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Functions and Translation of Palestinian Dialect in Ibrahim Nasrallah's Time of White Horses

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Abstract

The problems that translators of fiction, especially novels, face when translating dialects from one language to another vary because dialects are distinct as much as cultures and language systems are distinct. It is noticeable that Palestinian authors use colloquial language in dialogues and special expressions, striving to attain aesthetic and cultural merits or more realism in the text. Thus, an accurate translation of literary dialect is necessary to preserve the effect of the colloquial language that increases the authenticity of the testimony and adds a sense of reliability since mistranslation of it might undermine the subject matters of the literary work. Therefore, studying dialect translation issues by situating these studies into their contexts can be very effective since it helps both translators and readers recognize their own functionality. This paper examines Nancy Roberts' translation of the Palestinian dialect from Arabic into English in Ibrahim Nasrallah's Time of White Horses. It seeks to identify the problems experienced by the translator when dealing with dialect in the novel under study. It also focuses on how the loss of translation can lead to the loss of repertoire of implications embedded in the dialects employed in Nasrallah's Time of White Horses. The data of the study consists of Palestinian dialect utterances and expressions and their English translations. The novel is teeming with utterances having traces of the Palestinian dialect. However, the researchers analyze a number of random examples that are assumed to be the most representative of each function on basis of their own judgment. The paper analyses the source text dialectical utterances for their functions as well as their socio-cultural implications. The study involves a descriptive analysis in tandem with a comparative textual analysis. The data of the ST will be classified according to their different functions, and then data will be compared with their English counterparts to examine the different strategies used in translating the dialect. House's model (1997) of register analysis in tandem with Venuti's (1995) theory of domestication and foreignization is adopted as the theoretical framework of the analysis. In light of these models, the study proceeds to discuss translation strategies used to deal with dialect and how these strategies affect the implications and messages encoded in dialectical usage. Furthermore, it deals with dialect markers and the extent to which these markers were preserved in the target text. We suggest in this article that Nasrallah's use of local dialect in his work is testimonial and historical in attitude. The dialect the author uses retrieves collective memories that local collective memoirs also share while bearing witness to historic events remembered and commemorated. The study reveals that there are mismatches in the register variables between the source and the target text considering that the majority of the dialectical utterances are standardized. It also shows that Palestinian dialect performs various functions in the novel such as signalling familial relationships, signalling social distance, asserting the Palestinianism of the story, generating humor, and codification. Furthermore, the study reveals that the identity of the dialect is attained through phonological, morphological, syntactic, and lexical markers. Standardization of dialect markers conceals the traces of the existence of dialect in the text. Thereby, the study contends that domesticating the dialect markers utilizing standardization strategy threatens and undermines the contours of the

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national identity of dialect and consequently the national identity of the text as whole. Thereby, domesticating the dialect by the means of standardization hurdles the functions meant by the employment of Palestinian dialect in the text as well as the Palestinianism of the text constructed through the use of dialect.

الكلمات المفتاحية

اللهجة
الهوية
الترجمة
توحيد الترجمة
توطين الترجمة.

الملخص

تمثل اللهجة الفلسطينية الهوية الوطنية للفلسطينيين وما يندرج تحتها من تاريخ وخبرات وتفرد ثقافي ولغوي. يتناول هذا البحث ترجمة اللهجة الفلسطينية من العربية إلى الانجليزية في رواية إبراهيم نصر الله زمن الخيول البيضاء. وعمد هذا البحث إلى تحليل عبارات اللهجة الفلسطينية في النص الأصلي من عدة محاور بدءاً بوظائفها النصية وصولاً إلى مدلولاتها التاريخية والاجتماعية والثقافية. ويتناول هذا البحث أيضا استراتيجيات الترجمة المستخدمة لترجمة هذه العبارات ومدى تأثيرها على وظائف ومضامين استخدام اللهجة الفلسطينية في الرواية. خلص البحث إلى أن المترجمة وطنت غالبية العبارات المكتوبة باللهجة الفلسطينية وذلك عن طريق استخدام إستراتيجية المعيرة اللغوية. وبذلك يؤكد البحث على أن هذه الإستراتيجية تهدد الهوية الوطنية للنص.

1. Introduction

Dialect is a user-related variation of a language that is distinguished from other varieties of the same language by its pronunciation, vocabulary, grammatical constructions, and syntax (Halliday and Hasan, 1985). Dialect has been a prominent feature in literary texts across ages and it has been explored by scholars for its cultural and linguistic values. Elam (2002) states that the use of non-standard variety in literature is "an unexpected usage [that] suddenly forces the listener or reader to take note of the utterance itself" (p.15). Dialectis usually realized in written texts by its non-standard grammar and anomalous spelling. However, "the features of a dialect on the printed page of novels cannot be as easily recognized as those in the spoken medium […] This is generally referred to as a "literary dialect" (Dewi, 2020, p.1). Thus, the markers of a dialect in a text aid the detection of the dialect's identity and functions meant by its employment.

