

## **Manipulating Translation For Commercial Purposes**

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### **Abstract**

The problem that has faced translators over the years is that of the conflict between being faithful to the source text and communicating with the target reader. This problem has always been dealt with by employing different types of strategies when translators give more importance to one text over the other.

The purpose of this study is to investigate how translators employ managing strategies when they are commissioned to engage in translating a popular book entitled, Princess in Love, by Anna Pasternak for a daily newspaper whose main aim is mainly to provide an excitement and to attract readers' attention to the text. In this situation, the translators usually operate within commercial constraints imposed by newspaper owners .

Intrinsic and extrinsic managing strategies employed by the translators will be discussed through translated texts in order to show the motivation behind using such types of strategies in translation.

## **Introduction**

Shunnaq(1994) applied the dichotomy of managing and monitoring to the process of translating by showing how a translator may opt to rewrite the source text by intervening in the message of the text(managing),or by merely rendering the message without intervention. In managing, the translator ,therefore, dominates the target text and the target reader by allowing himself to impose the linguistic and possibly the cultural values during the process of translating.

Farghal(in press) made a good distinction between two types of managing :"intrinsic" and "extrinsic" in the context of translation by stating that:

Intrinsic managing refers to the alterations effected in the target language text due to the mismatches existing between the TL and the SL.These mismatches range from the most micro- to the macro-levels including phonic, syntactic ,semantic, pragmatic, textual ,and cultural disparities. Extrinsic managing, on the other hand, involves the translator's ideological superimposition on the TL text which aims at gearing the TL text's message toward meeting his own goals.

In this paper ,both types of managing strategies will be explored in order to show how a translator's intervention manifests itself at different levels of language, i.e. syntax, semantics, and pragmatics.Most of the examples in this study will show clearly how translators employ extrinsic managing and their motivation for resorting to such strategies.

The purpose of this study is, therefore, to compare and contrast the translation into Arabic of a popular English book, *Princess in Love*, by Anna Pasternak, in order to investigate the extent to which it is premeditatedly managed and what has been lost or gained by the use of managing as a translation strategy. The parts that were managed will be analyzed according to the two types of managing mentioned above .

At the beginning, some information about both the author of ST and the translator of TT will help to shed light on some points. Anna Pasternak, the author, is a journalist. In her ‘author’s note’, she explains how she knew about the story related in this book being a close friend of James Hewitt. She also justifies her writing of such a book “Once the disintegration of the Prince and the Princess of Wales’s marriage had become public knowledge, it seemed to me that the love that Princess Diana had shared with another man was too special to remain secret” (10). Her motivation is expressed in her note too “Not knowing the truth the world has condemned James Hewitt. Now the truth can be known.” And “I hope that this book, in showing why and how they were drawn together, will contribute to a proper understanding of and sympathy for Princess Diana and her position as mother of the future King.” (10). For these specific reasons, one can feel her sympathizing and defending tone when she speaks about the two protagonists of the book: Diana and Hewitt. Although Abdel-Hafeth , the principal translator, is like the author, a journalist, he does not share that sympathy with her being a detached figure. This difference between the two versions along with others will be taken care of later on in this

study. One last point about the producers of the two books is that the Arabic translation has been handled by two translators, Hafeth and Abdedel-Wahab. Both of them were commissioned to engage in translating the English book for commercial purposes by a Jordanian daily newspaper (AL-Aswaaq) which initially published the translation in the newspaper, and then a translated book was later published. In such a situation, it seems the translators operated within some commercial constraints which required them to manage translation extrinsically for the purpose of excitement and attraction (See Farghal:2009 for context in translation).

## **Description and Analysis**

Differences between the two versions are explicit. First, though both books cannot be considered as literary works, the English version shows more interest in literary aspects than the Arabic. Some similes as in the following text, describe the lovers' first meeting and how quickly things accelerated, are completely ignored in translation:

◆ “It was like cycling down a steep hill: at first it is smooth and easy, then, as the gradient tips, exhilarating, and finally, by the time you have brushed that first wisp of fear, your momentum has gathered to such a pace that it would be more frightening to break than just to let go” (13).

Yet, both works can still be considered as simple straightforward narrative books, depending more on their subject to arouse interest than on their literary skills.

Second, the sympathizing tone of the author, as it is mentioned earlier, is obvious from the beginning when she described Hewitt's watching of Diana:

◆ Ex<sub>1</sub> : “Silently he watched her mingle, drinking in her effortlessness, her vibrant sheen and the way she cupped hands, tilted her head and generously, laughingly, gave everyone something to take away: a look, a smile, a bubble of conversation and, most impressive, the rare gift of sincerity” (11).

