power, as it suggests that the listener's efforts are futile and will not be taken seriously.

Translation Analysis:

ST	TTs	
اقنعني انك تحبني وأقنعك برج ايفل بالمحمودية	1.	Convince me that you like me and I will convince you that Eiffel Tower is in Mahmoodiya.
	2.	Assure that you love me, and I would assure you Eiffel Tower is in Iraq
	3.	Undoubtedly, you don't love me!

Trans. 1 selected the literal translation to convey the SL bumper sticker accurately. He, however, did not pay attention to transfer the geographical area, 'المحمودية'. Trans. 2 has been able to convey the message to the TL audience since he replaced 'المحمودية' with 'Iraqi city' by referring to the whole country, 'Iraq'. Trans. 3 adhered to the technique of creation, 'undoubtedly, you....'. His translation does not express two events that come to pass. The proposed rendering is: 'Convince me that you like me and I will convince you that Eiffel Tower is in Iraq', since it conveys, to a great extent, the meaning intended in the SL.

ST.7

احذر الطيار تحت التدريب

A Critical Discourse Analysis:

The use of the word "pilot" implies that the person driving the car is learning a skill that requires expertise and guidance. The

trainer, who is presumably more experienced, holds power in this relationship by imparting knowledge and ensuring safety. The phrase "under training" suggests that the person driving the car is not yet fully competent or confident in their abilities. This creates a power imbalance between the trainee and other drivers on the road, as well as between the trainee and the trainer. By stating 'احـذر''Beware!', the text places some responsibility on other drivers to exercise caution and patience around the car with the trainee pilot. This implies that other drivers have a certain level of power and control over the situation, as they can choose to be mindful of the trainee's presence and adjust their driving accordingly. The text itself serves as a tool to inform and influence the behavior of others. By providing this information, the person writing the message is asserting some level of control over how others perceive and interact with the trainee driver.

Translation Analysis:

ST		TTs
احذر الطيار تحت التدريب	1.	Beware the pilot! He is under probation.
	2.	Warning: the pilot is under training.
	3.	Beware! The pilot is under training.

All the translators under investigation have not been successful in rendering this bumper sticker since they have adopted the literal translation which indicates that what is referred to in the message is a 'plane'. However, the reference is to a super sports car. Hence-

forth, the suggested rendering is: 'lifted off the ground', since it is used as an English bumper sticker. For this reason, it conveys the message to the TL audience as forcefully and naturally as possible.

ST.8

الكالــوا احنــا ذهــب زنجارهــم بيــن

A Critical Discourse Analysis:

The person making this statement (the speaker) is asserting their authority to judge and evaluate the subjects they are referring to (those claiming that they are gold). By making this judgment, the speaker assumes a position of power over the subjects. The metaphorical language used in the statement further highlights the power dynamics. Gold is often associated with value, purity, and high status, while rust signifies decay, deterioration, and lower value. By stating that those who claimed to be gold are rusted, the speaker is undermining the subjects' perceived worth and status, thus asserting their superiority. The statement also points out a discrepancy between what the subjects claim about themselves (that they are gold) and the reality (that they are rusted). This creates an implicit power struggle between the subjects' self-perception and the speaker's assessment of them. The speaker's assessment ultimately prevails, as they expose the subjects' false claims and reveal their true nature.

Translation Analysis:

ST	TTs	
الكالوا احنا ذهب زنجارهم بين	1.	Those who say we are of noble breed, their rusted faces showed.
	2.	They said goldy, they appeared rusty
	3.	All that glitters is not gold.

Trans. 1&2 have failed in translating this bumper sticker since they opted for literal rendering. Trans. 3, however, could manage the situation to achieve cultural adequacy as he quoted the well-known Shakespearian bumper sticker: 'all that glitters…', to highlight the theme of 'misleading'.

ST.9

مثل قوس القزح وادمنه سبع وجوه

A Critical Discourse Analysis:

In this short text, the power relations are not explicitly evident, as it is a simple statement comparing people's playfulness to the colors of a rainbow. However, we can attempt to analyze the underlying implications within the text.

The subject of the text is "the people nowadays," which implies that the focus is on the current generation or society as a whole. This could suggest that the author holds some authority or knowledge about the behaviors and attitudes of people in general. The comparison of people to the colors of a rainbow suggests a positive, diverse, and harmonious image. In this context, the power relation

may be between the author and the readers, where the author is expressing an opinion or observation that they hope will resonate with the readers. The text assumes that the readers will understand the metaphor of "playful similar to the colors of a rainbow" and agree with the author's perspective. This assumption positions the author as someone who believes they have the authority to make such judgments and share them with others.

Translation Analysis:

ST	TTs	
مثل قوس القزح وادمنه سبع وجوه	1.	Like a rainbow, our people have colored faces.
	2.	It is like a rainbow with seven different colors
	3.	Our people are two-faced.