Dialect is usually multifunctional for writers. It assists writers to present the characters they have created to life, and it demonstrates ways in which various ways of speaking indicate distinct cultural backgrounds, geographical origins, ethnic, regional, or racial groups, social classes, education levels, etc. (Berthele, 2000; Federici, 2011, Dewi, 2020). Karantzi (2009) argues that "non-standard dialect literature is closely connected to popular culture and the politics of local identities" (p. 456). Karantzi continues that "in

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modern times a new consciousness of linguistic differences within national borders has emerged. The stratification of the vernacular is more distinguishable and alternative linguistic versions are defined by their literary value or status relative to other registers" (p. 456). As such, dialect mirrors the regional and social strata in linguistic codes. Hatim and Munday (2004) arguethat "Temporal, geographical and social dialects are sets of linguistics habits corresponding to the temporal, geographical and social provenances of speakers and writers" (p.188). Dialect is a linguistic reflection of the status quo in a certain community. Therefore, dialect effectively provides the readers with triggers that help them to draw an accurate perception of the context and the relationships between the characters, and thus it aids the readers' comprehension of the piece of writing. Within this context, Pinto (2018) states that "The use of linguistic varieties in literary dialogue becomes a textual resource that helps the reader to define the socio-cultural profile of the character, as well as his/her position in the socio-cultural fictional context" (p. 291). Therefore, dialect is indicative in portraying the characters and drawing assumptions about their social status, gender, age, education, region, and ethnic group.

Native speakers of Arabic use the colloquial variety for oral communication and standard Arabic, which follows strict orthographic rules, for writing. Therefore, using the local dialects in Arabic literature is both a conscious and purposeful linguistic decision. It is noticeable that Palestinian authors use colloquial language in dialogues and special expressions, striving to attain aesthetic and cultural merits or more realism in the text. Somekh (cited in Shachmon, 2017) argues that "generally in world literature, trends of Realism have encouraged the introduction of elements from "natural language," and using dialects for reporting authentic speech became legitimate" (p. 68). This style of writing is found in many Palestinian novels, including those written by Sahar Khalifeh and OudehBisharat, and earlier writers of the 1970s such as Emile Habibi and Tawfiq Fayyad. While their narratives are written in literary Arabic, they are frequently interwoven with local dialects in the form of reported speech, idioms, or sayings. Shachmon (2017) maintains that "since literary Arabic is by and large identical everywhere in the Arab world, any specific dialect is by nature a communal marker" (p. 69). Therefore, Palestinian authors write in their dialect so as to achieve national aims. Writers of this kind resort to dialect to represent not only the situations and contexts of their memory but also a perception of the world closer to their own particular experiences. Bonaffini (1997) states that dialect saves cultures that are threatened to be "swallowed up and obliterated" and functions as a "linguistic testimony of a cultural heritage, of a collective patrimony and an anthropological condition condemned to extinction" (p. 279). De Benedetti (cited in Bonaffini, 1997) has called dialect "the painful conscience of history" because only dialect, as opposed to the language of the dominating group, "can bear witness to the injustices of history and give voice to the excluded and the oppressed" (Bonaffini, 1997, p. 279).

We suggest in this article that Nasrallah's use of local dialect in his work is testimonial and historical in attitude. The dialect the author uses retrieves collective

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memories that local collective memoirs also share while bearing witness to historic events remembered and commemorated. According to Shachmon (2017), "full texts in dialect may be found in collections of short stories and anthologies of Palestinian folktales, in which the language is conceived as part of local heritage (turāṯ), and seen as an essential part of authentic documentation" (p. 76). This documentation is essential to preserve the Palestinian identity that is threatened to be obliterated by Israeli-settler colonialism. According to Barghūthī (cited in Shachmon, 2017), "documenting the dialect is a way taken to deal with the danger of its annihilation and save it from deterioration, perdition, and extinction" (p. 76). Thus, the employment of dialect in literature has not been practiced for the sake of dialect itself or the rhetoric, or aesthetic dimensions that it can add but most importantly to serve certain ideological agendas.