This notion is again missing in the Arabic version. The translator, obviously, finds it unimportant and he opts, instead, for an emotional approach. The Arabic sentence reads as follows:

” وحده الميجر جائيس هوويت من بين الحضور الذي لفت وصول الأميرة اهتمامه فكان أن تابعها بنظرات ثاقبة كيف لا وهي تمثل بالنسبة له أميرة الأحلام منذ أن كان شابا يافعا في العام الأول له في الكلية العسكرية ” (5).

As we can see, Diana's characteristics are completely omitted through managing. The underlined sentence is added by the translator. Hafeth, here, provides an extra information which is not mentioned in the English book. He also stresses the notion of 'dream' . الحلم . Whereas the reader hardly meets this word in the ST, which is easily found in the Arabic text only. Actually, the sentence that follows Ex<sub>2</sub> reads:

و ما ان أفاق جائيس من حلمه ... ” (5).

◆ Ex<sub>2</sub> : “With his acute sense of noblesse oblige, James returned his attention ...” (11).

These lines exemplify how the ST is stressing the good qualities of Hewitt whereas the TT is concentrating on the fantasizing aspect. Another example is the following:

" حفق قلب جايس بشدة وهو يخطو مع صديقه إلى حيث تقف الأميرة الحلم ... " (6) .

- ◆ Ex<sub>3</sub> : "As they approached her, James' heart might have been pounding with the thrill of anticipation ..." (12) .

The emotional approach is very clear in the following

- ◆ Ex<sub>4</sub> : "... but what struck him from the second he shook her hand, was an overwhelming sense of familiarity" (12) .

"بقيت نظرات جايس عالقة بعيون ديانا ويده تشد على يدها لفترة وأدرك الميجر وبصورة لا يشوها أي شك بأن الأميرة تبادله ذات الاحساس" (6) .

- ◆ Ex<sub>5</sub> : "In a hurried bid to gain composure they chatted frantically marveling at the ease with which conversation came" (12) .

"وفي محاولة سريعة للخروج من الموقف الرهيب واستعادة التوازن تبادل الاثنان عبارات نابعة من القلب وكأنهما يعرفان بعضهما منذ زمن ... " (6) .

The underlined expressions in the Arabic sentences cannot be traced back in the ST. They are Arabic exclusive expressions for addressing the Arab reader.

A major third difference is in the techniques that are adopted by both producers. While Pasternak gives numbers to various chapters, Hafeth chooses to give subtitles like " سهم كيويد ، ليلة " " ساخنة " to these chapters. This will help him to attract his

reader's attention. He conforms to this rule throughout the book.

Another difference in both techniques is the use of direct speech in the TT versus the indirect speech in the ST:

" وبدأت تطرح عليه تساؤلات شخصية مثل :

هل لك صديقة ثابتة ؟ -

لا ، ليس هناك ما يمكن وصفه بصديقه ثابتة . -

لا يعقل ان شخصاً مثلك غير مرتبط لا بد وان لك سلسلة من -

العوامل العاطفية ؟ " (13).

♦ Ex<sub>6</sub>: "Instead, she focused on him. Did he have a girlfriend, she asked-trying, he thought, to seem uninterested. When he told her that there was no one special, her shoulders dropped in relief and she teased him about the ready string of girls he presumably had waiting in the wings" (22).

While the two previous techniques are chosen consciously by the translator to add some excitement, a third technique has been followed instinctively. Hafeth's translation is not a literal one. He prefers an eventful kind of narration and that is why some passages are omitted. The details, according to the translator may not be important to the Arabic reader as it is the case for the British. As the ST begins with a description of the party where the first meeting of the two lovers took place, the TT jumps immediately to the event itself:

" البداية كانت في حفلة جمعت عليه القوم . نساء فاتنات بملابس فاخرة

وبحورات لامعة وألقاب عريقة ورجال في بدلات أنيقة تلقي بأية حفلة

من تلك التي تشهد لها ليالي لندن " (5). أرستقراطية

◆ Ex<sub>7</sub> : “A forth of self-satisfaction filled the room. Women cosseted by wealth and position, sleek in smart suits and statement jewelry, tossed their heads alluringly for confident men with expansive body language and studied nonchalance. The mood was exuberant, the air alive with the fizz of irrelevant party chatter” (11) .

In the Arabic example, the word “البداية” foreshadows that an event is coming soon. With a subtitle like “سهم كيويد” for chapter one, the Arab reader is immediately prepared to the first meeting of the lovers; the translator does it with the least required details. However, the first English paragraph has no clue to the coming meeting. It only describes a luxurious party where maybe a meeting will take place or maybe not.