Trans. 1&2 have been unsuccessful in translating this bumper sticker because they adhered to literal translation which neglected the impact of culture in translation. The symbolic reference of 'قوس قزح'in this context indicates 'multicolor', and the 'سبع وجوه' refers to 'playfulness'. Trans. 3 selected the cultural adequacy represented by recreating a more appropriate TL context, 'two-faced'. However, his translation lacks the symbolic reference of 'multicolor'. Therefore, the suggested translation is: 'like Kramo-Bone, people nowadays'. This encompasses 'multicolor', which symbolizes 'playfulness' and 'double-standardization'.

ST.10

اذا يفقد أعصابه شيكسر المشلول

A Critical Discourse Analysis:

The text assumes the abilities of a paralyzed driver and uses them to create a joke. This can be seen as marginalizing or belittling people with disabilities, reinforcing a power dynamic where able-bodied individuals are seen as superior. The use of humor in this statement serves to trivialize the experiences of people with disabilities, creating a power imbalance by making light of their struggles. In this way, humor is used as a tool to maintain the status quo and reinforce existing power structures. The choice of words in the statement, particularly "paralyzed" and "break," can be seen as a form of linguistic power. By using these words, the text reinforces negative stereotypes about people with disabilities and their perceived limitations.

Translation Analysis:

ST		TTs
اذا يفقد أعصابه شيكسر المشلول	1.	When losing his temper, what could a paralyzed man break?
	2.	No need for the powerless man to be angry
	3.	Don't miss someone despaired!

Trans. 1 committed to the literal translation. This, however, results in an illogical statement since a paralyzed man by nature loses his temper. Trans. 2 resorted to creation to convey the gist at the ex-

pense of the force of the message. Likewise, Trans. 3 represented his rendering in the form of advice through creation too. Thus, a more appropriate translation is: 'a toothless dog cannot bite. This statement is used in the TL to signify 'despair'.

Conclusions:

This study discusses various translation strategies and challenges faced by translators. It highlights the role of translations in reinforcing or challenging dominant ideologies and power structures, and emphasizes the importance of considering linguistic, cultural, and social norms while translating. The passage also mentions the significance of symbolism, intertextuality, and gender in translation. The use

of appropriate expressions and idiomatic phrases can enhance the readability and fluency of the translation. However, a word-for-word reproduction of the original text may not always be successful in conveying its intended meaning. The study puts forward the following conclusions:

1. Situational or cultural adequacy is the most appropriate strategy for translating metaphor, as in ST8, Trans.3, translating hyperbole, as in ST9, proposed rendering, and translating despair, as in ST10, proposed rendering.

2. CDA explores how translations can either reinforce or challenge dominant ideologies and power structures. Translations can be seen as a site where power struggles occur, as translators make choices

that can influence the reception and interpretation of texts in different contexts.

3. Omission is seen in ST2 Trans.2, ST4 Trans.2, and ST5, Trans.1.

4. Translators must navigate the linguistic, cultural, and socio-political norms and constraints while considering the potential effects on the target audience.

5. Creation is obvious in ST5, Trans.3, ST6, Trans.3, and ST7, proposed rendering.

6. A word-for-word reproduction of the original Arabic text, with a literal translation alongside it can be seen in ST5, Trans.1.

7. Translations act as mediators between languages and cultures, and they involve decisions that can shape the representation and interpretation of texts.

8. Expansion is present only in ST2 Trans.1.

9. Symbolism plays a significant role in translation and can have a profound impact on the meaning and interpretation of a text. Symbolism refers to the use of symbols or symbolic elements to represent ideas, concepts, or emotions. These symbols often carry cultural, historical, or contextual meanings that may not be easily translatable across languages.

10. Gender can have a significant impact on translation, as it can affect both the interpretation of source texts and the choices made by translators.

11. Creation is the most suitable strategy for translating hyperbole, as in ST7, proposed rendering.

12. Intertextuality refers to

the relationship between texts, where one text refers to, quotes, or alludes to another text. When it comes to translation, intertextuality poses certain challenges and influences the overall impact of the translation, since intertextuality often relies on cultural references that may not be directly translatable.

13. A literal translation is unsuccessful in translating the geographical areas as in ST6, Trans.1, and weather aspects, as in ST9, Trans.1&2.

14. Hyponymy is an appropriate strategy for translating the geographical areas, as in the proposed rendering of ST6.

15. By adapting the text, the translator can choose appropriate expressions, idiomatic phrases, and linguistic conventions that are commonly used by native speakers, enhancing the readability and fluency of the translation.

16.   Litotes is not appropriate for translating hyperbole, as is the case with ST9, Trans.3.

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