Thus, an accurate translation of literary dialect is necessary to preservethe effect of the colloquial language that increases the authenticity of the testimony and adds a sense of reliability since mistranslation of it might undermine the subject matters of theliterary work. Dewi (2020) argues that "translating dialects creates more of a challenge for a translator than it does for a novelist. Dialects can facilitate a novel writer to present characterizations but is not easy for a translator to reproduce the result in the target language (TL)" (p. 1). The translator may find many difficulties in understanding the source text (ST) while translating it, therefore the translator's inability to communicate the equivalent words in the target language results in his failure to reproduce the features of the dialect the writer used in his or her original text. It is not a surprise then to say that "the search for correct dialect reproduction is known to be one of the most challenging obstacles to literary translation" (Dewi, 2020, p. 2). Many scholars have discussed the problems of translating literary dialects, yet "studies on the real difficulties faced by translators in translating dialects are still rare" (Dewi, 2020, p. 2), particularly by translators of novels from English to Arabic.The problems that translators of fiction, especially novels, face when translating dialects from one language to another vary because dialects are distinct as much as cultures and language systems are distinct. Studying dialect translation issues by situating these studies into their contexts can be very effective since it helps both translators and readers recognize their own functionality. This paper seeks to identify the problems experienced by the translator of Nasrallah's *Time of White Horses* when dealing with dialects. It focuses on howthe loss of translation can lead to the loss of repertoire of implications embedded in the dialects employed in Nasrallah's *Time of White Horses*.

The noveldepicts the Palestinian crisis during three generations portrayed in the Haj Mahmoud family's life in their village "Alhadya" before 1948. The novel is based on personal testimonies, actual events, and autobiographies of people who lived during these periods. The novel is divided into three books; the first book is (Wind). It tackles the story of the first generation of the Haj Mahmoud family during Ottoman rule. Book two (Earth) depicts the life of the second generation of the Haj Mahmoud family during the British

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mandate. Book three (Humankind) portrays the horrors of Nakba and ends with a scene of displacement.

2. Research Questions

The current study aims at answering the following questions.

- What functions does dialect perform in the novel?
- What are the strategies used to deal with the Palestinian dialect?
- How do translation choices affect the functions meant by the employment of dialect?
- What are the markers of Palestinian dialect in writing and how does the translator deal with these markers?

3. Theoretical Framework

In order to achieve the research's objectives, the researchers will rely upon the analysis of the data on House's model Register analysis which is a "systemic functional linguistics which links micro-level linguistic choices to the communicative function of a text and the sociocultural meaning behind it" (Munday, 2001, p. 165). The examples are to be analyzed in terms of field, mode, and tenor of discourse. "House's (1977, 1997, 2015) model of Register analysis is designed to compare a ST–TT pair for situational variables, genre, function, and language, and to identify both the translation method employed […]." (Munday, 2001, p. 165). House's model is to be accompanied by the domestication and foreignization theory of translation by Venuti (1995). After examining the data, the researchers will illustrate whether the translator dissolved the source text's identity in her pursuit to make the text reader-friendly or remained faithful to the ST and maintained its cultural identity.

4. Methodology

The novel is teeming with utterances having traces of the Palestinian dialect, due to the restriction of space the researchers analyze a number of random examples that are assumed to be the most representative of each function on basis of their own judgment. The data of the study consists of Palestinian dialect utterances and expressions and their English translations. The study involves a descriptive analysis in tandem with a comparative textual analysis. The data of the ST will be classified according to their different functions, then compared with their English counterparts to examine the different strategies used in translating the dialect. Finally, it evaluates these strategies' ability to preserve the extra-linguistic meaning and different functions of the dialect. The study also examines dialect as a stylistic feature of the ST and how it was preserved or compensated through translation.

The study adopts Hudson's sense of standardization in which "standardization", produces a standard language where before there were just dialects" (Hudson, 1980, p. 32). Leppihalme (2014) argues that such strategy goes hand in hand with domestication.

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Since both "has had a normalizing and neutralizing effect, depriving source text producers of their voice" (Hatim & Mason,1997, p.145).

5. Data Analysis

Ibrahim Nasrallah's integration of Palestinian dialect in *Time of White Horses* is noteworthy since it communicates a number of socio-economic, historical, and cultural implications. Dialect is the channelthrough which the different types of oral tradition are introduced in the novel. It also occurred in the conversations between characters, the testimonies, and the narrations of Nasrallah himself. It is argued here that the frequency of switching dialect and the standard language in specific contexts and under certain circumstances enhances readers' ability to deduce dialect functions and implications. These functions are accomplished using three distinct but related types of Palestinian dialect, namely, social dialect (socialist), regional and temporal dialects. We propose that Nasrallah employs these types of dialect so as to highlight/signal familial relationships and social distance and to assert Palestinian national identity.