The differences mentioned above, of style of narration, approach and techniques, are simply other alternatives to suit the Arab audience. As for the translation process itself, a closer look will reveal some negative points. It is mentioned earlier that the translator gives the priority to the events with minimum description of the overall background. However, in chapters handled by Abed El-Wahab ,the translation is literal as a monitoring strategy, rather than a managing one is adopted here. She does not only translate sentence by sentence, but also, sometimes, she falls in the trap of translating word by word. The following paragraph is a good example of her translation:

◆ Ex<sub>8</sub> : “The last thing she had ever wanted was for her marriage to have to end and, while she felt that she would only be free of the weight of the trauma when it did, the romantic core of her never let go of her dream. Although she

could not rid herself of the vile pull of hate for Charles, it was as if there was always a tiny reminder that the ultimate hatred is so clear and pure that it is only a wisp away from love. She may have been too proud to acknowledge it but even in the grip of her hatred, she longed for him to come to her, to beg her forgiveness, and for them to try again' (170).

"آخر ما كانت ترغب به ديانا هو أن يتسمى زواجها ورغم أنها كانت تشعر بأنها لن تكون حرة قط إلا عندما تخلص من ثقل مأساته ، غير أن الجوهر الرومانسي لذاتها لم ينشأ إفلات حلمها . ورغم أنها لم تتمكن من عتق نفسها من فتنه الكراهيّة التافهة لتسارلز ، وبذا الأمر وكأن هناك تذكير صغير بأن الكراهيّة الخالصة كانت واضحة للغاية ونقية ولا تبعد الا شعرة عن الحب ، ورغمها كانت فخورة أكثر من اللازم لتعترف بها ، ولكن حتى في حضم كراهيّتها تاقت اليه ورغبت في أن يأتي إليها طالباً الغفران ، وأن يحاولا من جديد " . (165)

In this one paragraph, we find expressions like

"غير أن الجوهر الرومانسي لذاتها لم ينشأ إفلات حلمها " ، " فتنة الكراهيّة التافهة " ، " فخورة أكثر من اللازم لتعترف بها "

which are a literal translation of 'the romantic core of her never let go of her dream', 'the vile pull of hate; and 'too proud to acknowledge it' respectively. Concerning the first sentence, it would be closer to Arabic essence if she simply said

غير أن طبيعتها الرومانسية ساعدتها على التمسك بحلمها .

However, the second expression cannot be understood without or within context. It is simply never heard in Arabic. As for the third, 'too proud' is meant to be 'كرياتها ' . 'فخورة أكثر من اللازم لتعترف بها ' more than 'منعها من الاعتراف ' . Errors of the third kind are found more often. Another example is the following

◆ Ex<sub>9</sub> : “She could not mitigate the obsession of missing James, of wanting him” (170).

”لم تستطع تسكين هواجسها من احتمال فقدان جايمس فقد كانت تريده بكل جوارحها ” (164).

‘missing’ here does not mean ‘، احتمال فقدان ’ it means ‘، افتقد’. A second kind of error takes place when the translator fails to give the intended meaning of a simile :

◆ Ex<sub>10</sub> : “She worried that she sounded like a clucking hen in her letters, but she was always so anxious for him” (168).

”وأكما قلقة لأنها صارت في رسائلها مثل دجاجة ولكنها كذلك لسبب بسيط وهو لفتها عليه ” (163).

The Arabic translation ‘ مثل دجاجة ’ is not a right equivalence of a ‘a clucking hen’. She must have elaborated more to reach her goal. Saying only ‘ مثل دجاجة ’ gives the way to more than one interpretation. The closer of them in Arabic culture is ‘ لأنها ’

‘ صارت في رسائلها تكتب مثل خرایش الدجاج ’ which can fit easily here when one is ‘so anxious’. Diana is worried not because of her handwriting but because she has been nagging too much in her letters like ‘a clucking hen’.

The translator continues to give strange Arabic expressions

◆ Ex<sub>11</sub> : “...so that their foundation would be rooted in the security of united pride’ (173).

”... وبذلك تتم جذورهما في طمأنينة الغمز المتبادل ” (168).

◆ Ex<sub>12</sub> : “he felt a surge of injustice” (177).

“... شعر بموجة من الحيف تنهش روحه ” (173) .

She could simply say : ‘شعر بالظلم ’

She also opts for slight changes when the book talks about the Gulf War.

◆ Ex<sub>13</sub> : “..., that Iraq’s army was defeated”

“... وخروج الجيش العراقي ... ” (169) .