5.1. Signaling Familial Relationships

Two language varieties are used in the source text, namely, standard and dialect. Most of the characters use both varieties; they switch between the two varieties depending on various factors. For example, Hajj Khalid and other male characters use both varieties in different situations and with different people. In other words, male characters' use dialect to address women only when they are addressing their family members (a mother, wife, daughter, aunt, sister, niece, etc.). However, when these men speak to women who are not part of their families, they never use Palestinian dialect. Thus, Palestinian dialect is used to show an intimate and informal relationship between the characters. As Rissmann (2013) proposes, "The use of dialect may express the social background of a character and his/her social relationships to other characters" (p.17). The table below shows a situation where dialect is an indicator of familial relationships.

Table (1). Signaling a familial relationship

ST	TT
حاج خالد: شو في؟ سمية: إلحق أولادك، نجلانين يقولو بدنا نتجوز، وبيطلبو من هالمفعوص يكسر الصحون. سمية: ولك يا مفعوص مين اللي طلب منك تعمل اللي بتعمله؟!	Hajj Khalid: what's going on? Sumayya: see to your sons!! They are too shy to say they want to get married, so they have this pipsqueak to break plates for them. You little troublemaker, who told you to do what you are doing? Naji: I told myself. Sumayya: who? Naji: Me. I'm the one who wants to get married. Sumayya: You?!

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ناجي: انا سمية: مين؟ ناجي: أنا، أنا اللي بدي أتجوز!! سمية: إنت؟! ناجي: أكسره والا بتجوزيني؟! (p.230)	Naji: Shall I break it, or are you going to let me get married? (p.292)

The example is extracted from the second book, "Earth"; it is a part of a conversation between a husband, Hajj Khalid, his wife, Sumayya, and their son, Naji. It is an argument between family members about their son's desireto get married. The son expresses this by breaking plates, which is a polite way of declaring such a desirein some regions of Palestine. All characters in this context use Palestinian dialect in their conversation. The utterance of the ST is simple, short, and highly expressive. The situation is informal as the relationship between the participants is informal, and this informality is depicted in the use of dialect as well as the extra informal diction "مفعوص*Mafous*", for example. In the SC, the term is used to underestimate a person, indicating that he is too young or unworthy (Lubani, 2006). The repetition of the word in the ST implies the mother's strong disapproval of her son's desire since the word carries negative connotations that have to do with age and responsibility. This word is translated into "pipsqueak" and "troublemaker" respectively. Thus, the loss of the repetition in the TT and the substitution of the term with concepts that lack the negative implications related to age and responsibilityhardly reflect the intended meaning of using this colloquial word. Furthermore, the ST dialectical utterances' simplicity and spontaneity add a realistic touch to the characters' personalities, thus urging the readers to engage with the characters and sympathize with their situation. Still, the field remained intact and the cultural message embedded in the conversation, related to marriage as being a family decision, was successfully transferred.

Mismatches in the tenor (participant's relationships) take place where the ST's informal tenor is replaced by a formal tenor in the TT. The translator opts to replace this dialect usage withthe standard language despite the fact that formal or standard variety is usually used in formal situations and indicates distance or formal relationship. This may hinder readers' ability to interpret the importance of using dialect in such contexts or, worse, it may generate a wrong implication about the nature of the relationship between family members in the Palestinian community. Hatim and Munday (2004) state that:

> If, when translating into English, he uses a formal English tenor, he would probably do well to use it consistently, so the reader begins to appreciate that in

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the particular culture the book is about, this formality of language is the norm in that situation (p.190).

All dialectical utterances of this function are standardized while neglecting the social implication behind this usage. The term dialectal expressions are used here in its broader aspect to refer to the utterances that carry the markers of the non-standard language. Standardization is used in this context to refer to a translation practice whereby a standard language in the TT replaces a non-standard language variety in the ST. The translator chooses to communicate the literal meaning rather than the cultural function of the dialect. Thus, domesticating the dialect by the means of standardization.

5.2. Signaling Social Distance

As suggested above, the use of both dialect and standard variety by most characters enhances our ability to interpret the social implications encoded in the ST and the kind of social distance between characters. This section tackles the implications of using dialect versus standard language, including expressing group membership and signaling differences in social status and education, andsocial power relationships between participants.

All women characters' employ dialect and standard variety in their speech. Some of their dialectical usages occur in the testimonies, and some occur in conversations as the table below shows.

Table (2) : Signaling social distance

ST	TT
شوبتستنوا ما المكتوب باين من عنوانه. يا خسارة صرنا مش عارفين حالنا وين طاسة وضايعة. الانجليز ينهشوا فينا واليهود ينهشوا فينا ومشايخنا ينهشوا فينا وكلمة تاخدنا وكلمة تودينا!! (p.29)	What are you all waiting for; you can tell what a book is going to say by looking at its title. What a shame! We don't know where we should stand anymore. We are lost. The British are tearing us to pieces, the Jews are tearing us to pieces, and our leaders are tearing us to pieces. They say "jump ! We jump". (p.62)

This utterance occurs in the third book, "Humankind". It is uttered by Anesa, an elderly woman in Hadiya. The utterance is used as a commentary on the following situation. The British authorities inform the people of Hadiya that their village became British property, so a delegation from the village goes to SaleemBek, who is one of the Palestinian leaders who work with the British secretly, to ask him for help. The delegation knows that Saleem Bek does not want to help them, so they return to their village frustrated. The people of the village wait for them for a long time. When Anisasaw the

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delegation, who is apparently disappointed, she returns to her home and addresses the crowd with this utterance.

The dialectical utterances are translated into the standard language. The field is accurately transferred to the TT since the TT utterance communicates the subject matter of the ST. Nevertheless, the TT mode is different; the sentences became longer and more complex, which may give a sense of formality. The use of dialect shapes Anesa's character through her use of defeatist, negative, aggressive tone, and ironic metaphors. The sense of her utterance is a result of dialectic usage, special diction, and rhetorical devices. Some of these rhetorical devices are lost through the process of translation such as the parallelism as in "كلمةبتاخدنا وكلمة بتودينا". The sentence can be translated literally into "a word can take us too far and a word can bring us back", but it is functionally translated into "they say jump! We jump". The linguistic repetition of the word "Kelmeh" is meant to show how the occupiers and leaders deceive people with false promises and empty words. Similarly, the use of the metaphor "طاسة وضايعة" can be translated literally into "We are as a lost bowl". In the SC, the expression is used as an allusion to chaos or a chaotic situation (AlSahli, 2001). It is translated functionally into "We are lost". The expression in the ST summarizes the whole situation since this chaotic status in Hadiyais a result of the different forces which are threatening the Palestinian existence on their land.

The choice of diction and rhetorical devices may be taken as an indication of people's simplicity and helplessness which is enhanced by the use of dialect. Dialect in this situation is an indication of nearness rather than distance. A shift in tenor takes place since the informal tenor is replaced by a formal tenor. Despite the fact that domestication of dialect and its markers resulted in accomplishing readability and fluency, it created a social distance that is not present in the ST.

Similarly, women in the novel employ dialect to communicate with each other irrespective of their relationship and social status. Out of ten conversations among women, seven are dialectical, while the other three conversations are in standard language. Two of the conversations, which employed standard language, are among fellow wives. One of these wives, Rayhana, is forced into this marriage. She is represented in the novel as an introvert who refuses her new life and environment; thus, her use of the standard is justifiable. Rayhana's speech utilizing standard variety can be viewed as a mean to distance herself from her husband'shousehold; this may indicate her denial of belonging to her new environment even at the linguistic level. Dimitrova (2004) states that "characters using identical language varieties may be seen to belong to the same group whereas the use of a different variety distinguishes a particular character or indicates membership of a different group" (p.125). The same theory applies to Afaf, avillage girl who works in a monastery with nuns, where she learned Latin. Also, her husband taught her how to read and write Arabic, so she is considered the most educated woman in the village. Afaf employs standard language in the majority of her conversations. Afaf's usage

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of standard language may be interpreted as a way of signaling her higher educational level and distancing herself from other women.

On the other hand, male characters' use dialect only when they address other men of the same social status and power. They use dialect on some occasions when addressing a male family member or a person from the same village, or a resistance group. So, as stated above, dialect becomes an indicator of group belonging, solidarity, and sameness. Additionally, Palestinian characters' use dialect only when they speak to Palestinians; they never use dialect when addressing characters from other regions. This total absence of colloquial usage from the conversations between people of different power relations may be inferred as a way of distancing these characters. As Rissmann (2013) puts it, "the contrast between dialect and standard or between different dialects may be utilized to depict an insider-outsider relationship" (p.17). These dialectical utterances in the ST are translated into a standard in the TT. We propose that the standardization of dialectical usage in some contexts hinders readers' ability to notice the contrast of register depending on power relations.