◆ Ex<sub>14</sub> : “Diana kept writing to James since she knew that the fact that a cease-fire had come into force did not mean that the troops would be on the next plane home” (174).

“واصلت ديانا الكتابة إلى جايس لعلمهما أن إعلان الهدنة لا يعني أن القوات

For one who has been translating literally, it is easy to figure out that mentioning of ‘defeat’ is intentionally avoided and ‘a cease-fire’ does not mean ‘الهدنة ’ .

Other miscellaneous points are the following. The TT producer ignored the translation of names with semiotic denotation. Names like ‘Mayfair’ and ‘the royal yacht Britannia’ (15) are omitted completely. Instead of ‘Mayfair’, the name of a luxurious district in London, which is known for few people in the Arab world, the translator uses the name ‘لندن ’ that is known by everybody. Of course, the two names do not have the same denotation but this does not seem to represent much concern to the translator.

The length of sentences varies in both versions. It is clear that what suits one language does not suit the other. The translator finds himself forced, sometimes, to conjoin two sentences or more to conform to Arabic standards :

- ◆ Ex<sub>15</sub> : “Nothing boosted morale for the men out in the Gulf as much as receiving letters from home. It was the vital contact that they needed to remind them what they were fighting for, and what they had to look forward to on their return” (165).

” ما من شيء يمكن أن يرفع معنويات الجنود البعيدين في الخليج مثل تلقى الرسائل من الوطن  
فهي بمثابة الاتصال الصميم الذي يحتاجونه لتذكيرهم بما كانوا بحاربون من أجله وما يتطلعون  
إليه لدى عودتهم ” (159) .

As we can see, the two separate sentences in English can stand alone, whereas in Arabic if the sentence has finished after ‘الوطن’ and the next sentence started with ‘هي’ it will not be familiar Arabic. However, in general, the Arabic version is not well punctuated.

A second adjustment is carried out but not because of language requirements. As a result of giving subtitles to the chapters, the writer reconstructed the arrangements of events in some chapters. In chapter 10, for instance, he includes Prince William’s accident which is originally stated in chapter 11. He resorted to this solution, I believe, because he found it irrelevant to talk about the child’s accident under a subtitle of “An End of a Love Story” ” نهاية غرام ” .

After this quick review, a general assessment is still needed. This depends on how we look at the translation assessment in

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this study. For our purpose, it will be sufficient if we consider it from two perspectives. First, according to the purpose and aim of the translator, he succeeds in giving an Arabic version of this book with all the attractions and excitement that concern the Arab readers. We must take into consideration, as well, that being a journalist, he was also under the stress of time. The lack of laws to protect publication rights in the Arab has a double action. On one hand, it may help the translator to act as he wishes concerning what he wants to translate, omit or even add. On the other hand, it also gives the right to others to do the same. So he will be, in this case, in a race with time to compete with other newspapers.

Second, according to Nida's point of view(1969), a good translation must retain both the content and the effect of the ST. The translator of the present study is only interested in the news item. He succeeds, with some restrictions, in translating the locutionary act, but he does not pay much attention to the illocutionary or the perlocutionary acts. That is to say, the Arab reader will be well-informed after reading this version, but the real intention of the author ,which is to justify Diana and Hewitt's relationship, will not reach him, and as a result he will not be affected in the same way as the British reader will. Aside from some mismatches that resulted from literal translation, the translator is well aware of the purpose this task is done for, and of the psychology of the reader he is addressing. Thus, he builds the whole book on that assumption using different techniques from what has been used in the English version. He also makes the necessary adjustments when faced with 'unique to a culture' items, as he did in the case of 'Mayfair'. Misinterpreting these lexical items does not affect the pragmatic force of the text, because they do

not represent a great importance to the detached Arab reader, in this case, as they do to the involved British reader.

Finally, it can be inferred, that the main and most important difference between the two versions is that they are directed to two audiences of different cultures, with different backgrounds, for different reasons. Whereas the English version can be easily read and enjoyed in all-English speaking countries, it still has many points that are specifically British. On the other hand, the Arabic version focuses on what can be interesting to its Arab readers.

### **Strategy Type**

It must be pointed out that the main problem that faces any translator is the conflict between being faithful to the source text and communicating with the target reader. The solution in this study, as we have already noticed was, on the part of the Arab translators, to give more importance to the target text reader (the Arab audience) over the source text. In managing the English text, the translators tried to rewrite the source text according to the target language expectations.

In *Princess in Love*, the translators tried to dominate the target text and the target reader and therefore they allow themselves to impose the linguistic and the cultural values of the target text in order to make it sound very natural, and fluent from their own perspective. However, this attempt i.e. employing a managing strategy, did not succeed and the result was no less than distorting the source text.