5.3. Generating Humour

Introducing linguistic humour is one of the most common functions of the employment of dialect in literary texts (Shachmon, 2017). We argue that this sense of humour is a result of the unexpected occurrences of the dialect in serious literature in tandem with the simplicity, witty, and spontaneity of the dialectical expressions. Chiaro argues that "the use of accents and traits of dialects are in themselves humorous" (cited in Bruti, 2016, p. 10). This function is attained on many occasions as the table below shows:

Table.3. Generating Humour

ST	TT
الله يعوض علينا إنجنتالمرا! شو بدك عريس؟ (p.85)	God have mercy, the woman has gone mad. What? Are you looking for a husband? (p.105)
تعال يا اخوي، يا حبيبي. بدك تتجوز مهرة عن حق وحقيق؟ تقوم تكسر الصحون، صحوني يا ضلالي. (p.232)	Come over here, sweetie. Lord have mercy! So you want to marry a horse and for that, you came and break my plates you orney boy.(p.292)
بتحبهاشو بتحبها يعني المهرة؟ انتي صاحي وإلا إنجنيت؟(p.232)	You love here what does that mean? That you love a horse. Is your head screwed on right or have you lost it?(p.292)
خاف الله اني كنت أهبل منها قبل أن تزوجني.(234)	God knows I was sillier than she is before you married me!(p.295)

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The first sample occurs in the first book, “wind”. Haj Mahmoud says this utterance as a commentary on his wife’s unjustifiable singing and ululation. Munira is informed that her beloved son Khalid wants to get married. She starts breaking plates as an indication of extreme joy and happiness. Haj Mahmoud asks Munira about the reason for these celebratory actions but Munira givesno answer. The humour arises from using dialect in this context and alluding to the Palestinian tradition of breaking plates as a polite way of expressing the desire of getting married. The husband asks his wife whether she wants to get married because she is breaking plates. The use of dialect in this context fitsthe field of the situation and the tenor is informal. Thus, using informal mode (the Palestiniandialect) in commenting on the situation aids the reader to draw a connection between Haj Mahmoud’s comment and the Palestinian tradition of breaking plates. In the TT the dialect is standardized so the mismatches in the tenor appear where the informal tenor is replaced by a formal tenor. For example, the dialectical expression “الله يعوض علينا” is translated into “God have mercy”. In the SC, this prayer means asking for compensation from God in cases of loss, but culturally it is sometimes used as a commentary on an odd situation or behaviour. The ST utterance is written in a dialect which adds a sense of humour to the situation. The researchers suggest that the lexical substitution of the ST prayer raises the formality of the utterance and may give an impression that Hajj Mohamed is upset about his wife’s celebration.The sense of spontaneity and humour of the situation boosted by the use of dialect in the ST is blurred in the TT due to the use of the standard variety.

The second, third, and fourth examples are used in the same context; the three utterances are said by Sumayya. The humour of the situation arises from the use of dialect and the misunderstandingthat happens between Sumayya and Naji. Sumayya, overhearing the breaking of her plates, goes to see what's the matter. She sees that Naji her youngest son is the one who is breaking plates andthinks that he is doing so on behalf of one of his brothers. Later, it turns out that Naji fell in love with a horse and he wants to get her by any means and he is expressing this desire by breaking plates. The misunderstanding generates humour since Sumayya thought that Naji wants to marry the horse because he broke the plates. A humorous sense of the situation is enhanced by the use of dialectical lexicon such as “ضلالي”, “ياخوي” and “عن حق وحقيق”. Addressing her son by the word “ياخوي” which means “brother” introduces humour and indicates her underestimation of Naji, treating him as a little boy. The humour of the situation reaches its peak when it turns out that what annoying Sumayya is not her son's desire to marry a horse but his breaking of her plates and she is, therefore, using the term “ضلالي” to insult him. The term which is translated into “horny boy” is used to mean a troublemaker in the SC. It also refers to “a person who deviates from religion” (Anees, et al,2004, p.543). Domesticating dialect markers utilizing standardization impose a sort of formality to an informal situation and downsize the humorous function of the situation to a large extent.

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In the last example, Sumayya is trying to convince Haj Khalid to approve Naji's wedding. As Sumayyais informed thatKhadija's fatherwill give the hose to whoever marries his daughter. Sumayya has a plan which is to make Naji ask for the hand of Khadija.Sumayya starts her prolonged negotiations to make Haj Khalid accept this girl as a daughter-in-law. Haj Khalid thinks that this girl is silly and naïve. Sumayya's utterance - "خاف الله اني كنت أهبل منها" – means that she herself was silly and naive when Haj Khalid married her. The humour in the situation stems from the sudden change in Sumayya's situation regarding Naji's marriage in tandem with the use of dialectical expressions such as, "خاف الله" which is said when a person is avoiding swearingwhen s/he is not sure about what s/he is about to say. Similarly, the use of the word "أهبل", which "is respelling of a standard word which means a naive, stupid person" (Alsahli, 2001, p. 343), generates humor since Sumayya is insulting herself to attain her goal.By opting for standardization, the functional tenor which is to persuade remains the same,but the translator raises the formality of the situation.Consequently, resulting in reducing the simplicity and spontaneity of the lexicon accomplished through the use of dialect in the ST and eradicating dialect's function of generating humour in the text.

5.4. Linguistic Codification

Linguistic codification is one of the most culturally loaded dialect functions. In this context linguistic codification is used to denote the use of linguistic utterances to pass hidden messages either by the duplication of certain letters, wordplay, changing pronunciation, opting for a different language variety, etc. Owing to the fact that most occupiers are foreign and Arabic is not their mother tongue, a linguisticcodification system becameone of the most potent means of resistance. Al Araj (2018) states that "this way of codification enables Palestinian women to deliver messages to the prisoners in the British commanders' presence" (p.227). This enhances dialect functions as an indicator of the insider-outsider relationship. The table below shows an example of using dialect as a mean for codification.

Table (4). Linguistic codification

ST	TT
تعالوا ولا تيجوا (p. 142)	Come, but don't come! (p. 197)

Using dialect as a mean of codification is communicated in the novel only in one situation manifested in the utterance "تعالوا ولا تيجوا ". The dialect word "تيجوا" is the cipher of this utterance. This utterance occurs in a situation where a Turkish officer goes to Hadiya to arrest the brothers of Al Aziza for their affiliation with resistance groups. The Turkish officer threatens the women that if they do not tell him the place of these men, he will torture them. Eventually, Al Aziza goes to her house pretending that she is going to call her brother to come back. The people of the village, as well as her mother, are shocked

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by her behavior. However, when they hear the call, they all understand the hidden message. Al Aziza takes advantage of the officer's poor language and uses two terms that actually mean the same which is “come”. However, she begins her call using the term that is closer to the Modern Standard Arabic; "تعالوا"which the Turkish officer is likely to understand. While she negates the other term which is a dialect version of the first word which is " لا تيجوا" to warn her brothers not to come. The Turkish officer who speaks broken Arabicwas not able to decode the message; he understood the first word and failed to decode the second by the virtue of dialect. Rissmann (2013) states that:

> The use or non-use of the same language variety may imply that an individual character is or is not accepted as a member of a specific group, i.e., included or excluded; he or she may simply be a stranger or even foreigner or may be seen as an intruder (p.17).

The villagers intentionally exclude the officer by the mean of dialect. In the TT, the phrase is translated into “Come but don’t come”. The translator translates both dialectical versions of the word into “come”. The translator does not explain why the officer could not understand this phrase which may generate ambiguity. The field remains the same in the TT as well as the mode, but there is a mismatch in the tenor. The informal tenor is replaced by an informal tenor and the functional tenor which is to warn is altered. Thus the significance of using dialect as a code is lost in the TT. This usage asserts dialect's function of asserting shared identity and heritage and opposing dominant colonial powers.

5.5. Asserting the Palestinian Identity of the story

Asserting the Palestinian identity is one of the primary functions of the Palestinian dialect in the novel. Dialect spots light on the utterances and their speakers as well. It gives voice to the voiceless and asserts their existence. Bonaffini (1998) argues that “to contemporary men and women in danger of being swallowed up and obliterated by postindustrial society, the dialect can offer the support of a culture which, while threatened with obliteration, is radically different from the dominant culture” (p.279). It is an implicit way of expressing the rejection of the eradication of their identity.

Ibrahim Nasrallah states that dialect appears in most of the novels in his Palestinian comedy Project. He added that the use of dialect in conversations, proverbs as a part of a sentence, a separate sentence, or many successive sentences is purposeful. Further, Nasrallah asserts that this usage aims to add the local color to the novel and assure the Palestinianism of the story (I. Nasrallah, personal conversation, December 4, 2019).

Dialect addresses the reader’s consciousness since it is the channel through which people deposit their collective experience, memory, aspirations, etc. It also expresses the unique past and identity of the Palestinian people, thus contributing to the formation and perception of the Palestinian identity and fostering the Palestinian struggle toward recognition.

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The standardization of the dialectical utterances domesticates the cultural and ideological messages embodied in these utterances. Simon (1995) asserts that "the standardization of the language determines an appropriation of the source text's cultural message, which becomes embedded in the target culture" (p.69). Thus, standardization nullifies the central purpose of the employment of Palestinian dialect in the novel which is to assert the Palestinianism of the story.

5.6. Identity of dialect through translation

A dialect of identity and identity of dialect are two distinct but related subjects since the preservation of a dialect's identity is an essential condition for dialects' ability to prove national identity. Put differently, since "dialects of a language vary according to phonology(pronunciation) and grammar, there are also differences among dialects in the lexicon and such aspects of language as semantics, pragmatics, and rhetorical devices as well" (Farr, 1981, p. 154). Thus, tampering with any of these markers blurs dialect's identityand subsequently undermines dialect's ability to perform its functions including proving the national identity as being its most salient function.