In fact, the strategy of managing in translating this book led to distortion in many cases, distorting the discourse adopted by the author, the text type, style of the author, and the source language, cultural values – these and others are usually deleted or substituted by the target language cultural values.

Below are some more various strategies of managing employed by the translators :

### 1. Adding Words

A strategy which resulted from managing is adding words for obvious reasons, and sometimes with no obvious reasons. Consequently, the language in the target text becomes more emotional or possibly more rhetorical:

A- With his acute sense of noblesse oblige, James returned his attention.

— وما ان أفاق جايمس من حلمه ...

B- As they approached her, James' heart might have been pounding with the thrill of anticipation...

— حقق قلب جايمس بشدة وهو يخطو مع صديقه إلى حيث تقف الأميرة الحلم ...

### 2. Adding Titles to Chapters:

Below are examples of Arabic titles created by the translators for chapters in the English text.

سهم كيوبيد ، ليلة ساحنة ، سرير الحب ، زواج لا حب ، عالم الأحلام ، سرير الحب ، دموع ديانا ، نهاية غرام .

### 3. Adding Pictures / Comments

The translators added pictures from other sources to the Arabic text. They inserted these pictures and made comments showing how Diana was a victim of the Royal family.

Below are some examples of comments made below pictures in the book. These examples clearly show how the translators intentionally resorted to extrinsic managing strategies. The page numbers containing the pictures along with the original English comments are provided below in order to compare them with the Arabic comments made by the translators:

1- page 112: " عشق تشارلز للفروسية كان على حساب ديانا " Charles is guilty.

2- page 109: " الانجليز ظلوا على حبهم للأميرة حتى بعد الفضيحة " Diana is a pitiful character.

3- page 108: " الملكة وزوجها وقعا مع تشارلز عند الأزمة " The role of the Royal Family in the destruction of Diana.

4- page 104: " حياها مع تشارلز جعلها عصبية أغلب الوقت " her life became unbearable with Charles. (i.e. she has to look for someone else).

#### 4. Discursal /Pragmatic Mismatching:

Below are some examples showing how the translators distorted discourse / meaning. They have mistakenly translated words such as "Badminton" in the following example:

A- .... he planned to meet his sisters at Badminton.  
" ... وخطط للقاء شقيقته في بادمinton ... "

Another example is mistranslating the word "pews", which is a reference to marriage and the bond of holy matrimony. Notice

also how the phrase, “at the top of the aisle”, a reference to where bride and groom exchange vows at a church during the wedding ceremony, was mistranslated:

B- “He still felt safer sitting in the pews of life, he was not ready to stand at the top of the aisle.”

... ويشعر بالأمان أكثر وهو يجلس بين الصفوف بدلاً من الوقوف في المقدمة .

Another pragmatic mismatching is ignoring to translate the source cultural values by deleting culture-specific expressions. Examples of this type can be observed in the following:

A- omitting the translation of names with semiotic denotation: Polo Match, Millfield, Tidworth, Mayfair, the Royal Yacht Britannia .....

B- omitting words having specific values such as “the local pub” which could refer to a sense of happiness and celebration

C- omitting idioms that are crucial such as “she had a thorn in her flesh” (a reference to Camilla Parker, who was the main source of Diana’s agony)

5. Conjoining Paragraphs: This was a common strategy throughout the Arabic text. The translators here incorrectly blended paragraphs, which resulted in some kind of incoherence. It also resulted in deleting certain parts related, for example, to the following important events:

A- The Character development of each of Charles, Diana, and James.

B- Narration of Jame’s past life.

C- Narration of Dian’s past life before married Charles.

## **Conclusion**

To conclude, a translator is not advised to adopt just one type of strategy such as managing alone to avoid another but rather to judge each situation individually. The judgement should be based on the fact that monitoring could sometimes be the best strategy to be followed when extrinsic managing may lead to distorting any of the dominant stylistic or cultural values of the source text. For there is no point in being faithful to the source text and not being able to communicate with the target reader, or communicating very well with the target reader by giving him/her a different impression of what is written in the source language.

What is needed is what Alan Duff calls “ an excellent balance between freedom and faithfulness to the original” (1981:117). For, as he says, “the translator does not need to make a principle of rejecting the source language structure and tone, but he should not allow himself to be constrained by them.” (ibid. 114).

The translators in this study ,therefore, did not seem to have made any balance between freedom and faithfulness to the source text, and consequently their translation relied heavily on freedom at the expense of loyalty due to the fact that they operated within some requirements imposed on them by a daily newspaper.

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