The identity of dialect is used in this context to refer to the markers of dialect. Dialect is usually realized by its non-standard grammar, anomalous spelling, and remarkable diction. These markers "carry diagnostic information for dialect identification" (leemann et al., 2018, p. 69), and thus they form the identity of dialect in writing. When a dialect is represented in writing, many markers differentiate dialects from the standard language. Newmark (1988) states that "The 'bad grammar and 'mispronunciation' (faulty spelling); these linguistic features are irrelevant in a dialect, which is a self-contained variety of language not a deviation from standard language" (p.195). Thus, dialect is not a deviation from the standard language; it has a unique lexicon, phonology, morphology, and syntax. These markers involve using MSA terms differently. For example, the term "تساوي" means "equals" in the MSA while it means "do" in the colloquial. Similarly, the term "روح" which parallels "soul" in the MSA means "go" in the dialectical usage. Dialectical grammar has much in common with MSA grammar but there are some differencessuch as using plural instead of dual form. For example, using "ولادك" to refer to two sons. Regarding morphology, one of the most salient differences can be found in the negation constructs. Put differently, the MSA negation construct consists of a negation particle followed by a verb while in dialect the negation appears as the suffix "ش". For example, the MSA negative construction " لا أعرف" becomes " بعرفش" in the dialectical usage; both mean " I do not know". Phonological features involve respelling, merging words, etc. For example, "يامّه and يامّا" instead of " يا أُمي".

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The standardization of dialectical utterances in *Time of White Horses* results in omitting any traces of the Palestinian dialect. The dialect is melted into the language of the dominant culture. In other words, the dialectical grammar is replaced by standard grammar in the TT as in translation "كانت الناس رايحةجاية" into "people were constantly coming to see him", "مالك إشي؟" into " Is all right?". The ST's anomalous spelling as in "يالله" is replaced by "come on", and "هان" instead of "هنا" is translated into "here". Finally, most of the dialectical lexis of the ST is culturally transplanted as in translating "حوسة" into "royal jumble", "إخص عليكم"into"shame on you", "فاروا" into "shout up". These translational choices result in appropriating all aspects of the Palestinian dialect of the ST.

In the context of the novel, the distinctive markers that form the dialect's unique identity are lost in translation, and thus the identity of the dialect is lost as well. This act of standardizing the dialectical utterances contributes to the suppression of the Palestinianism of the text and undermines the cultural, socio-political, and ideological significance of dialect employment. Therefore, the domestication of the Palestinian dialect becomes a form of aggression that mirrors the aggression done by the Israeli occupation who is targeting the Palestinian national identity including dialect through different means such as the blunder of the Palestinian archive in Lebanon in 1982. By doing so, the Israeli occupation is aiming at melting the Palestinian identity in an attempt to culturally uproot Palestiniansfrom their past, present, and future advocating the Zionist claim of "a land without a people". Further, this ongoing attack against the indicators of the Palestinian identity is the ultimate proof of their functionality in refutingthe Israeli claims. Bonaffini (1997) contends that "only dialect, as opposed to the language of the ruling class, can bear witness to the injustices of history and give voice to the excluded and the oppressed" (p. 279).

The translator intentionally or unintentionally muted this voice serving the Israeli agenda bystripping the text from its national identity byopting for standardization strategy. This option resulted in appropriatingand normalizing the Palestinian dialect in the TT and by doing this Roberts is contradicting the ultimate aim of the employment of dialect in the novel which isthe assertion of the Palestinianism of the story. The researchers propose that the translator should mention the existence of dialectical utterances in the ST. An explication of the functions that dialect performs maybe also mentioned in the preface. The dialectical utterances may be italicized. The translator may also resort to footnotes and annotations. Finally, dialectical expressions, that are intrinsic parts of a certain cultural convention, can be transliterated and explicated in the footnotes.

6. Conclusion

Dialect compromises a wide range of social, historical, political, and cultural implications in *Time of White Horses*, and it reveals important aspects of the nature of the Palestinian community. Palestinian dialectperforms various functions in the novel such

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as signalling familial relationships, signalling social distance, asserting the Palestinianism of the story, generating humor, and codification. The research reveals that the identity of the dialect is attained through phonological, morphological, syntactic, and lexical markers. The Palestinian dialect is domesticated byutilizing standardization strategy which threatens or undermines the contours of the national identity of oral tradition. Further, it blurs the social and cultural implications meant to be communicated through the employment of oral tradition. Thus the domestication of the markers that form the identity of dialect conceals the ST's cultural message as well as the Palestinianism of the text constructed through the use of dialect. Such domestication of the Palestinian dialect stimulates the violence practiced by the Israeli occupation against the Palestinian identity and existence.

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